Street Fighter

The Storytelling Game

20TH ANNIVERSARY

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Street Fighter: The Storytelling Game
20th Anniversary Edition

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INTRODUCTION

"If you're an average warrior, I be the master. I could teach you how to fight and move faster. One false move kid, that'd be disaster. I'll beat you endless and continue the day after!
- Infinite

Welcome, Street Fighters! It's been a long time. Just over 20 years ago Street Fighter II was still the hottest thing in the fight game, we were just learning about Akuma (Gouki) for the first time, Jean Claude Van Damme was about to star in a beautiful disaster, and White Wolf had released their very best RPG. The year was 1994, and the game was **Street Fighter: The Storytelling Game**. White Wolf were at their peak, churning out the original and 2nd editions of their **World of Darkness** games, the most famous of which being **Vampire: The Masquerade**. With a solid track record for producing grim, serious horror games, no one could have predicted that their best game was to take the form that it did.

Street Fighter: The Storytelling Game, a game based on the famous video game series, heralded the beginning of a role playing trend that would find expression in later games such as **Exalted**, **Feng Shui**, **Weapon of the Gods**, **Qin** and later indie RPGs such as **Thrash**, **Fight!**, **Super Gachapon Fighter** and **Wushu**. A colorful world of over-the-top action, crammed with every insane pulp trope imaginable, Street Fighter's aesthetic can also be seen mirrored in games like White Wolf's **Adventure** and many games and settings that would be released for the **Fate** or **Savage Worlds** rule sets. It was a refreshing change of tone compared to some of the darker material at the time, or some of the heavy "realism simulator" style games of the era.

As brilliant as **Street Fighter: The Storytelling Game** was, the product line was abandoned and fell out of print by 1995. White Wolf seemed to act as if the game had never existed, with no sign of it to be found on their web site for years. Was it a misplaced shame, or simply licensing issues that were to blame? **World of Darkness: Combat**, released in 1997, was a clear attempt to bring the rules of Street Fighter into White Wolf's other product lines. Later, during the Revised Ruleset era, both **Adventure** and **Exalted** (and perhaps a bit of **Aberrant**) contained elements that seem to have their seeds in **Street Fighter**. In any event, White Wolf continued on, with Street Fighter being an almost forgotten oddity from their past. In 2004 they would relaunch their horror titles with the **New World of Darkness**, but 2 short years later they would be acquired by CCP, developers of the Sci-Fi MMO **Eve Online**. Publication of new material ended shortly after.

For fans of White Wolf, the mid-2000s were a grim time, but fortunately Onyx Path Publishing (created by former White Wolf/CCP personnel) was founded and licensed old White Wolf properties from CCP to republish old material and begin work again on new materials for nearly every product line White Wolf ever produced. One trend they became known for was producing lavish 20th Anniversary editions of the original World of Darkness games utilizing the crowd-funding site Kickstarter. These editions collected nearly all rules material produced for those games, clarifying inconsistencies and fixing any clearly broken rules. The Anniversary editions have been of high quality, deeply satisfying for many fans of the original works. There are even plans for new editions of non-World of Darkness titles formerly published by White Wolf. In all of these plans, however, one game slipped through the cracks... and something had to be done!

A NEW GENERATION OF STREET FIGHTERS

Street Fighter: The Storytelling Game 20th Anniversary Edition is a fan response, an act of preservation for one of the great RPGs. This book aims to collect all of the official rules, styles, maneuvers, abilities and backgrounds that were created for Street Fighter: The Storytelling Game during its short run, clarifying and documenting inconsistencies, putting everything in easy reach. This book provides everything you need to play. At its core, however, this is a rule book. The original adventures, characters and setting materials White Wolf produced were not included in the compilation of this work. Street Fighter has a solid fan community, though, and there is no doubt more to come!

AN OVERVIEW OF THE BOOKS

Let's take a look at the books produced for Street Fighter over its brief run. Material from each of these books can be found in the 20th Anniversary edition, and attempts have been made to annotate the sources whenever possible. For example, you may read an entry that says "Elbow Smash (SoS p.27)", which indicates a Special Maneuver that was originally published on page 27 of **Secrets of Shadoloo**. As we discuss the books, you will see the abbreviation used to reference the original books used as we cite them in the 20th Anniversary.

● **Street Fighter: The Storytelling Game (Core)** – The one that started it all! The 20th Anniversary edition draws heavily from this book. The only material from this book not used in the project would be the introductory fiction, the characters, and the adventure "High Stakes".

● **Secrets of Shadoloo (SoS)** – Detailing the styles and characters of Shadoloo, this book was a useful addition! Also, plans and descriptions for the mysterious land of Mriganka, along with an adventure were provided. The styles and maneuvers were the key parts pulled into the 20th Anniversary edition, along with some minor rules scattered throughout the book. (Science!, Blind!, Scuba!)

● **Street Fighter Storyteller's Screen/Shades of Gray (SoG)** – While largely a summarized collection of information from the first two books combined with a new adventure, Shades of Gray provided us with some Special Maneuvers and Abilities which were incorporated into the project.

● **Street Fighter Player's Guide (PG)** – Plenty of material was introduced in the Player's Guide, though the book is not without its detractors. The book adds a few styles, the unique backgrounds, and a batch of new special maneuvers. In addition, there is material on managers and their associated abilities, teams and stables, arenas and tournaments. Beyond that, the Player's Guide discusses masters, staff, and what a character may do after retirement. All of this material has been pulled into the project.

● **The Perfect Warrior (PW)** – This book is not so much a supplement as an adventure. Regardless, it contained material brought into the project! Aside from the adventure (which is not included in this project), there were rules for languages, obstacles in the arena, and the introduction of Majestic Crow Kung Fu.

● **Contenders (SFC)** – Sometimes described as "The Street Fighter Monster Manual", Contenders was largely made up of statistics for a number of original Street Fighters and teams. Towards the back of the book, however, was a nice slate of material that was all pulled into the project. A decent number of new styles were introduced, as well as a couple new special maneuvers. Also, Contenders was the book that finally addressed the Duelist division in some detail, describing a large number of new weapons and the techniques used to wield them. While the characters in the book (not included in this project), are of very mixed quality, it was nice that the final book published in the Street Fighter line was able to give us a bunch of new styles and weapons to play with.

WHAT'S IN THE BOOK?

The 20th Anniversary edition is broken down into the following chapters.

CHAPTER 1: INTRODUCTION

What you're reading! In addition to saying hello and a brief overview of the books, this chapter provides an introduction to the world of Street Fighter.

CHAPTER 2: PLAYING STREET FIGHTER

An introduction to the core rules behind Street Fighter, teaching you the basics of the Storyteller system.

CHAPTER 3: CHARACTER CREATION

Everything you need to create your own hero. Are you ready to stand with the World Warriors?

CHAPTER 4: CHARACTER TRAITS

Learn all about Attributes, Abilities, Backgrounds and Techniques; important Traits that define the capabilities of your character.

CHAPTER 5: THE EXPENDABLES

As characters engage in exciting adventure, they change! Learn about character advancement, Health, Chi, Willpower and character Renown in this chapter.

CHAPTER 6: STYLES OF THE STREET FIGHTERS

How do you fight? This chapter describes the martial art styles available to Street Fighters, and the other special techniques those styles are capable of.

CHAPTER 7: COMBAT & SUPPLEMENTAL RULES

Learn all there is to know about engaging in combat, or using the rules to deal with the other various hazards Street Fighters may encounter in their adventures.

CHAPTER 8: SPECIAL MANEUVERS

A collection and complete description of the special maneuvers and powers available to the varied denizens of the Street Fighter universe.

CHAPTER 9: STORYTELLING

Advice and resources for running adventures and structuring chronicles in the world of Street Fighter.

CONCLUSION

Notes and clarifications on the errata that was incorporated into this text, as well as pointers to other useful resources for Street Fighter fans.

Now… let's get to it!

THE WORLD OF THE STREET FIGHTER

You are about to enter a world of danger, intrigue and heroism – a world where crime cartels rule the streets and spies stalk the corridors of power. The stakes are high and the danger is great, for an evil organization led by one man stands poised to seize world power. Only a few warriors stand in this tyrant's way. Welcome to the world of **Street Fighter**.

This chapter details the **Street Fighter** world. It also introduces the World Warriors: who they are and why they fight. Last, but by no means least, this chapter offers a glimpse at Shadoloo, the evil empire in the world of **Street Fighter**.

STREET FIGHTERS

Who are the heroes of this world, a world wracked by underworld crime and powerful tyrants? They are the Street Fighters, the tough-as-nails combatants found all over the globe in the most unlikely places, continually forging themselves anew in the crucible of battle. That back-alley thug could be a Street Fighter, as could that pretty girl who soaks up rays on the beach in the morning but punches a heavy bag all afternoon. Street Fighters have many faces and hail from many countries. Some Street Fighters aren't even fully human, such as the mutants who come from the farthest reaches of the unexplored world.

Street Fighters aren't always heroes. Many, in fact, are villains – thugs and assassins in the employ of underworld crime. These few bring shame to the honorable fighting arts, but nonetheless control many of the most famous fighting tournaments – in this world, power equals influence. Influence, however, isn't everything; self-perfection is a higher goal, and the ultimate key to victory, as Ryu, Grand Master of the Street Fighters, has proved.

Many Street Fighters are unlikely heroes whose goals just happen to coincide with the path of honor. Vengeance is a common Street Fighter goal. This vengeance is often fueled by M. Bison, evil tyrant and crimelord. Bison has a list of people waiting to take him down. This is easier said than done, for Bison is one of the most formidable fighters of all. Until some brave young fighter rises up and defeats Bison, the empire of Shadoloo will continue to inflict pain and misery the world over.

THE WORLD WARRIORS

Certain Street Fighters are exceptional even among the other members of their profession. Those who excel above the rest have become legends among their peers and the fans. These are the 16 World Warriors, the Street Fighter Champions. All of them have fought hard to achieve their status. Lesser Street Fighters dream of induction into the ranks of the World Warriors. With conviction, courage and a little bit of luck, they one day might.

CHAMPIONSHIP ROLL CALL

Balrog: Once a popular heavyweight boxer, Balrog lost a fight in a controversial knockout. To restore his name, he entered Street Fighter competitions, quickly battling his way to the top ranks. Balrog wants fame and wealth more than anything; he grew up poor and has sworn to overcome this by becoming the epitome of the American Dream: a rags-to-riches hero. Balrog has hired himself out as muscle for M. Bison and will to do anything to regain his fame – no matter how wrong it is.

Blanka: From the steamy jungles of the Amazon he came, this bestial mutant with strange powers of electricity and incredible combat expertise. No one knows where Blanka learned his Capoeira, but many say that he is self-trained, and that his electrical powers were taught to him by electric eels. Sound outrageous? Perhaps. But who truly knows the secrets of the deep jungles? Perhaps Blanka knows…

Cammy: This highly skilled Brit's amazing reflexes and agility have enabled her to defeat opponents twice her size. When she's not practicing her Special Forces fighting against other World Warriors, Cammy is a British special agent, traveling the world on secret missions for Queen and country. She is new to the championship, and no one knows just what her full abilities are yet.

Chun Li: Chun Li's delicate appearance belies the power packed into her small frame. She is driven to destroy Shadoloo, the evil organization run by M. Bison, for she believes Bison killed her father. Now she wants revenge. Toward this end, she has mastered the art of Wu Shu. She is also a detective working with Interpol to cripple Shadoloo's operations.

Dee Jay: When he's not jammin' to a reggae beat on the arena floor, Dee Jay is perfecting his Western Kickboxing style. This flamboyant Jamaican hopes to be the ultimate entertainer – a fighter and a musician. He's already well on his way to stardom, having just joined the ranks of the World Warriors. Dee Jay's fans know they're in for a good show when their hero fights – the local band even lays down a beat for the fight.

Dhalsim: Few know the mysteries of mind, body and spirit so well as Dhalsim, yoga master from India. Dhalsim has nearly perfected his existence and is almost ready to enter a higher state of consciousness, as did his predecessors. But he first needs to perfect himself through competition, testing his physical powers and resolve to their fullest. There is no better place than in the Street Fighter arena.

Fei Long: This famous Kung Fu action-film star renounced the glitter of the movies to perfect his Kung Fu. His movie fans were disappointed at first – then they saw him fight. His films are nothing compared to his real-life battles. His style is amazing to watch. Fei Long is new to the championship ranks and is sure to develop some impressive moves as he perfects his art.

E. Honda: At first, sumo wrestler Edmond Honda seemed like an unlikely Street Fighter, but he soon had his opponents reeling under the force of his Hundred Hand Slap. Nobody laughed anymore. E. Honda has proved to be one of the most enduring World Warriors, and he keeps coming back to prove his sumo style to the world.

Guile: A trained fighter pilot for the U.S. Special Forces, Guile gained the ability to harness sonic powers after a super-sonic jet fighter test went wrong. This, in addition to his expertise in Special Forces combat, vaulted Guile to the ranks of the World Warriors. Guile's true goal, however, is to destroy M. Bison, killer of Guile's best friend and army buddy.

Ken: Trained in Shotokan Karate by the legendary Gouken, Ken is one of the most famous fighters in the world. He's almost a household name in the U.S., the man every boy wants to be and every girl dreams of meeting. All the adulation in no way impedes Ken's training; he's always ready for the next big fight.

Ryu: The Grand Master Street Fighter, Ryu was, along

with Ken, a student of Gouken, who taught Ryu and Ken the deadly Dragon Punch. Ryu has dedicated his life to one thing only: the perfection of his martial art. He beat Sagat in the Grand Master tournament and has since retreated to solitary study of his art.

Sagat: Once the Grand Master of Street Fighters, Sagat lost his title to Ryu and has burned with the need for revenge ever since. He wants his title back, and to this end he has allied with M. Bison, hoping the dictator can lure Ryu back into the tournaments. He has been improving his Muay Thai kickboxing and has invented the deadly Tiger Uppercut in response to Ryu's Dragon Punch.

T. Hawk: A most intimidating warrior, T. Hawk stands over seven feet tall. He is an expert in Native American wrestling techniques; his style is said to have been taught to him by a great hawk spirit. His tribal lands were taken away through the machinations of Shadoloo. T. Hawk has entered the championship for one reason: to take down Bison.

Vega: The savate fighter and ninja master gained his peculiar style by fighting bulls in the pastures of his Spanish homeland. He combined what he learned with his sly ninja training to create a while new style of Spanish Ninjitsu. Besides his leaping and kicking, Vega strikes with a razor-sharp claw. He is extremely vain, even to the point of wearing a mask during combat lest his face be marred. Still, Vega is a showman, rewarding onlookers with a vision of his beauty by unmasking when he wins. He is also an assassin and has occasionally hired himself out to M. Bison.

Zangief: Although his homeland, Russia, is undergoing political upheaval, Zangief stands firm in his goal: to prove to the world the superiority of the Russian physique. Toward this end, he wrestled grizzly bears in the wastes of Siberia until no beast could stop him. He is revered by the industrious people of Mother Russia – and his devastating piledriver is feared by all contenders.

M. Bison: The evil overlord of Shadoloo, M. Bison was dictator of Thailand before taking command of this criminal organization and raising it to the ranks of a world power. No one knows where he came from or where he learned his daunting psychic powers, but all fear this evil genius. He now rules his own country, granting him diplomatic immunity to the laws of many governments, and he uses his dark powers to read the minds of world leaders, giving his crime organization an occult edge. However, Bison cannot read the minds of many Street Fighters because of their daunting self-discipline and inner mastery. This makes Bison very angry…

GOALS

Every Street Fighter has a goal, some driving force that compels him to travel all over the world to go head-to-head against other fighters. Why does a Street Fighter do it? Why risk broken bones and contusions day in and day out? For some, the answer is vengeance. They seek revenge for a past wrong, and fighting is the only way they can release their anger over this wrong. For Guile, it was the death of his army buddy Charlie…

The jungle vines reached out to trip him, the ankle-deep mud tried to break his legs, and the heat fought to sap all his energy. But Guile didn't stop. He kept running, because

behind him, back there in the jungle, were Bison's guards, searching for him.

He'd done what nobody else had ever done; he'd escaped from Bison's fortified sanctuary in the jungles of Thailand. But he'd escaped alone, and for that Bison would pay; so Guile swore.

He hadn't heard the guards for a while now. He'd finally outdistanced them; they had returned to their master empty-handed. Guile fell to his feet, tired from running and exhausted from grief. Unable to contain himself anymore, Guile roared to the sky: "Charlieee!!! I'm gonna make them pay, Charlie! I'm gonna make them regret they ever captured us! They're gonna pay for what they did to you!"

Guile stared back the way he had come, back where the fortress stood, hidden in the depths of the thickest forest. He would never forget the way, not even if years of growth and underbrush covered the path. One day, when he was strong enough, he would return. And then Bison would see some hell…

Indeed, there are as many reasons to fight as there are fighters. E. Honda wishes to prove to the world that his sumo fighting style is indeed worthy of acclaim. Zangief wrestles for his country, to prove that Mother Russia can produce the greatest and toughest of children. Blanka seeks to know more of the world outside his jungle and discover who he really is. T. Hawk fights to save the land of his people, the Native Americans. Both Ryu and Dhalsim seek the ultimate goal of self-perfection, whereby they can eventually rise beyond the need to fight.

There are other, darker, goals. Not all fighters are so noble as those listed above. Vega fights for vanity and kills for profit; Balrog fights for money and fame, not caring whom he hurts to get it. And M. Bison fights for sheer arrogance, gaining immense pleasure in beating the best who challenge him at his home base in Thailand.

Every Street Fighter character should have a drive, or goal, which defines his purpose and aids the player in roleplaying the character.

FIGHTING STYLES

The perfection of style is important to every fighter. Style determines everything about a character's fighting techniques, from her moves to her stances to whether or not she prefers punches, kicks or grabs. The various fighting styles are detailed in depth in Chapter Six; they are summarized below.

Aikido: A passive style based heavily upon Zen philosophy and non-resistance. This style relies upon the fluid redirection of an opponent's motions, leaving them off balance and defenseless.

Baraqah: A little-known art with origins in North Africa, it has traveled the globe following the path of Islamic civilization. Most Baraqah Masters are Sufis – Muslim mystics who cultivate a deeper communion with the divine.

Boxing (Balrog): Classic heavyweight boxing is a favorite American sport. It relies on devastating punches to knock an opponent into submission. Boxers have very fast hands and can deliver punishing blows. They've also learned how to protect themselves from similar injury.

Capoeira (Blanka): This art was developed by Brazilian slaves. Forbidden to learn fighting, the slaves hid their practicing in their dancing. Thus, Capoeira resembles

a mad, festive dance with many leaps and spins.

Jeet Kune Do: Pioneered by the late Bruce Lee, Jeet Kune Do is a fast, efficient, and powerful fighting style. The style takes what is best from many arts, focusing on no-nonsense maneuvers that eschew the niceties of formal traditional martial arts training.

Jiu Jitsu: Originally developed in Japan in the 15th - 17th centuries, Jiu Jitsu is a "soft" martial art, relying upon using an opponent's own weight and momentum against them. The style places an emphasis on joint locks and a variety of grabs intended to control and ultimately disable any opponent.

Kabaddi – Yoga (Dhalsim): An art involving physical manipulation of the body, Kabaddi relies on mysticism and extension of one's kicking and punching ranges. It is a slippery art; its practitioners nimbly avoid blows. A single strike may lack power, but a Kabaddi barrage can wear down even the toughest opponent.

Kung Fu (Fei Long): There are many styles of Kung Fu, from monkey to tiger to praying mantis to eagle. Developed by Shaolin monks in a secluded monastery, this fighting form borrows much from the wisdom of animals and human sages. Kung Fu draws philosophies and styles from the vast panorama of Chinese history and myth.

Ler Drit (M. Bison): Little is known about this mysterious form developed by M. Bison. Combined with Bison's dark psychic powers, this is a devastating art.

Lua: Lua is a brutal martial art that originates in the Hawaiian islands. A combination of grappling and striking that relies upon the practitioner's knowledge of human anatomy, particularly musculature and the nervous system.

Majestic Crow Kung Fu: A relatively unknown variant of Kung Fu, Majestic Crow is an external style – i.e., it relies more upon muscle power and physical prowess than on internal psychology and spiritual development.

Muay Thai – Thai Kickboxing (Sagat): The power of this art is in the legs, and kickboxers develop powerful legs indeed. While this style is not very mobile, it has blindingly fast combinations.

Native American Wrestling (T. Hawk): This art was developed as a wrestling game among Native American tribes, but T. Hawk has shown that it can be a dangerous art also, especially when wielded by one of his size and strength. It relies on physical prowess and a spirit attuned to nature.

Ninjitsu: The legendary art of the Japanese assassins known around the world as Ninja. This art relies on mobility, deception and quick disabling strikes over raw power. In addition to their physical prowess, a variety of mystical abilities are often ascribed to the Ninja.

Pankration: Arguably one of the oldest fighting styles in existence, Pankration was first formulated by the Greeks and exhibited in the earliest days of the original Olympic Games. Grappling is utilized along with a number of brutal strikes.

Sanbo – Russian Wrestling (Zangief): An intimidating style to watch, this art relies on brute strength and size. Its piledrivers and bear hugs can quickly end fights.

Savate: The art of French kick fighting was developed in the 18th century and bears similarities to boxing and karate. Unlike boxing, however, it employs a number of jump kicks and highly acrobatic techniques. First associated with French mariners, it spread throughout France in time.

Shotokan Karate (Ryu and Ken): A style involving hard blows and kicks, Shotokan Karate is a deadly fighting art developed in Japan. Its moves are straightforward and deceptively simple. Most practitioners wear a *gi*, a sort of loose jacket and pants.

Silat: An Indonesian martial art that in many ways is parallel to Kung Fu. In addition to a wide variety of techniques, Silat is also known for the quality of its weapons training.

Spanish Ninjitsu (Vega): This style, developed by Vega, involves agility and leaping. Its kicks rely on jumping momentum and speed rather than leg strength. Special ninja maneuvers, such as wall climbing, also work to the fighter's advantage.

Special Forces (Guile and Cammy): This is commando training, designed to incapacitate an opponent quickly. It evolved from a hodgepodge of arts: boxing, jiu-jitsu, karate, etc. It involves many surprise blows.

Sumo (E. Honda): Sumo is mainly thought of as a spectator ring sport in Japan, but E. Honda has proved that it can be devastating in the Street Fighter arena. Sumo relies on strength and sheer mass, and involves grappling and slapping.

Tai Chi Chuan: A Taoist form of Kung Fu designed to cultivate inner harmony and the practitioner's Chi, Tai Chi Chuan is sometimes called "meditation in motion". While practiced by many as a mild form of calisthenics, in the right hands it can function perfectly well as a form of self-defense.

Western Kickboxing (Dee Jay): While this resembles Muay Thai, it does have its differences, such as more spinning kicks and allowances for punches.

Wrestling: A catch-all term referring to the multitude of fighting arts around the world that focus on grapples, holds and throws.

Wu Shu (Chun Li): A wild, acrobatic and showy art developed in China. There are many substyles of Wu Shu, and many practitioners enter the Chinese Olympics to compete. Those who seek the toughest challenges, however, fight in the Street Fighter competitions.

CHI

Chi is the internal power or energy inherent in everyone. It enters with the breath and flows like water through the body, yet it roots the body to the earth, making one stable, and its energy is like fire. Chi is all elements harmonized into one. Some believe Chi is magical, while others attempt to explain it scientifically. Chi is all these things and more.

The greatest mysteries of the martial arts are revealed only to the student who unlocks the power of Chi and learns to utilize this life force. Those who master its secrets may transcend to another level of consciousness, as have yoga masters before Dhalsim, or they can become powerful warriors, like Ryu.

Through the disciplined practice of martial arts, a fighter can learn to channel his Chi in amazing ways, from blasts

of fire to electrical discharges. These special powers are what distinguishes a Street Fighter's individual style from others: everyone knows Blanka for his electricity, Guile for his sonic boom, and Dhalsim for his Yoga Fire.

But there is a dark side to Chi, an evil path to mastery of internal energy. This path is best exemplified by M. Bison. No one knows how Bison gained his dread psychic powers, but many are sure his abilities are linked to a dark side of Chi energy. By unlocking the deepest and most evil parts of his inner mind, M. Bison has been able to unleash some truly amazing powers, such as his famous Psycho Crusher tornado spin. But at what cost to his soul?

SENSEI

Martial arts are not learned simply by trying – a fighter must have an instructor, someone who has already mastered a style and can teach his expertise to a new generation. A martial arts teacher is called a Sensei (from the Japanese word). Sensei (at least the good ones) do not just teach how to fight; they also provide moral training and instruction in rightful action. A respected and wise Sensei often gives a Street Fighter automatic honor among his peers, simply for having studied under him.

Whenever a Street Fighter finds it hard to walk the twin paths of honor and glory, the sensei is the person to whom she can turn for advice. There are no simple answers, but one can at least point to the right direction on the path.

The most famous Sensei among the World Warriors is Gouken, sensei to both Ryu and Ken. Since Ryu gained the Grand Master title, the sayings of Gouken have become highly popular among Street Fighters everywhere, all hoping that some of Ryu's success will rub off.

Gouken is the pinnacle of honor; even other Sensei use his teachings as examples when stumped by their wayward students' questions. Much of the Street Fighter's Code derives from the teachings of Gouken. (See *Honor: the Code of the Street Fighter*, below).

The Sensei's goal is for his students to become living examples of the principles he instills in them. Whenever a student gains honor, it likewise reflects upon his. For this reason, many make harsh demands of their students, and their disciplinary drills are enough to drive away the weak and ensure that only the strong of heart, mind and body go on to enter the fray.

However, not all students live up to these ideals; some become problem students and later turn against their masters, especially if they have been infected with base desires, such as greed or lust for fame.

HONOR: THE CODE OF THE STREET FIGHTER

Street Fighters live and fight in a harsh world with no quarter given. In the tournament ring, a Street Fighter has to focus all his attention on his opponent; he doesn't have time to worry about assassins in the crowd or outsiders trying to disrupt the fight. The thrill of winning a personal combat is everything to the Street Fighter – anyone who interferes with this by halting a fight or harming a combatant will face the wrath of both contestants.

For this reason, it is fairly safe to fight a less-than-

virtuous enemy in the ring, for everyone knows that if treachery is involved, the one at cause will suffer for it, whether through the fists of other fighters or by boycotts. Thus, all Street Fighters give at least lip service to honor.

Honor is more than a code applied for the safety of fighters. It is the guidepost on the path to perfection. It is a code that leads to wisdom, which in turn allows a fighter to rise above the merely physical, to achieve perfection of form and transcend the world's boundaries.

BREAKING THE CODE

Few Street Fighters even consider breaking the code; the repercussions can be vast. A fighter who breaks the code sends a message to the world that he is dishonorable, untrustworthy to enter the ring with true fighters. In addition, no one will treat him respectfully or trust him thereafter. He may find himself ganged up on by thugs in an alley or kicked out of certain fighter hangouts. If he is in trouble, few will raise a finger to help him – if he needs no code of honor, then he needs no friends, the reasoning goes.

However, some fighters get away with a bit more than others – ideals aside, it is a tough world, and some are willing to honor treachery in return for money or favors. This kind of activity, say the wisest, always backfires in the end, returning to the transgressor tenfold what misery he has caused.

Vega is an example of an honorable man in the ring, but out of the ring there are no holds barred – if he has an assassin's contract on you, he will fulfill it in any way. Such is the honor of the ninja.

Balrog cares only about fame and glory, and will only follow honor as far as it will help him get these things. If he feels a crowd will cheer at nasty and dishonorable blows, he'll throw them. In addition, he doesn't mind if his managers engage in organized crime, so long as he remains in the spotlight. Indeed, the way he sees it, anything to get into the spotlight is excused. The ends, not the means, are important.

Of course, M. Bison breaks the rules all the time…

Vespucci had worked long and hard to get this far, and now he was finally going to have his chance: a grab for the coveted position of Grand Master, a chance to beat M. Bison. Vespucci was puzzled why Bison had accepted his challenge when he had refused so many from his rank before. Bison towered over Vespucci in rank, yet had accepted the fight nonetheless. Could it be because he had heard of Vespucci's meteoric rise in renown among the fighting community? Vespucci hoped so, but he suspected something sinister in Bison's acceptance, as if he planned to use Vespucci merely as a punching bag for practice.

He put his fears behind him as the crowd began to mutter. He began his stretches, limbering himself up for the fight. He had developed a fierce leaping kick from his practice in the Italian Alps. Even Bison would have to beware his style, a variant of savate.

Then, the crowd cheered as Bison appeared on the arena. Vespucci stood up, ready to fight. Bison strutted forward, posing for the crowd. Vespucci frowned in disgust; he knew the spectators were all threatened or cajoled to cheer, or else were scum who truly liked the dictator. Bison whipped off his cloak with a flourish and

smiled evilly at Vespucci.

Then Vespucci heard a familiar voice in the crowd, calling his name. Colina? Here? He turned and saw her; she was standing between two evil-looking men, obviously lackeys of Bison. She looked scared and they sneered at Vespucci, the threat apparent in their gestures. If he won the fight, they would hurt Colina. Vespucci felt faint – what had he gotten into? Why had he trusted Bison?

Vespucci's heart sank as the bell rang. He looked at Colina, and then at Bison. He was trapped. Bison launched himself at Vespucci, twirling and crackling with his Psycho Crusher energy. Vespucci was knocked back; he felt his skin burning all over, singeing at the touch of the psychic energy. Though woozy, he tried to get up, to land a blow on his foe. But Bison came at him quicker than he imagined possible. A fist, crackling with dark power, landed in his stomach. Vespucci doubled over, the air knocked from his lungs. He jabbed as he fell, striking Bison's chest. But it was a feeble blow, and Bison only smiled as his leg snapped upwards catching Vespucci's falling chin, sending him reeling upwards.

Vespucci landed a few feet away and got to his feet, but the world was spinning. He could only stumble about. The last thing he remembered seeing was a corona of blue, scintillating light surrounding a fist, growing larger and larger in his vision until there was a sharp smacking sound and all was dark…

This is why M. Bison must be stopped. Is any fighter up to the challenge? Make no mistake, though; M. Bison does not need such tactics to trash a foe. His skills are considerable enough without distraction.

GLORY

Honor is not the only mark of esteem among Street Fighters. There is also Glory, the mark of a fighter's past victories. The more bouts a fighter has won, the more Glory he has accumulated in the eyes of the fighting community.

Glory is very important to Street Fighters, and carries a code of its own. A Street Fighter gains little Glory for besting those beneath him in renown, but can gain much by beating his peers – or even his betters. However, certain fighters of high Glory will only fight others who match or at least approach them in skill. Ryu will not stoop to fight a young hotshot with only a little Glory – he'd cream him in seconds – but he would accept a fight from his peers, the 15 other World Warriors.

Glory is gained through courageous and skilled fighting, and is the standard by which a fighter's skill is judged.

TEAMS

The most exemplary fighters, the World Warriors themselves, often act alone. Many up-and-coming Street Fighters, however, prefer to work in teams, cooperative groups of warriors. Teams are assets in many ways: in the case of multiple-round fights, team members can substitute for other members of their team who are too hurt to continue into other rounds; in multiple-combatant fights, teams are necessary to ensure that one fighter is not ganged up on by others; and finally, a team provides a fighter with allies who will help him achieve her own goals

outside the ring. Breaking into a druglord's *hacienda* to deliver justice can be lethal when attempted alone.

A group of **Street Fighter** *characters* is called a team, while a group of *players* is called a troupe. Teams, like player groups, range in size from two to six or more, with three or four being optimal. The Storyteller decides how many members compose a **Street Fighter** team. While most of the team members will be characters run by the players, a few might be non-player characters run by the Storyteller.

A team needs a name, something that defines it and identifies it to the fighting community. Not only do individual fighters gain renown, but teams do also. It is the team's name which is spoken of highly or badly in the bars at night, or around the ring itself.

TEAM GOALS

A team usually has a main goal, which can differ from the goals of the individual members. One goal might be to "make it to the Grand Championship Tournament", a goal which requires years of training on everyone's part; another might be to "destroy Shadoloo's crime network", a seemingly hopeless task but one which might actually be possible if the team works together and tackles its goal step by step, city by city.

WORKING TOGETHER

A team has got to stick together. Too much internal friction among team members can disband a fine team – a tragedy for the fighting community, but a boon to the team's enemies. For this reason, all teams need a leader. This leader doesn't – and shouldn't – have to be a dictator; he or she should only step in and take charge when needed, such as for coordinating mass combats or for breaking up infighting.

Infighting, while inevitable, should be kept minimal. Conflicts should lie without, among the foes the team faces every tournament, not within, among themselves. Nonetheless, a certain amount of personal conflict within the team can add spice to a storytelling session, especially if one of the characters objects to the leader. Remember, though, conflicts should be among *characters*, never *players*.

Teamwork can make the difference between victory and defeat…

Starke finally landed the telling blow, sending the Duke reeling. One more hit would do it. He moved in quickly, seeking to land a blow before the Duke could fully recover, but then he heard Kristy yell in pain. She was in trouble; Chang was laying a flurry of kicks on her. If Starke didn't help her, she'd be down in seconds, and he'd have to face the Wu Shu freak and the Duke.

It took Starke only a moment to decide. He leaped forward and up, coming down hard on Chang's head. Chang grunted and fell. Starke didn't let up, but threw a series of hard punches as Chang tried to stand.

Then he felt a sudden blow to his leg. He'd forgotten the Duke! Starke stumbled and fell; the grinning Duke moved in to grapple him. But Kristy leaped on the Duke before he could finish, throwing the powerful kicks she'd learned in Thailand. It was too much for the Duke; he went down with

a painful yell, collapsing onto the hard-packed dirt floor.

Starke spun around to face Chang, who was now advancing on him. Chang stopped, staring into Starke's angry eyes. At Starke's side, Kristy was positioning herself. Chang gritted his teeth. He knew he was in trouble now…

MANAGERS

Teams are usually organized around a Manager. Teams need a Manager to handle the various and sundry details associated with setting up tournament fights. The Manager finds out where the fight is, asks the team if they want to go, purchases the plane tickets, reserves the hotel rooms and enters the team's name in the ranks of the tournament. Without a Manager, all the little details would overwhelm the fighters, leaving them with little time to practice – an all-important activity when one is planning on pounding the mat with the best combatants the world has to offer.

Managers are almost always played by the Storyteller, but it is possible for one of the players to assume this role in addition to playing his regular character. However, because Managers are mainly business-oriented, they have little time for adventuring between tournaments. Don't expect the Manager to explore the Aztec ruins with the team; he's got to be on the phone to Las Vegas, setting up the next fight.

Some teams don't have a lot of money, in which case the Manager has to find creative ways of getting his team across the world in time to fight the Tibetan Finals. In addition, Managers are most often in it for the money, and a team that has little to offer in terms of salary may not have a good Manager, just a desperate one.

Of course, not all Managers need be business-oriented. Some teams might have an Interpol chief as their "Manager", especially if they are not tournament-oriented but instead travel the world fighting crime. A Manager could be a spiritual elder, such as a Native American shaman who aids the team with wise advice and gives them new resolve.

Very rarely does a sensei assume the role of Manager, but it is possible, especially if she is old and considers her adventuring and fighting days to be over. Some teams have both a sensei, their fight trainer, and a business manager.

Unless the Manager is also a sensei, his fighting skills are usually poor. While a Manager may know a lot about the theory of martial arts, he doesn't have the time to practice. Most Managers do try to keep track of opponents and their styles, to make sure that their fighters know what they are going up against and have time to prepare. A bad Manager throws his fighters into bouts without any prep work, which can turn out for the worst when they are paired against fighters who can exploit their weaknesses.

Managers have a big responsibility…

Too much to do and so little time. If it's not calling the travel agency and arguing with that hag over the price of red-eye express tickets to Shanghai, it's searching a Ukrainian phone book for a cheap hotel. When does it end? Albert sat back in his chair and propped his tired feet on the desk. He'd been standing all day, making sure those idiot contractors laid the gym out to spec. His team had finally made some good dough – thanks to the reward

given by that Siamese prince at his tournament, set up by Albert, of course – and it was gone almost immediately. Gymnasiums were damn expensive to build.

Albert sighed. These were all just costs of the business, he knew – part of the job. But he couldn't wait till his team won the big fight in Kyoto. Then he'd finally have a chance to rest, what with the free hot-springs vacation that came with the win. Ah, that would be nice.

The phone rang and Albert grabbed it before the second ring. "Fight Pro Unlimited; Albert Schneider speaking."

"Mr. Schneider, this is Ms. Snodgrass with Dawnlight Travel Agency. I'm sorry, but your credit card has been refused..."

Albert let out a long groan. When would it ever end?

More details on the Manager Background Trait can be found in Chapter Four.

TOURNAMENTS

Tournaments are very important events in the **Street Fighter** world. They are the moments when a warrior can display his prowess, defeat his adversaries and gain the admiration and respect of his fans and peers.

Tournaments are often major elements of many stories and adventures. For more details on tournaments, see Chapter Five.

ADVENTURES OUTSIDE THE RING

Street Fighters have hectic lives; not only are they called upon to prove their skills in tournaments, but they often seek or are drawn into adventures outside the ring. Fighters or teams seeking to break the power of Shadoloo will almost certain work toward this goal between tournaments.

Such adventures provide the main roleplaying opportunities in the **Street Fighter** game. Tournaments are important for building skills and reputation, but adventures are more important for achieving one's goal, the force driving a Street Fighter onward.

Countless adventure stories can take place in the **Street Fighter** world, from pulp-style action- and suspense-packed cliffhangers to intrigue and strategy-heavy espionage missions...

Cammy stared in wonder at the sprawling base below her. How in the world had Shadoloo managed to build a secret, high-tech base amid the mountains of the Alps without the British Special Agency finding out? Those boys in the intelligence network needed a real kick in the drawers; they'd really bollixed this one. 'Bloody hell', Cammy thought, 'if I hadn't stumbled on this during my ski vacation, who knows how long they'd have stayed in business?'

She meant to put them out of business. But to do that, she first had to get out. Getting in had been easy; she'd just disguised herself as one of the Major's little Page Three girls. The Major, the man who ran this base for Shadoloo, had a weakness for the blondes who came to the nearby resort on skiing ventures. It had been simple for Cammy to play along with them when he invited them to his "office". The fool had never suspected a British agent would infiltrate the base, because he knew it was

secret. Well, thanks to him, it wasn't a secret any longer.

Cammy heard a sound behind her and felt something poke into her back. She gulped and turned around. A guard stood there, his submachinegun barrel aimed right at her.

"What are you doing here, Fraulein?" the guard said.

"Er... I'm just looking for the, er … the lounge! What kind of resort is this anyway, with no lounge?" Cammy replied.

The guard looked confused. "Resort? Ah, you are one of the major's 'guests', yes?" he said as he lowered his gun.

"Yeah, tosser!" Cammy yelled as her leg drove into his stomach, bowling him over with a grunt. He collapsed into the floor, unconscious.

Cammy looked around. "Now to find that exit and report back to HQ..."

More information on storytelling in **Street Fighter** can be found in Chapter Nine.

GEOGRAPHY

How does the **Street Fighter** world differ from our own? Physically, they are nearly identical: the continents and cities are all in the same places, and national boundaries are similar. However, there are some very telling differences. These are detailed below.

ARENAS

Tournaments take place in arenas across the world. Experienced Street Fighters will become seasoned world travelers, learning more and more about the customs and ways of people all over the globe as they journey to and from tournaments.

Arenas are typically found in exotic and foreign locales. They can sometimes be unsettling for a warrior not used to leaving home…

Hard Edge hated the stench of the place: fish, fish and more fish. He wondered if the odor would ever clear. He had always hated seafood and its smell, being a die-hard meat 'n' potatoes man. He looked around as he waited for his opponent to arrive for the tournament.

The ramshackle village showed obvious signs of poverty, but held a certain charm nonetheless. The people seemed content, and they were all smiling. Excited at the coming fight, Hard Edge thought. Some of them were still docking their small fishing boats, tying up and rushing to the wood-slat walkway without even unloading their catch. Fights were popular here.

Hard Edge leaned up against a tree and almost immediately jumped back as he felt something slick and scaly move behind his neck. A boa constrictor! Wrapped around the tree as if it were some kind of pet! What kind of beast would keep a wild boa as a pet? Hard Edge shook his head and walked over to his end of the arena to stretch.

The local shops were selling bottles left and right as people gathered in anticipation. Where the hell was his opponent, anyway? He wasn't late, yet, but it was odd that he wasn't here warming up.

Hard Edge heard the snap of cameras and turned to see some people already taking pictures. He naturally, almost unconsciously, began to pose. This would look good for publicity after the fight. It wasn't every day that you got to fight a Champion, and Hard Edge meant to get all the publicity he could out of his victory. He was sure he could beat this… thing they called a World Warrior. Hard Edge was an American, not something raised in the jungle like Tarzan.

Suddenly, a crashing sound came from the jungle. The crowd's babbling quieted instantly. Hard Edge turned to peer into the foliage, looking for the source of the noise. It grew louder and louder, accompanied by the sound of trees splintering. Hard Edge could see something there now, beyond the green, moving toward him.

Then, a huge tree rocketed from the jungle and landed with a crash at Hard Edge's feet. This was immediately followed by a roar that sent chills up and down Hard Edge's spine. The roar of a beast.

Blanka leapt from the forest and uttered another roar, head reared back and arms raised. His thick mane stood on end as electricity suddenly coursed through his body, crackling the ozone all the way over to where Hard Edge stood. The crowd cheered and cameras clicked madly.

And Hard Edge knew he had made a bad mistake in coming here…

The arenas of the World Warriors are listed with each regional description below.

NORTH AMERICA

Street Fighting is popular throughout the U.S. and Canada, with tournaments taking place all over both countries. In fact, many managers are trying to make Street Fighting a recognized sport, much like wrestling or boxing. They've had little luck thus far. Very few states or provinces wish to legalize such brutal, full-contact events.

Instead, Street Fighting has gone underground. Tournaments are held in secret locations – abandoned warehouses, private ranches, old parking garages, etc. Every week, another jaded millionaire sponsors a small tournament. While many of these underground tournaments are run by unsavory people, the tournament combat itself stays pretty honorable.

This underground climate has led to more criminal tie-ins, and thus to Interpol investigation. Both the U.S.A. and Canada are fervent supporters of international organizations such as Interpol, although jurisdiction is sometimes a tricky issue, as the U.S. tries to involve the FBI in Interpol operations taking place on U.S. soil.

The U.S.A. is wracked by urban violence and crime. It is here, moreso than anywhere else in the world, that the renegade crime leagues operate, defying M. Bison's plan for a united crime organization. The leagues of the U.S.A. and Canada are old Mafia families, unwilling to relinquish their power and control to an upstart organization. To this end, they try to "buy off" the police to ignore the petty leagues while the law tackles Shadoloo. In addition, they often try to hire Street Fighters as muscle against Bison's henchmen. The Las Vegas mob is angry that Balrog, who used to work for it, is now working for Bison.

USA, Northeast (Ken's docks) – This harbor is a center of trade for the Northeast. Shipping, fishing and recreational vessels come and go. One particular dock, though, is reserved for special affairs: Ken's fights. Ken's old merchant marine buddies gather around to witness the fights, often selling tickets to fans and holding parties as they watch Ken fight.

USA, Las Vegas (Balrog's strip) – This glamorous arena, located just off Las Vegas' Strip, is surrounded by casinos and neon lights. People flock from all over to be entertained in this city. Legendary shows to catch are Frank Sinatra, Tom Jones, and Balrog – few people want to miss a Balrog fight on his home ground. Challengers are also invited to play a few games of chance in the nearby casino.

USA, Southeast (Guile's tarmac) – The hot tarmac on a Southern military base is a popular spot to catch some gritty fighting. As jets take off and land in the background, challengers can trade blows with Guile. Army pals and their girls often gather to watch the fights, and they'll invite the winners and losers out to the local bars for a few drinks afterward, which often soothes the pain after a fight with Guile.

CENTRAL AMERICA AND THE CARIBBEAN

Crime is a big problem in Central America and the Caribbean. Corruption and bribery often extend to high levels of the government. Interpol is often stymied by political and diplomatic problems when trying to operate in the area, which allows Shadoloo and a few renegade leagues to smuggle drugs and commit other crimes with relative ease.

Jamaica, while not as bad off as many of its neighbors, still suffers from crime and government corruption. This only makes heroes like Dee Jay more popular, for this daring entertainer can take the people's minds off their troubles for a night.

Mexico also hosts a growing number of potential Street Fighters. While the main sport here is Mexican wrestling, featuring heroes garbed in garish masks, Street Fighting has captivated many Mexicans, especially those who have witnessed T. Hawk in action.

Mexico (T. Hawk's square) – This colorful and picturesque village is now home to T. Hawk, who was displaced from his reservation by Bison's treachery. He has made a lot of local friends, however, and they gather to cheer him on for every fight. They are a friendly bunch and will offer tasty fruits and local drink for visitors to enjoy while watching the fights.

Jamaica (Dee Jay's joint) – A regular party spot for tourists becomes *the* joint to frequent when Dee Jay fights. A local reggae band lays down the rhythm for partying as people gather to watch the fists fly. Challengers are always invited to party before and after a fight, and the music is usually enough to make losers forget the pain of their defeat.

SOUTH AMERICA

South America's unexplored and mysterious jungles house exotic animals and plants, and equally exotic native tribes. Rumors depicting lost cities of gold and other remnants of ancient civilizations abound in the cafes and shantytowns along the waterways, tempting adventurous Street Fighters to quest for them. Tales of strange mutants also abound, but most Street Fighters know the truth behind these tales: Blanka, the World Warrior.

Brazil is home to the greatest Capoeira fighters, many of

whom now train hard in hopes of emulating Blanka. A growing number of local tournaments give the young hotshots a chance at glory.

Crime can be found hidden in the jungles, in the form of secret smuggler bases or ex-Nazi hideouts. Intrepid adventurers must brave the secrets of the jungle to bust these places.

Another problem is the rapid development of the rainforest, wherein trees are cut down to make pastureland for cattle. This endangers world ecology and the very atmosphere. Yet the governments continue to sponsor such activities, richly rewarding those who can develop land the fastest. Rumors say that Shadoloo is behind this, although for what purpose is unknown.

Brazil (Blanka's fishing village) – This small fishing village along the Brazilian coast, near the mouth of the Amazon, has become a magnet for tabloid journalists, who flock in droves to buy the local villagers' pictures of a beast called Blanka. When Blanka fights, it's an event for locals and visitors alike. While the nearby wilds can be daunting to city slickers, the villagers are friendly and offer meals of broiled fish.

EUROPE

Street Fighting is not a favored sport in Europe, being deemed too rugged and uncivilized by the gentry. This has not stopped Cammy or Vega, however, nor whole groups of young fighters ready to prove their worth in tournaments. All throughout Europe, the youth culture of the Street Fighter is catching on, causing many old diehards to shake their heads and grumble about the problem of youth today.

Even Europe is not immune to the strife created by Shadoloo. Many terrorist acts are committed throughout Europe at the behest of Bison, all elements of a plan he has not yet revealed. Interpol is worried and cannot sit still any longer. The fate of nations is at risk: Shadoloo must be stopped.

England (Cammy's castle) – This ancient castle has long stood near the Scottish highlands, in sight of the beautiful aurora borealis. A quaint village graces the valley below. While the castle seems old and creepy, with its ancient statuary and cawing rooks, it is quite cozy inside, as challengers discover when they stay in any of its hundred rooms. There is even a butler staff to see to their needs. Tourists are sometimes allowed to tour the castle, especially when Cammy fights someone on the battlements.

Spain (Vega's ring) – This fighting pit is surrounded by a restaurant, which provides hearty fare for the challengers. Flamenco music plays nonstop, and its tempo is just right for Vega's tastes when fighting. Triumphant cries of *"olé"* can often be heard from visitors and onlookers during a fight. Visitors can also see the local bullfights and perhaps view the bull-run, an annual festival during which the bulls are allowed to run through the streets of the city, chasing any who dare run before them.

RUSSIA

The U.S.S.R. has dissolved into many smaller states, and the new parliament is divided in many directions. But

the Russian people are still one, regardless of minor cultural differences. In the midst of economic difficulty and social upheaval, Street Fighting has become a popular release of aggression for both fighter and spectator. Zangief is a hero, a role model who has survived the downfall of his favored government.

Shadoloo is not blameless for the region's confusion and strife. Indeed, for mysterious reasons, Bison wants Mother Russia brought to her knees and is doing everything he can to impede her recovery. Some speculate that he worked for Soviet intelligence during his tenure as a Thai dictator, and was betrayed by his superiors when he was deposed by a people's revolt. Now, these speculators believe, Bison seeks revenge.

Russia (Zangief's factory) – This model of Russian efficiency never stops working, but long breaks are allowed when Zangief fights. Workers line up nearby to cheer their champion and boo the challenger. However, they will try to trade goods with challengers and visitors alike, being especially interested in blue jeans and rock-and-roll music.

AFRICA

While a World Warrior has not yet emerged from Africa, many speculate that it will not be long until one does. Street Fighting has become popular in some areas, and hardy warriors are creating interesting new styles from ancient fighting forms. Africa is a place to watch for up-and-coming fighters.

Many strange creatures are rumored to inhabit the Congo, the deepest and most unexplored portion of the continent. Some people whisper about mutants, perhaps similar to Blanka; others say an intelligent ape lives there, although none believe he is a Street Fighter.

Africa also has its troubles, from the racial strife in the south to the famines and warlords of the north and east. As usual, Shadoloo has a hand in dirty operations, from illegal ivory smuggling to weapons sales. Anyone attempting to help may suffer the scorn of ancient clan hatreds and rivalries.

MIDDLE EAST

The Middle East is a land torn by religious and political conflict. Despite this, Street Fighting is barely known here, though rumors abound of a team of fighters developing a deadly style based on the dance of the whirling dervishes. The members of this team allegedly possess the skills of an ancient order of assassins supposedly dating back to the Holy Crusades.

INDIA

Even in this ancient and holy land of ascetic priests and enlightened monks, Street Fighting has gained a following, thanks to Dhalsim. The old fighting arts of India are experiencing a renaissance. Young villagers flock to the very few masters, desperate to learn the path of perfection through combat.

India and the surrounding lands harbor many remote and strange sites, such as the mountains of Nepal, the jungles of Bengal, and mystic Tibet high in the Himalayas. Many locals believe that powerful mutants live in the highest mountains, isolated from the outside world.

Crime is on the rise in India, thanks to Shadoloo. Bison seeks to corrupt the country and drain its mystical strength. He hears that here, with ancient temples and the minds of old priests, lie occult secrets which may enable others to defeat his psychic power's weaknesses.

India (Dhalsim's indoor temple) – Elephants line the walls of this temple, ready to trumpet for the winner of a fight, whether it be Dhalsim or otherwise. A cobra also resides here, in a large golden urn. The snake is under Dhalsim's complete control, so challengers need not worry. Challengers must travel far to reach the temple, for it is secluded in a hidden valley. Local villagers will not only help challengers find the temple, but will offer hospitality and even advice pertaining to matters of enlightenment.

SOUTHEAST ASIA

Asia has given birth to the most powerful and legendary fighters, for many of the martial arts developed here and grew to become not just fighting arts, but spiritual arts besides.

In Southeast Asia, however, a great evil has arisen: Shadoloo. A small, little-known country rests deep in the South China Sea: Mriganka, M. Bison's own kingdom, which he rules with an iron fist.

Bison founded Mriganka with the aid of his psychic powers. Using information obtained by reading the minds of certain people in power, Bison blackmailed his country into existence. The world courts and U.N. were forced to recognize its independent status. This was a major setback for Interpol, the international police organization trying to destroy Shadoloo. Now, Shadoloo's main base is protected within the borders of a small sovereign nation, with its own entry and exit visa requirements and petty bureaucratic red tape. Attempts to file complaints or to arrange for international inspections for human-rights abuses are quickly stymied by Bison's petty rules and laws.

Shadoloo is unreachable by any legal means. For this reason, Interpol has begun recruiting teams of Street Fighters. These few valiant and bold individuals are willing to risk great danger to infiltrate Shadoloo, fighting Bison's minions and nearing the heart of the evil organization through tournaments.

For some dark and unfathomable reason, Bison is obsessed with defeating Street Fighters. He cannot easily use his powers against well-disciplined Street Fighters, and for this reason, he must defeat them in the tournaments. It is rumored that when Bison beats a foe, this allows him to use his dark powers on that person thereafter. This may be the reason he hates Ryu so much, for Ryu has never fallen to the dictator.

Mriganka (M. Bison's base) – The small island country of Mriganka houses Shadoloo headquarters and M. Bison's arena. Only the greatest fighters in the world are invited to fight here. Many of Shadoloo's minions and unwilling servants gather to watch the fights, and the guards often force them to cheer Bison on. Rumors state that a vast underground base, with dungeons holding political prisoners, lies underneath the arena. All the local towns and cities are secretly run by Bison, and any activity involving Street Fighters is always reported to him.

Thailand (Sagat's retreat) – A large statue of the Buddha serenely overlooks Sagat's arena. In the distance, ancient temples can be seen. The silence is deep, broken only occasionally by the sounds of combat as Sagat trains to regain his title. The nearest village is a long walk away, and hospitality is not cheap. The villagers are all poor, surly, and fearful of Sagat and M. Bison.

CHINA

China is home to one of the oldest civilizations on Earth, and the mark of tradition can be seen everywhere. But change is also valued. This mix of ancient custom and vibrant modernity enlivens places such as Hong Kong.

Street Fighting is very popular here, especially in Hong Kong, where a movie industry avidly recruits hot Street Fighters. Fei Long was such a fighter, but he has recently given up his movie career to train. On the mainland, many hopeful trainees for the Chinese Olympics have changed their career goals and become Street Fighters instead, finding something more meaningful in real action than in mere arena shows.

Shadoloo also holds sway here, and many low-level bureaucrats and officials are in Bison's pocket. Bison makes a great deal of money from such human-rights abuses as forcing political prisoners to manufacture goods for sales overseas.

China (Chun Li's village market) – This market street is full of Chun Li's neighbors, kindly townspeople always willing to extend hospitality to visitors. Everyone loves to see Chun Li fight, and they all hope that she will soon avenge the death of her father. The eldest hope she will then settle down, but the younger villagers know better. The old men try to give similar advice to other fighters.

Hong Kong (Fei Long's temple) – This beautiful temple has been carefully planned using Feng Shui, the Chinese art of geomancy, whereby good fortune can be predicted through meticulous study of the land. This gives Fei Long especially good luck when battling challengers here. Moving puppetry of mystical animals in the arena's background often reminds Fei Long of special Kung Fu styles when he needs them most.

JAPAN

The ancient home of the samurai warrior, Japan has produced the greatest Street Fighter of them all: Ryu. Thanks to the tutelage of Gouken, he has beaten all his opponents and become the best of the best. He owes it to the simple and highly honorable values of his homeland.

Thanks to Ryu's and E. Honda's success, Japanese Street Fighting is booming, as dojos across the country swell with people desperate to learn the fighting arts.

But Japan has a shady underside: organized crime run by Yakuza gangs. Shadoloo has not yet gained complete control of all the Yakuza *gumi*, but it is close. Many crime bosses have gone "ronin" and refused to follow the Yakuza *oyabun*, believing him to be a lackey for Shadoloo. In addition, many secret ninja houses refuse to kowtow to Bison.

Japan (Ryu's dojo rooftop) – Ryu maintains an arena on the rooftop of a secluded compound in the Japanese countryside. He fights only at night, when the sky is clear and the stars are shining. This quiet time gives him a spiritual strength that helps him beat his opponents. He is a gracious host, however, and lets his challengers stay in rooms provided for them in the compound. He also leads daily meditations by the springs nearby. Visitors leave with a deeper sense of the spiritual qualities in their martial arts.

Japan (E. Honda's bathhouse) – This popular bathhouse is a place of rest and practice for many of Japan's sumo wrestlers, courtesy of Edmond Honda. Fights take place on the slick tile floor by a large tub of water. Honda often invites challengers to relax in a jacuzzi before and after fights, tended by beautiful geisha girls.

AUSTRALIA

Australia has not yet produced a World Warrior fighter, although the sport is catching on here. In Outback bars, the drinks flow as mini-tournaments are held, run by bar owners desperate for new entertainment.

The Outback holds rumors of a hot new fighter, a fellow who has somehow learned powerful kicks from kangaroos and weird magic from aboriginal shamans. Whether this mysterious fella, if he exists, will show himself to the world remains to be seen.

FANS

The people who live near the arenas of the world add atmosphere to a fight. Each arena has a unique audience, in addition to any fans who travel to witness the combat. The people who host or attend certain tournaments and arena sites add character to the arena and provide many interesting roleplaying encounters.

The way a Street Fighter deals with his fans is up to him – he can ignore them or devote lots of time to them. A Street Fighter who is good to his fans may find unexpected allies when needed. If he needs to chase down a fleeing crime boss, a nearby fan may even lend him a car.

Fans may be necessary for the success of adventures outside the arena. For instance, an Amazon guide can be found hanging out near Blanka's arena, and she may be the only one who can guide you into the jungle in search of that fabled lost city. Or the workers in Zangief's factory may be the only ones who know what's really going on with regard to that rumored UFO crash in Siberia.

The Storyteller should feel free to make the people who live and work near an arena a vital part of any story.

TROUBLE: SHADOLOO

Very few people can be totally ruthless. It isn't easy. It takes more strength than you might believe.
- Enter the Dragon

Shadoloo. The very word brings shudders to the downtrodden the world over. Never has there been such an efficient organization of crime and terror. The world is slowly being wrapped in the tentacles of this evil organization's criminal ties, all masterminded by M. Bison, ex-Thai dictator. Soon, all criminal organizations will owe allegiance to Shadoloo. Once that occurs, Bison will begin

to take over world governments, eventually achieving his goal as grand dictator of the world.

No one knows much about M. Bison. When he was finally driven out of Thailand, he escaped justice and disappeared. Years later, he appeared again, this time heading a criminal organization and seeking to consolidate crime across the globe. Many people have felt the bitter sting of Bison's touch: Chun Li, whose father was killed by Shadoloo operatives; Guile, whose best friend was killed by Bison; and T. Hawk, whose reservation was disbanded in a scheme devised by Bison.

Bison is recognized as the greatest fighter in the world except for Ryu, who has not given up his old title as Grand Master. Bison seethes with hatred for Ryu, for Ryu represents all Bison stands against: honor, wisdom, self-sufficiency, and personal discipline. Bison is trying to lure Ryu into fighting again, hoping to defeat him and shame him before the world. However, he hates all of the honorable World Warriors and plots their dooms also.

SHADOLOO'S MANY TENTACLES

While the main base for Shadoloo operations is in Mriganka, numerous smaller operations operate throughout the world. Plans are continually implemented to advance Bison's goal of dictatorship. Criminals of all types and nations work for Shadoloo, some knowingly, some not. Indeed, most have no idea of the extent to which Shadoloo has consolidated world crime. If they knew, they might turn against such a monstrous organization, afraid of too much power in one man's hands. But they do not know, for ignorance is rampant among criminals, and paranoia prevents them from asking too many questions.

Thus, the drug smuggling continues – and so do the bank heists, the embezzling, the blackmail and murder, all to feed the power of Shadoloo.

HENCHMEN, LACKEYS AND THUGS

Shadoloo has many minions, from underworld crime figures – dons, corrupt cops, petty thieves – to common mercenaries, hired guns and assassins. Anyone plying a trade amid the seedier aspects of human existence can gain employ in Shadoloo.

Even some of the World Warriors have worked for Shadoloo on occasion. Balrog has hired himself out as muscle to Bison, beating up a few people who were troubling Bison in business dealings. Vega has hired himself out as an assassin, killing a few Third World politicians who threatened Bison's plans. And Sagat has pledged to help Bison in return for aid in defeating Ryu. These fighters may have gained immense glory, but no honor comes to those who work for Shadoloo.

LAW ENFORCEMENT

The **Street Fighter** world differs from ours in minor ways: crime organizations are stronger in many parts of the world, which in turn causes police and intelligence organizations to work harder to catch up. However, the criminals are better funded, and they grow richer and richer with every success, while the police grow more and more harried, trying desperately to sever each tentacle of crime before it can strangle its victims.

Police secretly value the Street Fighters, some of whom are outlaws. Many a Street Fighter has been invited to become an operative for police or espionage organizations, to aid in the fight against world crime. This is rarely done openly, for few organizations want to admit that they depend on violent and often egotistical individuals. Thus, few Street Fighters gain the proper acclaim for their activities outside the ring. However, it is not the fame that is important in the end, but honor.

RENEGADE CRIME LEAGUES

Shadoloo has not been able to tighten its grip on all criminal organizations – yet. There are many small-time leagues operating the world over, all trying to stay independent and avoid Shadoloo's control. These "renegade" criminals, defying Bison's wishes, try to eke out a living hidden in the shadows, hoping Shadoloo will attract all police activity and thus leave them free to act.

Wars between these leagues and Shadoloo are not unknown. These often lead to bloody confrontations and gang violence in the city streets. Both sides attempt to manipulate law enforcement into destroying the other group. Renegade crime leagues will sometimes try to hire or fool Street Fighters into defending them, waving the carrot of a shot at Shadoloo before them.

BUSTING SHADOLOO

One of the main themes of the **Street Fighter** storytelling game is the campaign against Shadoloo. This campaign is usually waged by busting up Shadoloo's operations or by going head-to-head with those World Warriors allied to it. Defeating Shadoloo will not happen overnight, though, and may be next to impossible. But it must be done, if not by the characters, then by others. If not, Bison will win, and honor will become meaningless. All the ideals of the martial arts will be crushed by his brutish methods and tyrannical regime.

Many types of stories can be told about Shadoloo, for crime has many faces. Chapter Nine has some suggested stories for those who would dare defy Bison.

That Bison must be stopped is clear. Are you up to the challenge?

Chapter 2:

PLAYING STREET FIGHTER

Fool! I but clench my hand and the world trembles! My agents are everywhere, longing to do my bidding, fighting each other for the right to serve me. You think you can stand before my Shadoloo army? Fah! And even if you somehow defeat my servants, you will still have to face me. No one has ever defeated me – and no one shall.
- M. Bison, Lord of Shadoloo

Words cannot protect you against the inevitable hand of justice! Fight whom you will, corrupt whom you may; you will not stand before me when I put an end to your tyranny.
- Ryu, Grand Master Street Fighter

From the forests of Sri Lanka to the windswept crags of Scotland, from the back alleys of Las Vegas to the jungles of Brazil, Street Fighters gather to prove their fighting prowess. Driven by revenge, glory, honor or desperation, these men and women pit their combat skills against the best the world has to offer. Beneath the pall cast by the worldwide crime cartel Shadoloo, these blacktop Samurai strive to return honor and respect to a world of corruption and senseless brutality. Welcome to the world of the Street Fighter, where danger and adventure, glory and excitement, are yours for the taking.

The **Street Fighter** storytelling game expands on the video game of the same name. It allows players to experience the triumphs and defeats of these modern-day gladiators. With this game, you can do battle in a dark world where personal honor and skill are all that stand between hope and despair.

WHAT IS A STORYTELLING GAME?

Storytelling games are like imaginary movies that you create with your friends. These games allow you and your friends to become larger-than-life heroes and to have adventures impossible in the real world. Games like **Street Fighter** are shared stories; each player creates part of a single, ongoing tale.

One **Street Fighter** player assumes the role of the Storyteller, the director and stage manger of your private movie. The player acting as Storyteller has the most challenging job, for she must bring the **Street Fighter** world to life. The Storyteller crafts the tale, details the perils that the characters face and describes the rewards that are theirs to win. The other players become actors of a sort, playing the Street Fighters. The roles of the players and Storyteller are explored in greater detail below.

Storytelling games are creative outlets, and fun ones at that. The interaction and cooperation found in storytelling games are hard to find anywhere else. Storytelling brings a whole new dimension to the classic **Street Fighter** characters. What are Blanka and Ken like when they aren't

fighting? Does Ryu have a girlfriend? Does Chun Li have a boyfriend? Would would an honorable Street Fighter do if he saw a crime in progress? What if someone important to him were captured by Shadoloo? These questions and more are yours to answer.

Nor are players limited to the roles of the World Warriors. Players may also create their own Street Fighter characters. While these beginning characters will not have the awesome skill and power of seasoned warriors like Guile or Ryu (at least not initially), they may attain fame and renown of their own. These new characters are yours to create – their motivation, style, personality and goals are yours to define.

Whether you play the famous World Warriors or create new Street Fighters of your own, you'll participate in adventures that move beyond the combat arena: forays into mysterious ruins, perilous clifftop chases, mad escapes through urban battlefields and daring rescues from hidden fortresses. With **Street Fighter**, you can take your characters through any adventure you and your friends can conceive. Your greatest tool is your imagination, and your only limits are the boundaries you set for yourself.

Although the Storyteller creates challenges and foes for the other players, the Storyteller and players are not antagonists, but collaborators. The challenge comes from inventing quests and battles to rival the big-budget action movies, not from beating each other.

REMEMBER WHEN?

A storytelling game is like an adult version of the games we played as kids. When we ran around our yards and playgrounds pretending to be cops and robbers, or superheroes, or cowboys, or astronauts, we were essentially actors performing a type of impromptu theater. We made up our lines, and the plot, as we went along. These stories were usually pretty simple, but the make-believe made it fun.

Playing a storytelling game such as **Street Fighter** isn't much different. As a player of the game, you'll create a character whom you will act out during play. The character will probably be a marital arts hero, possessing fantastical physical abilities and capable of wielding potent mystical powers (such as Ryu's Fireball or Dhalsim's Yoga Teleport). While you're playing the game, you'll decide what your character is going to do next. You'll speak for your character and describe what he does. And, when the going gets tough, you'll decide how your character will fight.

Unlike playground games, storytelling games don't involve running around or physical activity. Games are

played indoors at a kitchen table or on your bedroom floor. You don't need a lot of props or equipment to play; all you need are pencils, paper, and some 10-sided dice (these special dice can be found in most hobby stores or ordered online). You'll need enough space to set up a map, so you can use cutout figures or miniatures to show the action as it happens in the game.

It takes at least two people to play a storytelling game, although groups of three to five people are best. A storytelling game group is called a troupe (like the bands of actors and actresses who traveled from town to town in Europe during the Middle Ages). All players but one will take the roles of specific characters (called player characters). One member of the troupe will become the Storyteller.

Some players like to take turns being Storyteller, and some people like being a Storyteller more than being a player. Before everyone sits down to play, the Storyteller must prepare a story. During the story, the Storyteller describes to the players what their characters see and hear. The Storyteller also acts out the roles of other beings whom the characters meet during the story.

Although the most important part of playing a storytelling game is to have fun, there are some rules. In the arcade game, there are plenty of rules, but you don't need to know them; the computer keeps track of them for you and won't let you break any of them. For example, Chun Li can only jump a certain distance, and her Roundhouse Kick inflicts a certain amount of damage when it hits. That's fine for an arcade game. In a **Street Fighter** story, however, anything you imagine can happen, and no computer can keep track of all the possibilities. For example, what if Chun Li wants to pick up a chair and smash it over a Shadoloo ninja who is attacking her in a restaurant? We need rules to tell us what happens. How much damage does the ninja take? Is he dazed or knocked out? Can Chun Li hit him before Vega kicks her from behind? This book provides a framework of rules to help you decide how story events unfold.

The above section describes the basics of playing a storytelling game. You have a Storyteller who knows the adventure ahead of time, and one or more players who pose as characters and act through the scenes of the adventure as the Storyteller describes them. Combat can be enacted using maps and cutout figures (or miniatures if you have them) to display the action.

THE RULES

All games have rules. Some games, such as Chutes and Ladders, have only a few simple rules. Others, like bridge, have many complicated rules. **Street Fighter** has something in common with both types of games — it has only a few simple rules, but you can use these rules in many different ways to describe what happens in a **Street Fighter** story.

This chapter provides the basic rules of **Street Fighter**. Combat rules are presented in their own chapter later in the book.

If this is your first time reading the book, you may want to skim through this chapter. Doing so will give you an idea of what the rules are like and help you learn some key words that you'll see throughout the rest of the book. Once you know some of the rules and terms, the rest of the book will make more sense.

Finally, before you read on, remember that all the rules exist to make your story better. Rules should never become a distraction from the overall theme: enjoyment of the game. If a rule slows down game play or gets in the way of having fun, then ignore it or change it.

TIME

The first thing you need to learn is how time passes in **Street Fighter**. There are six different ways to describe time, progressing from the smallest unit to the all-encompassing one.

● Turn — One unit of time within a scene, anywhere from three seconds to three minutes in length. A turn is enough time to take one action (discussed below).

● Round — A series of 10 turns. Most formal duels take one round.

● Scene — One compact period of action and roleplaying that takes place in a single location. A scene is made up of a variable number of turns (as many as it takes to complete it); it can also be completed strictly through roleplaying, which requires no use of turns.

● Chapter — One independent part of a story, almost always played in one game session. It is made up of a number of scenes connected by periods of downtime.

● Story — A complete tale, with an introduction, buildup and climax, that often takes several chapters to complete.

● Chronicle — A whole series of stories connected by the lives of the characters and perhaps a broadly conceived theme and plot. A chronicle is simply the ongoing story told by you and the players.

ACTIONS

Besides acting out their characters' speeches and conversations, players will want their characters to perform (or at least attempt to perform) actions they describe to the Storyteller. An action can be anything from jumping over a gorge to glancing over one's shoulder to see if anyone is following. The player tells the Storyteller what her character is doing and details the procedure she users.

Many actions are automatic — for instance, when a player tells the Storyteller that her character walks across the street toward the warehouse. All the Storyteller needs to do is keep track of where the character is and what she is doing. However, certain actions require a dice roll to determine success or failure.

ROLLING DICE

There is always chance in life. There's a chance you'll win the lottery, a chance you'll be audited, and a chance you'll die in a plane crash. Chance plays a role in **Street Fighter** as well. However, **Street Fighter** players use dice to simulate the duplicity of Lady Luck.

Street Fighter requires the use of 10-sided dice, which you can buy in any game store. If you are the Storyteller, you will want a lot of dice, at least 10, all to yourself. As a player, you'll also want dice, but you may share dice with other players.

Whenever the success of an action is in doubt, or the

Storyteller thinks there is a chance your character might fail, you will have to roll dice. This gives your character an opportunity to let weaknesses and strengths exhibit themselves, thereby revealing something of the character's true nature to both you and the other players.

RATINGS

A character is described by her Traits — the innate and learned abilities and aptitudes she possesses. Traits are defined by numbers; each Trait has a rating from 1 to 5, which describes the character's ability in that particular Trait. One is lousy; 5 is superb. This scale of 1 to 5 resembles the "star" rating system made famous by movie and restaurant critics.

You should consider the normal human range to be from 1 to 3, with 2 being average. However, exceptional people can have Traits of 4 (exceptional) or 5 (superb), or even have a zero in a Trait (which is extremely rare but not unheard of). For example a character with a Strength Attribute rating of 2 would be as strong as an average human being, while someone with a Strength of 4 would be exceptionally strong.

- x Abysmal
- ● Poor
- ●● Average
- ●●● Good
- ●●●● Exceptional
- ●●●●● Outstanding

Each dot your character has in a particular Trait allows you to roll one die in situations relevant to that Trait. Thus, if your character had four dots in Strength, you would get to roll four dice. If she had one dot in Perception, you would only get to roll one die. However, you almost never simply roll the number of dice your character has in an Attribute, which defines her intrinsic capabilities. Usually you get to add an Attribute to an appropriate Ability. Abilities are another kind of Trait; they describe things that a character knows and has learned.

So if the Storyteller wants the players to roll to see if they notice the Shadoloo agent tailing their characters, he would have them roll Perception + Alertness — an Attribute + an Ability. They would take as many dice as they had dots in Perception and put them in their hands. Then they would take as many dice as they had dots in Alertness and put those in their hands also.

These dice are collectively called the Dice Pool. The Dice Pool is the total number of dice a player may roll in a single turn — usually for a single action, though a player can divide her Dice Pool in order to allow her character to perform more than one action.

Many actions don't require or even have an appropriate Ability. An example of this is when a player wants to break down a door. In such cases, the player uses only an Attribute, rolling the number of dice listed for that Attribute — in this case, Strength.

Finally, some Traits like Willpower and Chi have both a permanent rating (shown with circles on the character sheet) and a current score (shown with squares). Whenever a character needs to perform a Willpower test, the permanent rating is almost always used. Whenever a character has to spend a point of Willpower (for example to execute a Special Maneuver), the player marks off one square from the Trait's current score.

DIFFICULTIES

Now you've got to figure out what you need to look for when you roll the dice. The Storyteller assigns each action a difficulty rating. A difficulty rating is always a number between 2 and 10. You need to roll that number or higher on at least one of the dice your Dice Pool in order to succeed. Each time you do so, it's called a success. If the difficulty is 6 and you roll 2, 3, 5, 6, and 9, you have scored two successes. Though you usually need only one success to succeed, the more successes you score, the better you perform. Scoring only one success is considered a marginal success (you hurl yourself over the chasm and barely grasp the other side with one hand; it will take you several seconds to haul yourself up). Scoring three is considered a complete success (you gracefully leap over the chasm and continue your pursuit without breaking stride). Scoring five is a momentous event (you soar over the chasm and land in *front* of your fleeing foe).

Unless the Storyteller says otherwise, the difficulty for a particular task is always 6. This is the standard difficulty, and 6 is assumed if a difficulty number is otherwise unstated.

DIFFICULTIES

Three	**Easy**
Four	**Routine**
Five	**Straightforward**
Six	**Standard**
Seven	**Challenging**
Eight	**Difficult**
Nine	**Extremely Difficult**

DEGREES OF SUCCESS

One Success	**Marginal**
Two Successes	**Moderate**
Three Successes	**Complete**
Four Successes	**Exceptional**
Five Successes	**Phenomenal**

You can see that if the difficulty is lower, it becomes easier to score a success, while if it is higher, it becomes more difficult. The Storyteller will assign high difficulties whenever the action you have decided to take is difficult, and will either let you do something automatically (because your Attributes and Abilities are so high) or give you a low difficulty if an action is particularly easy.

Though they are not on the list above, you, as the Storyteller, can also assign difficulties of 2 or 10. However, these should almost never be used. Difficulty 2 is so pathetically easy that you might as well let the player

succeed without wasting time on a roll. Difficulty 10 is so difficult that there is an equal chance to botch (described below) as there is to succeed, no matter how many dice the player rolls. An action with a difficulty of 10 is virtually impossible. On the rare occasions when you do announce a difficulty of 10, be sure you realize how impossible you are making the chance of success.

Some tasks are impossible from the onset. These are left to the discretion of the Storyteller. If the Storyteller decides that a task is impossible, it simply cannot be done. Bear in mind that an impossible task should be one which is obviously so. Breaking a pencil in half should never be an impossible task. However, if Chun Li wanted to pick up a tank and throw it at M. Bison, that task would clearly be impossible.

THE RULE OF ONE

The last thing you need to know about rolling dice is the "rule of one." Whenever you roll a "1," it cancels a success. It completely takes it away. You remove both the "success" die and the "1" die and pay them no more heed.

For example, Joe is playing his own Street Fighter named Tsunami. Tsunami is trying to sneak past a guard dog into a Shadoloo warehouse. Joe rolls Tsunami's Dexterity Attribute (2) plus his Stealth Ability (2) as he tries to navigate quietly over a patch of broken glass (difficulty 6). He rolls four dice and scores 1, 3, 5, and 8. Normally, Tsunami would have one success (the 9), but he also rolled a 1, which cancels out the success. Tsunami fails the roll, and the dogs start barking at the sound of his footsteps.

If you roll more "1's" than you do successes, a disaster occurs; something called a "botch" takes place. Don't count the "1's" that canceled out successes, but if even a single "1" is left after all the successes have been canceled, a botch occurs. Getting a single "1" or five "1's" has about the same result in most cases; the circumstances surrounding the botch determine if it is catastrophic or a minor mishap. If there aren't any "1's" or successes left, you've simply failed.

For example, if Tsunami had rolled a 1, 1, 4, and 9, he would have botched. The first 1 cancels out the 9, and there is still a 1 left over, so it's a botch. Not only do the dogs hear Tsunami, he also steps on the broken glass and cuts his foot.

AUTOMATIC SUCCESSES

You don't want to be rolling dice all the time; it can get in the way of roleplaying. **Street Fighter** employs a very simple system for automatic successes, thus freeing players from having to make rolls for actions their characters could perform in their sleep.

It works like this: if the number of dice you have in your Dice Pool to perform a feat equals or exceeds the difficulty of the feat, your character succeeds automatically. Such a success is considered marginal (the equivalent of getting only one success), so sometimes a player will want to roll anyway in an attempt to gain even more successes. But for very simple and often-repeated actions, automatic successes can eliminate a lot of wasted time.

For example, let's say Joe wants to see if his Street Fighter, Tsunami, is able to find the Shadoloo file that's hidden somewhere within the corrupt police chief's office.

The Storyteller informs Joe that he must roll Tsunami's Perception Attribute of 3 and an Investigation Ability of 4 — seven dots total. The Storyteller allows Joe to use the automatic success system. Joe has seven dots and his difficulty is 6, so Tsunami successfully finds the Shadoloo file.

Another way a character can score an automatic success is by spending a Willpower point. This method differs from the prior one, in that in addition to the automatic success granted by the Willpower, you also get to roll your regular die pool. Willpower granted successes cannot be canceled. You won't want to do this often, but it can be very advantageous to do so when seeking to accomplish certain difficult, heroic feats. Of course, the Willpower expenditure only counts for one success if multiple successes are required. Also, even Willpower won't allow a character to succeed at a feat the Storyteller has ruled to be impossible.

When we play, we usually use a combination of dice rolling and automatic successes. During most scenes — especially when we're deeply involved in the story — we don't even roll dice, preferring to roleplay without interruption through scenes. However, when we get in the mood for *playing-a-game*, rather than *telling-a-story*, we make lots of dice rolls and add many complications to the rules.

COMPLICATIONS

You may have already realized that it is quite easy to score a single success, even when you roll only one or two dice. You have about a 75% chance for a marginal success when you roll only two dice and the difficulty is a 6. While that may sound too easy, there are various ways to complicate matters, some of which are discussed below. For troupes heavily into roleplaying, simple rolls and automatic successes are enough. Generally, complications are used if the players or you want a break from the roleplaying, if you want a realistic result, or if you want to make a game out of the current story scene. Complications add drama to the story and create a depth of passion and focus.

EXTENDED ACTIONS

In order to succeed fully, you will sometimes need more than one success — you will need to accumulate three, or seven, or even 20 successes (on rare occasions). An action that requires more than one success is called an extended action. Extended actions are not uncommon, but simple actions are the ones most frequently made.

An extended action allows you to roll over and over on subsequent turns in an attempt to collect enough successes to succeed. For instance, your character is climbing a tree, and the Storyteller announces that a total of seven successes is required for your character to reach the top. She'll get there eventually, but of course the more times you roll, the more chances your character has to botch and injure herself. If she is attempting to climb down the tree because it is on fire, the amount of time it takes becomes exceedingly important.

During an extended action, you can keep trying to obtain successes for as long as you want, or at least until you fail to score even one success. If you botch, your character may have to start over from scratch, with no accumulated successes. After a botch, the Storyteller may decide not to

let the character try again at all.

This type of action is more complicated than a simple action and should not often be employed in the middle of intense roleplaying. The Storyteller should decide what type of action is called for.

RESISTED ACTIONS

Sometimes you will act in opposition to another character. Both of you will make rolls, usually at difficulty 6. The person who scores the most successes succeeds.

However, you are considered to score only as many successes as the amount by which you exceed your opponent's successes. The opponent's successes eliminate your own, just as "1's" do. Therefore, it is very difficult and rare to achieve an outstanding success on a resisted action. Even if your opponent cannot beat you, she can diminish the effect of your efforts.

Some actions are both extended and resisted, requiring one of the opponents to collect a certain number of successes in order to succeed completely. Each success above the opponent's total number of successes in a single turn is added to a success total. The first opponent to collect the designated number of successes wins the contest.

For example, Ken and Ryu decide to play tug-of-war. The Storyteller sets the difficulty at 6 and declares that five total successes must be scored in order to win. Ken and Ryu both roll a number of dice equal to their respective Strength scores. Ken scores four successes; Ryu gets three. The Storyteller subtracts Ryu's successes from Ken's, leaving Ken with one of his five needed successes. The characters will continue rolling each turn until one of them accumulates five total successes.

TEAMWORK

Sometimes characters can work together to collect successes, most often during an extended action. At the discretion of the Storyteller, two or more characters can make rolls separately and combine their successes. They may never combine their separate Traits for one roll, though. Teamwork is effective in some circumstances, such as in combat, shadowing enemies, collecting information, and repairing devices. During others, it can actually be a hindrance, such as in many social actions (where it can confuse the subject).

TRYING IT AGAIN

It can often be frustrating to fail. If you are having trouble with your computer and can't figure out the source of the system error, you'll likely become rather annoyed. This frustration is reflected in **Street Fighter** by increasing the difficulty of any action if it is tried again after it's already been failed.

Whenever a character attempts an action she previously failed, the Storyteller has the option of increasing the difficulty of the action by one. Consider a character who tries to intimidate someone. If the first attempt failed, it's going to be harder the second time around, so the difficulty is one higher. If tried a third time, the difficulty is two higher. In cases like this, though, the Storyteller might simply rule that the character cannot even make another try — how do you intimidate someone who has already called your bluff?

Other examples of when to use the rule are: picking a lock (Streetwise), scaling a wall (Athletics), and questioning an agent of Shadoloo (Interrogation).

Sometimes the Storyteller shouldn't invoke this rule. A notable example is during a car chase. Failing one driving test doesn't necessarily mean that the driver is frustrated and has a better chance of failing future driving tests. But after the driver has failed a couple of times, she may lose sight of the car she's chasing.

Other examples of when not to use the rule are: seeing something out of the corner of the eye (Alertness), and fighting in the dark (Blind Fighting).

Action	Example	Description
Simple	Firearms, Alertness	Task is completed with one roll. The Storyteller announces the difficulty and the players roll their dice. Automatic success is possible.
Extended	Running, Research	Task is completed when a given number of successes are obtained, which may require more than one roll (thus providing more chances to botch.)
Resisted	Shadowing	A contest of skill between two individuals. They compare their number of successes and the one with the highest number succeeds.
Extended & Resisted	Arm Wrestling	Two individuals compete as in the resisted action, but before one can claim success he must accumulate a certain number of successes.

THE GOLDEN RULE

Remember that in the end there is only one real rule in **Street Fighter**: there are no rules. You should fashion this game into whatever you need it to be — if the rules get in your way, then ignore or change them. In the end, the true complexity and excitement of the **Street Fighter** world cannot be captured by rules; storytelling and imagination are needed to do that. Indeed, these rules are not so much rules as they are guidelines, and you are free to use, abuse, ignore, and change them as you wish.

TRY IT OUT

Well, that's it. These are the rules. This system for dice is all you really need to know in order to play this game. All the other rules are just clarifications and exceptions. As

long as you understand what's been discussed here, you won't have any difficulty understanding anything else. If you don't think you've caught everything, just read this chapter again; you'll find it makes more sense the second time around.

EXAMPLES OF ROLLS

Following are some examples of rolls, to provide you with some ideas on how to incorporate these rules into your roleplaying. Please note that each Attribute can work with each Ability, so there are over 150 potential types of simple rolls that can be made.

● You threaten the young man by trying to lift him up by his collar. Roll Strength + Intimidation (difficulty 6).

● You want to break down the metal door that was just slammed in your face. You need to roll Strength (difficulty 6). You must accumulate six successes in order to break it open enough to slip through.

● You want to ascertain the style of your next opponent. Roll Intelligence + Style Lore (difficulty 5) to figure out what style he's practicing.

● You want to get an edge on your opponent by determining his strengths and weaknesses. Roll Perception + Insight (difficulty 6) to view some of his Combat Cards.

● After being questioned for hours, roll Stamina + Subterfuge to see if you can successfully maintain your story (difficulty 8). Five successes completely convince your interrogators.

● The people before you are hostile, but also friendless and in trouble. Roll Charisma + Leadership (difficulty 8) to see if you can find a way to lead them from peril. You need to collect at least five successes before they'll truly trust you.

● How long can you remain motionless in the bushes as the two guards chat for hours on end? Roll Stamina + Stealth (difficulty 7).

● You try to analyze what's wrong with the car engine by listening to the strange sounds it is making. Roll Perception + Drive (difficulty 6).

● Suddenly, a man pushes a crate out of the van you have been chasing — roll Wits + Drive to see if you can avoid hitting it (difficulty 6).

● Your plane is fired upon with rocket launchers. Make a resisted roll of Dexterity + Driving (Piloting) against the attacker's Dexterity + Heavy Weapons (SoS p.47).

● In a race between comparable vehicles, the winner is determined by a resisted (and possibly extended) Dexterity + Driving roll (SoS p.47) while a foot race is resolved with Dexterity + Athletics (SoS p.67).

● A character rolls Perception + Streetwise to detect a pickpocket. (SoS p.67).

● Given a credible threat, a character can roll Manipulation + Intimidation, resisted by an opponent's Willpower to force an opponent to surrender. (SoS p.72)

● Under harsh interrogation, roll Willpower against the interrogator's Manipulation + Intimidation to resist revealing something about your plans (maybe through something a subtle or off-handed as blinking at the wrong time when a question is put forth). (SoS p.73)

● Detect hidden assailants with a Perception + Alertness (resisted by the hidden opponents' Dexterity + Stealth), or suffer a -3 Speed penalty on the first turn of combat. (SoS p.72)

GAME TERMS

Ability: A Trait that describes what a character know and has learned rather than what she is. Ability are Traits such as Intimidation, Drive, and Mysteries.

Advantages: This is a catch-all category that describes the Techniques, Special Maneuvers, and Backgrounds of a character.

Botch: A disastrous failure, indicated by rolling more "1's" than successes on the 10-sided dice rolled for an action.

Character: Each player creates a character, an individual she roleplays over the course of the chronicle. Though "character" could imply any individual, in **Street Fighter** it is always used to describe the players' characters.

Chi: This important Trait measures the character's inner spiritual strength.

Dice Pool: This describes the dice you have in your hand after adding together your different Traits. It is the maximum number of dice you can roll in one turn.

Difficulty: This is a number from 2 to 10 measuring the difficulty of an action a character takes. The player needs to roll that number or higher on at least one of the dice rolled. Unless mentioned otherwise, an action's difficulty is always 6.

Downtime: The time spent between scenes when no roleplaying is done and turns are not used. Actions might be taken, and the Storyteller might give some descriptions, but generally time passes quickly.

Extended Action: An action that requires a certain number of successes for the character to succeed.

Maneuver: Any combat action. Maneuvers are usually written down on Combat Cards for speed and ease of play during combat. A maneuver can be any of the nine Basic Maneuvers or a Special Maneuver.

Points: The temporary scores of Traits such as Willpower, Chi, and Health — the squares, not the circles.

Rating: A number describing the permanent value of a Trait; most often a number from 1 to 5, though sometimes a number from 1 to 10.

Resisted Action: An action that two difference characters take against each other. Both compare their number of successes; the character with the most wins.

Scene: A single episode of the story; a time when and place where actions and events take place moment by moment. A scene is often a dramatic high point of the story.

Simple Action: An action that requires the player to score only one success to succeed, though more successes indicate a better job or result.

Storyteller: The person who creates and guides the story by assuming the roles of all characters not run by the players and determining all events beyond the control of the players.

Special Maneuvers: The advanced punches, kicks, etc. that Street Fighters learn through intense training. Many of these Special Maneuvers require considerable skill in a particular Technique before they can be learned.

Trait: A Trait is any Attribute, Ability, Advantage or other character index that can be described as a number (in terms of dots).

Troupe: The group of players, including the Storyteller, who play **Street Fighter** — usually on a regular basis.

World Warrior: The *creme de la creme* of Street Fighters. The World Warriors are masters of their styles.

Chapter 3:

CHARACTER CREATION

Before you can begin to play **Street Fighter**, you must create a character. You may, if you wish and the Storyteller permits, run one of the established World Warriors. It is often more satisfying, however, to custom-build your very own Street Fighter. Creating a character from scratch is half the fun of the game. Building a compelling yet honest character is a creative struggle for even the most experienced among us.

This chapter describes how to create a unique character, beginning with a general concept and translating this concept into numbers usable in the game. This process is very simple; players can easily figure it out for themselves. However, the Storyteller should have a good grasp of the process in order to answer the players' questions quickly and accurately.

The numbers on the character sheet may not seem particularly evocative. It is hard to imagine a novelist describing a character by saying, "She has a Charisma of 4." However, these ratings make it simple to describe the strengths and weaknesses of a character. More importantly, these numbers allow the random factor created by dice to be employed in relation to the character's Traits. A strong character has a better chance to break down a door than a weak character does.

Character creation usually follows a pattern from the general to the specific. First, you develop a general concept of who and what your character is — is she more socially or mentally developed? — and then get specific by selecting the ratings of your Traits — how effective are your Charisma, Manipulation, and Appearance? Do not use this process to create the "best" possible character; that defeats the whole purpose of making up a really interesting individual. These numbers are intended to enhance roleplaying, not open an avenue to some mythical character Hall of Fame.

Character creation is a lot like cooking: you've got to gather the ingredients, stir and whip them together, and then let the mixture bake for a few hours. You start by deciding what kind of character you want. Are you going to be a street-hardened punk or a rich and somewhat spoiled debutante? Did you complete your training in an expensive dojo or in a cave somewhere in the Appalachian Mountains? The background and personality of your character are the essential ingredients of his persona. From your basic concepts, you can then start to work out the details, such as Attributes and Advantages.

GETTING STARTED

You need to be aware of five concepts before you begin to create your character:

● You can create a character of nearly any age from any culture or nation; however, you begin the game as an inexperienced and unknown Street Fighter who has only recently graduated from his school or Sensei. You character probably knows relatively little about Street Fighter society unless she was instructed by a Manager or Sensei.

● This character creation process was designed to help you develop an exciting character and provide you with a means to interact with the rules. The process of creating a character is meant to help you focus the concept of your character. Remember that a character is not just a bunch of numbers, but part of a story.

● This character creation system is a purchase system with absolutely no dice rolling involved. By choosing Traits from a variety of lists, you decide your character's capabilities. You will receive extra points called "freebies" at the end of the process, which you can then use to add dots to any Trait, so do not agonize over all your choices. Nonetheless, even with freebie points, you probably cannot buy everything you want.

● A Trait of 1 is poor and a Trait of 5 is superb, so if you have only one dot in a Trait, you are either not very good or only a beginner. Traits are based on an average human range. Street Fighters differ from "normal" humans because of the extra abilities and powers they possess.

● It is your responsibility to create a character who fits into the group. If you fail to cooperate with the others and disrupt the story because of it, you will have to create a new character. Life as a Street Fighter is far too difficult for hatred and anger to exist within a team; sometimes survival itself depends on team members' ability to work together.

CHARACTER CREATION SUMMARY

CHARACTER CREATION PROCESS

● **Step One: Character Concept**
Choose a concept and style for your Street Fighter. If your concept involves the Animal Hybrid or Cybernetics Unique Backgrounds (which require Storyteller approval), see Chapter 4 for notes on how this alters character creation. If you are creating a Manager, see later in this chapter for notes on how this alters character creation.

● **Step Two: Select Attributes**
Prioritize the three categories: Physical, Social, Mental (7/5/3).
Assign dots to Attributes, remembering that each Attribute starts with one free dot already assigned.

● **Step Three: Select Abilities**
Prioritize the three categories: Talents, Skills, Knowledges (9/7/4).
Assign dots to the desired Talents, Skills and Knowledges.

● **Step Four: Select Advantages**
Choose Backgrounds (5), Techniques (8), Special Maneuvers (7)

● **Step Five: Finishing Touches**
Record Renown (Glory and Honor), Chi and Willpower; fill out Combat Cards
Spend "Freebie Points" (15)

CONCEPT

● **Dilettante** – Artist, writer, intellectual, gambler, student

● **Drifter** – Hobo, cowboy, hermit, pilgrim

● **Entertainer** – Comic, musician, actor, movie star

● **Ex-Con** – Jailbird, Mafioso, cat burglar, drug dealer, bandit

● **Investigator** – Detective, cop, government agent

● **Kid** – Child, runaway, nerd, gang member, street urchin

● **Outsider** – Aborigine, Third World resident, Tibetan monk

● **Punk** – Club crawler, mosher, anarchist, skinhead, classic '70s punk

● **Soldier** – Bodyguard, mercenary, Green Beret

● **Worker** – Trucker, farmer, wage slave, servant

STYLES

Styles are summarized in Chapter 1 and fully described in Chapter 6.

● **Aikido** – Chi: 5 Willpower: 2
● **Baraqah** – Chi: 4 Willpower: 3
● **Boxing** – Chi: 1 Willpower: 6
● **Capoeira** – Chi: 2 Willpower: 5
● **Jeet Kune Do** – Chi: 1 Willpower: 6
● **Jiu Jitsu** – Chi: 3 Willpower: 4
● **Kabaddi** – Chi: 5 Willpower: 2

● **Kung Fu** – Chi: 4 Willpower: 3
● **Ler Drit** – Chi: 5 Willpower: 2
● **Lua** – Chi: 3 Willpower: 4
● **Majestic Crow Kung Fu** – Chi: 3 Willpower: 4
● **Native American Wrestling** – Chi: 3 Willpower: 4
● **Ninjitsu** – Chi: 5 Willpower: 2
● **Pankration** – Chi: 1 Willpower: 6
● **Sanbo** – Chi: 1 Willpower: 6
● **Savate** – Chi: 2 Willpower: 5
● **Shotokan Karate** – Chi: 3 Willpower: 4
● **Silat** – Chi: 4 Willpower: 3
● **Spanish Ninjitsu** – Chi: 2 Willpower: 5
● **Special Forces** – Chi: 1 Willpower: 6
● **Sumo** – Chi: 2 Willpower: 5
● **Tai Chi Chuan** – Chi: 6 Willpower: 1
● **Thai Kickboxing** – Chi: 2 Willpower: 5
● **Western Kickboxing** – Chi: 2 Willpower: 5
● **Wrestling** – Chi: 1 Willpower: 6
● **Wu Shu** – Chi: 3 Willpower: 4

BACKGROUNDS

Backgrounds are detailed in Chapter 4.

● **Allies:** Friends or family who support you when you need help.

● **Animal Companion:** An animal – be it a wolf, hawk or even a rat – with which you have a rapport and which can even fight at your side.

● **Arena:** Your own fighting arena, be it a small garage or giant stadium

● **Backing:** An organization that offers assistance in exchange for your loyalty and favors

● **Clan Heritage:** Your standing in one of the great Ninja clans, through which you can find support and training.

● **Contacts:** People to whom you can turn for information, from observant shoeshine guys to newspaper reporters.

● **Fame:** How well-known and adored you are by the populace.

● **Manager:** A person who arranges all the necessary logistics of your Street Fighter career for you.

● **Resources:** How much money you have, whether in investments or cold, hard cash.

● **Sensei:** Your martial arts teacher, the one responsible for training you in your style.

● **Staff:** A skilled support team, from secretaries to chauffeurs to massage therapists to financial analysts.

Unique Backgrounds (Require Storyteller Approval)
● **Animal Hybrid:** Defines how animalistic or bestial you are.

● **Cybernetics:** How much machine has replaced your flesh and changed your body.

● **Elemental:** Your innate command over one of the elements (air, earth, fire, water).

TECHNIQUES

See detailed description of Techniques in Chapter 4.

Distribute eight dots among the techniques:
- **Punch**
- **Kick**
- **Block**
- **Grab**
- **Athletics**
- **Focus**

Weapon Techniques include:
- **Axes**
- **Blunt Weapons**
- **Bows**
- **Chains/Whips**
- **Firearms**
- **Flails**
- **Heavy Weapons**
- **Knives**
- **Spears**
- **Staves**
- **Swords**
- **Thrown Weapons**

SPECIAL MANEUVERS

See also Chapter 8: Special Maneuvers.
Purchase Special Maneuvers with your seven points, using the lists given in Chapter Six (Styles) and Eight (which describes all Special Maneuvers). Remember, each style has discount Powers listed under each style in Chapter Six.

RENOWN

Distribute three dots between Honor and Glory. See also the Renown section of Chapter Five. Temporary points may be bought with "freebie" points.

CHI

See Style, above, for starting Chi. See also *Chi*, in Chapter Five.

WILLPOWER

See Style, above, for starting Willpower. See also *Willpower*, in Chapter Five.

HEALTH

All characters begin with 10 Health dots. More may be purchased with "freebie" points.

COMBAT CARDS

You must now fill in your Combat Cards. Each card is filled in by calculating the values using the Maneuver Modifiers, your Attributes and Techniques. See Chapter Seven for more details.

FREEBIE POINTS

Trait	Cost
Attributes	5 per dot
Abilities	2 per dot
Backgrounds	1 per dot
Techniques	5 per dot
Powers	4 per point
Temporary Renown	1 per point
Chi	1 per dot
Willpower	1 per dot
Health	3 per dot

EXPERIENCE POINTS

Trait	Cost
Attributes	current rating x4
Attributes above 5	current rating x6
New Ability	3
Abilities	current rating x2
Abilities above 5	current rating x4
New Backgrounds	2
Backgrounds	current rating x1
New Techniques	3
Techniques	current rating x3
Techniques above 5	current rating x5
New Powers	Power Point cost x4
Chi	current rating
Willpower	current rating
Health	4 per point

ROLE OF THE STORYTELLER

As the Storyteller, you must guide the players through the character generation process. After your players arrive for the first game session, you need to introduce them to the basic premise of the game and describe the rules system. Your main goal should be to make things easy for the players. If they are beginners, keep things as simple as you can; let them discover the intricacies of the system on their own.

Start by passing out the character sheets, and give the players a minute to examine them and ask questions about them. Then go through the character creation process step by step, filling in all the details of the characters' Traits.

It is usually advisable to spend an entire game session creating characters. This ensures that players don't feel rushed and that they take the time to make complete, flesh-and-blood characters, not paper-thin stooges. Once you have finished the practical details of character creation, you can spend the rest of the game session conducting a prelude for each character. A prelude is a form of abbreviated storytelling in which you tell the story of a character's life up to the present. Preludes will be the players' introductions to the chronicle and their characters, so make preludes memorable. Preludes are described at the end of this chapter.

STEP ONE: CHARACTER CONCEPT

Before you write down a single thing, you need to develop a concept for your character. This concept need only be a general idea of what your character is like, something unique and interesting that will be enjoyable to play over the long term. During the character creation process, you may change and adjust this concept, but at least it gives you a starting point. For example, your concept could be, "I'm a down-and-out ex-mercenary with a grudge against M. Bison. I'm not going to stop training and fighting until I get that guy." This concept needs to be unique and complete, and should be approved by the Storyteller.

The first thing you should do when determining the overall concept is ask who your character was before he became a Street Fighter. Even if your character always wanted to be a Street Fighter, he wasn't born a black belt. The Character Creation Chart lists some typical careers and lifestyles people usually had before they became Street Fighters.

You may, of course, develop a character from a concept not on the chart. You may also combine concepts. For instance, you may decide your character was a debutante who felt stifled by life in her Bel Air estate. She wanted to experience the excitement that could only be found in the underworld arenas. She searched the world trying to find the training she needed to stay alive in these arenas. Deep amid the Tibetan Himalayas, she finally found the knowledge needed.

The next step, and arguably the most important element of character creation, is to choose your character's type of martial arts. The styles described in Chapter Six represent the majority of fighting arts available to Street Fighters.

STEP TWO: CHOOSING ATTRIBUTES

Now you start assigning numbers. The first step in this process is to determine your character's basic Attributes. The Attributes are everything a character naturally, intrinsically is. How strong is she? How quick are her reflexes? How persuasive can she be? Questions such as these are answered by the character's Attributes.

First, you must prioritize the three different categories of your character's Attributes — Physical, Mental, and Social. You must decide in which category your character is best (primary), in which he is average (secondary), and in which he is poor (tertiary). Is your character more physically than socially oriented — is he stronger than he is handsome?

● Physical Attributes embody everything that has anything to do with physical effort. They describe how strong, agile, and hardy your character is, and are the primary Attributes of an action-oriented character — the Physical Attributes concern only the strengths and weaknesses of the body. Is your character brawny, nimble, or sturdy?

● Social Attributes describe your character's ability to relate to (and sometimes use) other. Social Attributes are vital in determining first impressions, the character's ability to inspire and motivate people, and the nature of her interactions with others. Is your character charming, well-spoken, or good-looking?

● Mental Attributes represent your character's mental capacity, including such things as memory, perception, and the ability to learn and think. Is your character insightful, astute, or clever?

Your character's concept may suggest to you what your priorities should be, but feel free to pick any scheme you please. For now, your concept should be very general — it is necessary to paint a broad, sweeping outline before filling in the details.

All characters start with one "dot" in each Attribute. Your priority selection determines how many dots you get to spend in each category. You may divide seven dots among your character's primary Attributes, five dots among her secondary Attributes, and three among her tertiary Attributes. Thus, you may choose to add seven dots to your character's Physical Attributes, five to her Mental Attributes, and only three dots to her Social Attributes. The dots may be divided among the Attributes of a category as you see fit — you could assign all three of your Social Attribute dots to Charisma, one dot to each of the three Social Attributes, or two dots to one and one dot to another.

Later in the character creation process it is possible to increase these ratings, so don't worry too much. Let your intuition guide you.

Beginning characters may not have an Attribute higher than 5. Players may, however, through their character's hard work, spend experience to buy more than five dots later in their character's careers. Many of the World Warriors have more than five dots in some Attributes. See *Experience* in Chapter Five.

STEP THREE: CHOOSING ABILITIES

Abilities delineate what your character knows rather than what he is; they describe the things he has learned rather than the things he can naturally do. All Talents, Skills, and Knowledges are Abilities.

Each Ability your character possesses is assigned a rating representing the character's aptitude in that particular area. This number is used to determine how many dice you roll when your character attempts to use an Ability. This section of the rules guides you in determining what Abilities to choose and how high or low to rate each Ability.

Abilities are divided into three different categories: Talents, Skills, and Knowledges. Each type of Ability has different characteristics.

● Talents describe all the intuitive Abilities. Talents do not need to be practiced *per se* and cannot be studied or learned from a book; they are most often gained through direct experience. Does your character possess a lot of common sense?

● Skills are Abilities learned through rigorous training. This category includes any Ability that must be learned step by step through actual practice, but that can be taught and studied (unlike most Talents). Is your character good at learning things through practice?

● Knowledges include all the Abilities requiring the rigorous application of the mind. These Abilities are generally learned through school, classes, books, and teachers, but can be acquired through experience. Is your character educated; does he have a good memory?

You must prioritize these Abilities in the same way you prioritized the Attributes. You must decide in what order to rank your Talents, Skills, and Knowledges, choosing in which category your character will be above average (primary), in which she will be average (secondary), and in which she will be below average (tertiary).

You get nine dots to spend on your character's primary category, seven for the secondary category, and only four dots for the tertiary category.

There is one additional restriction: you cannot give your character more than three dots in any one Ability (later, however, you can use your "freebie" points to gain four or even five dots in a single Ability).

STEP FOUR: ADVANTAGES

You do not prioritize or rank the different categories of Advantages. You instead have a designated number of dots to assign within each one. Though this number is fixed, you can purchase additional dots later with "freebie" points.

BACKGROUNDS

You get five points to divide among the 10 Background Traits. You have only five points to allot, and some Storytellers may restrict access to certain Backgrounds. Your Background Traits should fit into the general scheme of the concept originally chosen.

TECHNIQUES

You start with eight points to divide among the different martial arts Techniques. These Techniques are similar to the different maneuvers common in the **Street Fighter** coin-op. You cannot begin with more than three dots in any one Technique. However, you can supersede three dots by spending "freebie" points.

SPECIAL MANEUVERS

Each character starts with seven Power Points to spend on Special Maneuvers. Each style charges lower costs for Special Maneuvers commonly used by that style (see Chapter Six). Special Maneuvers begin weak at lower levels, but become much more potent at higher levels.

STEP FIVE: FINISHING TOUCHES

Often the most important stage of character creation is applying the last touches — the little details and flourishes that complete the character. In this step you gain your 15 "freebie" points, enabling you to add more dots to any of the Traits on the character sheet. Before you spend these points, however, you must record the base scores for your character's Renown (Glory and Honor), Chi, Willpower, and Health.

RENOWN

Renown comes in two different forms: Honor, a Street Fighter's personal code; and Glory, how revered the Street Fighter is by other Street Fighters. Honor and Glory each have a permanent rating (the dots on the character sheet) and temporary points (the squares).

Renown is awarded for roleplaying a character's actions. Whenever a Street Fighter does something honorable, such as keeping his word even though it endangers him, he gains temporary Honor points. However, if he commits a dishonorable act, he may lose some points. Likewise for Glory: besting an opponent causes the winner to gain temporary Glory points, while losing a fight may cause the fighter to lose Glory points.

To gain a permanent dot in a Renown rating (whether Honor or Glory), a character needs to collect 10 temporary points during the course of the chronicle. Once 10 points have been gained (and certain other requirements fulfilled), the character can fill in another dot; he then erases all his temporary points and starts over again.

Beginning **Street Fighter** characters have three dots to distribute between permanent Honor and Glory in any way the player sees fit. One character might give two points to Honor and one to Glory, while another might give three to Glory and none to Honor. It's the player's choice. Temporary points may also be bought during character creation using "freebie" points, giving the character a headstart on getting that next dot.

Once roleplaying begins, the character gains Renown only through his actions; he may not purchase it with experience points. For more details on the process of gaining and losing Renown, see Chapter Five.

CHI

Chi is the inner energy that martial artists use to fuel their special powers, such as Ken's Chi Blast or Dhalsim's Yoga Fire. Your character's style determines his base Chi. Your character's Chi will increase and decrease during the course of a story as she spends it to activate Special Maneuvers.

WILLPOWER

The Willpower Trait rates how much self-control a Street Fighter has. If she can control herself, then she can exert her will upon the world around her to make things occur. A character's beginning Willpower is determined by style.

HEALTH

Health determines how wounded or injured a character is. As she takes damage, her Health drops lower and lower. When a character is at zero Health, she is unconscious. All characters begin with 10 Health Levels and can buy more with "freebie" points.

FREEBIE POINTS

You now get 15 freebie points, which you may spend on any Trait you wish. However, this expenditure is not so straightforward as it might seem. Each dot added to an Attribute costs five freebie points, while a Background dot costs only one point. Costs are listed in the Character Creation Chart.

FILL OUT THE COMBAT CARDS

The last step in the character creation process is to fill out the Combat Cards. These cards are designed to quicken combat and enhance the enjoyment of the game. The base dots for each Maneuver are already listed on each card; you merely add your appropriate Attribute and Technique scores to the card. An example of this process is described later in the book.

SPARK OF LIFE

Other aspects of a character can be detailed in addition to the above. You do not necessarily need to record these things, but you should certainly think about them — not only now but throughout your character's career.

APPEARANCE

Your character's appearance makes her Traits visible to other characters. You should turn the concept and relevant Traits of your character into aspects of her appearance. High Intelligence can become a clear, piercing gaze. An explorer concept could mean the character wears khaki clothes and has a rugged appearance. It is much more evocative to say, "My eyes are always unfocused, so I always seem to be staring into space," than to say, "I look absent-minded."

EQUIPMENT

If there are any possessions or pieces of equipment you want your character to have, you should work out the details now. Otherwise, you will have to acquire the equipment during the game. This can take time and is not automatically successful. Almost any piece of mundane equipment that fits your concept can be obtained, provided your character has sufficient dots in the Resources Background.

QUIRKS

By giving your character quirks (interesting personal details and anecdotes), you can add a great deal of depth and interest to him. Write a few sentences on the back of your character sheet describing the strange and possibly interesting things that define your character. A quirk could be a twisted sense of humor, a gentleness toward animals, or a habit of grunting when answering yes to a question.

MOTIVATIONS

Many Street Fighters are primarily motivated by fame and money, but even these Street Fighters have other motivating factors. You should decided what motivates your character to get into the arena and risk injury to amuse the screaming hordes. The more evocative the motivation, the more it will help define your character.

NORMAL IDENTITY

A final important thing you should consider about your character is her identity in normal society, if any. You can't fight seven days a week, so what do you do between fights? Do you work as a bouncer at a bar, or take classes at a local college? How do you manage to maintain your double life?

SIGNATURE

What sets you apart in the ring? What makes people remember you? Victory is certainly a big part, but how you handle victory is also remembered. Do you raise your hands and cheer or do you quietly turn your back on your opponent? Do you roar a victory cry or give your unconscious opponent a big smooch?

EXAMPLE OF CHARACTER CREATION

Andrew decides to make his first **Street Fighter** character. With a copy of the character creation outline in front of him, he sets to work.

STEP ONE: CONCEPT

Andrew must first develop a concept for his character. He decides he wants to play a former street tough, one who has worked hard to get off the mean streets. Andrew decides that his character took up Kickboxing to foster

discipline and toughen himself for anything. Andrew decides to call him Tyrus Jackson. (Tyrus is the brother of Maurice, the character from the introductory story. Both characters were used in playtest stories.)

STEP TWO: ATTRIBUTES

The next step is to prioritize Tyrus's Attributes. Andrew makes the usual choice for Street Fighter, selecting Physical as the primary Attribute category. He decides that Tyrus's life on the streets has made him a fairly sharp guy, so Andrew selects Mental as the secondary Attribute category. Social, then, is tertiary.

Andrew first divides the seven primary dots among Tyrus's Physical Attributes. Because Tyrus spends a lot of time in the gym, practicing his moves, Dexterity is the best choice for many of the points. In fact, Andrew opts to put three points in Dexterity, giving Tyrus a score of 4 (remember the one free starting dot in every Attribute Trait). Tyrus also lifts weights, so Andrew puts two dots in Strength, giving him a score of 3. Andrew thus places the remaining two Physical points in Stamina, making Tyrus a fairly sturdy guy (score of 3).

The secondary Attribute category is tackled next. Tyrus has learned to think and act fast, so Andrew turns first to Wits. Here he places three points, making Tyrus a very aware guy (Wits of 4). One point goes into Perception, to reflect that Tyrus has learned to watch out for trouble, and the last point goes into Intelligence.

The tertiary Attribute category of Social is easy to settle. Besides, with only three points to spend, Andrew can't do much. Andrew places two points in Manipulation, to reflect Tyrus's ability to make someone listen when he talks, and the last point in Appearance. Andrew reasons that a rating of 1 in Charisma is okay; Tyrus doesn't care if anyone likes him.

STEP THREE: ABILITIES

Andrew must now prioritize Tyrus's Abilities. Instead of doing this right away, Andrew scans the character sheet and starts checking off Abilities he thinks Tyrus should have (he does not have a free starting dot in every Ability Trait as he does with Attribute Traits). It soon becomes clear that most of the points are going to be spent in Talents, so Andrew chooses it as Primary.

Tyrus has nine points to spend. You've got to be alert on the streets, so Andrew puts two points into Tyrus's Alertness. He puts another two points into Intimidation, because Tyrus has had to look tough often enough just to save his skin. He puts two points in Streetwise; Tyrus know the streets well, even if he doesn't like them. Tyrus is also good at guessing fighting styles, so Andrew puts one point into Insight. He puts the last two points into Subterfuge, because Tyrus has had to fast-talk his way out of some situations.

Andrew chooses Skills as his secondary Ability category; he has seven points to spend. He puts two points into Blind Fighting, because he's had experience fighting in dark alleys. Another point goes into Security; Tyrus has sometimes had to break into buildings just to find a place to sleep. He puts one into Drive (for obvious reasons), and two into Stealth, because Tyrus has had to move quietly a

lot of times to avoid trouble. The last point goes into Survival.

Andrew has only four points to spend in Knowledges,; he decided to make this tertiary since Tyrus didn't have a lot of schooling. He puts one point into Investigation, figuring Tyrus has watched a lot of TV cop shows. He pouts one into Medicine, because Tyrus has had to patch himself up a number of times after some heavy fights. The last two points go into Style Lore; Tyrus has studied a number of different martial arts styles.

STEP FOUR: ADVANTAGES

Next comes the category that defines what Tyrus can actually do as a Street Fighter. First, he has five points to spend on Backgrounds. Andrew makes sure Tyrus has the Backgrounds that most obviously define the character. Two points go into Allies, because Tyrus has met many friends at the gym and on the streets. One point is spent on Contacts — a newspaper reporter Tyrus has befriended. Andrew puts another point into Manager, to represent that someone has taken an interest in Tyrus's fighting. The final point goes into Resources; Tyrus has won a little money in his fights.

Andrew then moves on to Techniques. He places three points in Punch, three in Kick, one in Grab, and one in Athletics. Tyrus is not well rounded, but he's very good at punching and kicking.

Next Andrew chooses Special Maneuvers for Tyrus. He has seven points to spend. The most inexpensive option for him is to buy the moves in which his style specializes. Because he is a Western Kickboxer, he turns to Chapter Six to find the Kickboxing Powers. He decides to start off with a Slide Kick (2 points). He then buys a Spinning Back Fist (1 point) and a Spinning Knuckle (3 points). With his remaining point he buys a Combo Maneuver, linking his Jab with his Slide Kick (he figures to move in quickly with a light punch and follow that up with a kick to knock down his opponent; the Slide Kick has a Speed advantage of +2 when it follows his Jab).

STEP FIVE: FINISHING TOUCHES

The next step is to assign beginning Renown. Tyrus is more concerned with his reputation among other Street Fighters than he is about his own conduct. Still, personal discipline is important to him; without it, he'd never get off the streets. So, Tyrus puts two points into Glory and one point into Honor.

Andrew records his initial Chi of 2 and his initial Willpower of 5 (because Tyrus's style is is Western Kickboxing).

Now Andrew gets to spend Tyrus's 15 "freebie" points. He decides to buy a Jump maneuver for four points (Jump costs one Power Point; four freebie points buys one Power Point). He also uses another four points to turn his Combo Maneuver into a Dizzy Combo Maneuver. Andrew wants Tyrus to dish out some heavy damage with his blows, so he spends five points to add a dot to his Strength (he now has a rating of 4). He puts Tyrus's last two points into Willpower (giving him a Willpower of 7). Tyrus is ready for action!

LOOKING AHEAD

In the process of creating a character, you have hopefully become ready to roleplay that character. An important part of the character creation process is the attachment that develops between you and your character, enabling you to play the role creatively and with purpose. Nurture your empathy for your character — if she is at all different from you, it might not come naturally.

The process of character creation does not end with the beginning of the first story, for a character never stops growing, changing, developing, and maturing. As the chronicle progresses, create new personality traits and historical details. Use your experience wisely to develop your Traits. Seek to build your character's Willpower and increase her Chi, and always, always add more and more flesh to the bare bones listed on the character sheet. The true essence of the character can only be captured in your roleplaying; it can never be listed upon the character sheet.

Most importantly, you should think of ways in which the personality of your character might change because of the events that occur in her life, and then guide her accordingly. Let her determine her own fate. Never force her to conform to your earlier conceptions of who and what she should be.

If your character ever bores you, it's probably because you have not developed and changed her enough over time. Ideally, the character simply grows more real as you play in the chronicle, developing as a character and as a person. The way a character changes reveals as much about that character as the way she is described. A character in a short story is rarely as real and complete as the way she is described. A character in a short story is rarely as real and complete as one in a novel — there simply is not enough time for proper development. Make your characters as complete, vital, and interesting as you possibly can throughout the course of the chronicle.

Novelists often speak of characters in their books coming to life, refusing to be manipulated or directed by the writer. This type of character stands out from the page and says, "Leave me alone, I'm real." He then does as he will, regardless of the author's original intent. We can learn much from this experience — it is the epitome of what makes a great character.

Remember, though, that this is a game. While it is fun to play a Bruce Lee type of character, you should keep in mind that this is a game. By no means is it real.

THE PRELUDE

Our past defines us most clearly, for it best indicates what we might become. The purpose of a prelude is to give each character a past, thus allowing the future to be told. A prelude is, in fact, a form of one-on-one storytelling in which the story of a character's life is told.

The prelude is a way to create character biographies before the chronicle actually begins. It is quite similar to normal play, except that many years are compressed into a series of rapid-fire decisions. The personal biography a player creates in the prelude will be relevant throughout the chronicle, and you may well refer to it frequently.

THE RIGHT TECHNIQUE

Each player undergoes the prelude alone. It is one-on-one unless two or more characters were friends or spent a lot of time together before they became Street Fighters. While you, as the Storyteller, spend time with each player separately, the rest of the troupe can socialize and start to get excited about what lies ahead. Anticipation can make a story blossom.

During the prelude you need to direct the player much more than usual. Give him lots of decisions to make, but rush everything and don't give him much time to think. You need to play through things quickly, unless you are willing and able to spend more time (which can enable the creation of very detailed characters). When (or if) characters engage in combat during the prelude, simply describe the results of any fights; don't slow down the action by making dice rolls. The prelude is meant to be fast and loose. Rules are for later, more detailed sessions.

During the time you set aside for the prelude, give the player a chance to interact with both the setting and the rules. If the player wants to change a few Traits during the prelude, you should let him, so long as it is done for a rational reason and not as an attempt to create a super-character.

There are many ways to progress through a character's life; any way that helps mold a complete character is fine. During the course of the prelude, you should explain the full background of the character, including the identity of her Manager and the location of her Arena (both are Backgrounds discussed in Chapter Four). The player should thoroughly understand the details of her Background Traits.

You should play through one or more typical scenes from the character's life to give the player a sense of how the character lived. You can get the player into her life as a Street Fighter by showing her the bland tedium of the character's prior existence. Remember, it is the mundane that gives scope to the magnificent.

A prelude can proceed something like this: "You finally finish a grueling, 10-hour workday and want nothing more than to go home and sleep. After spending an hour in traffic, you finally climb up the five floors to your apartment. You try your key in the lock, but it won't work. Then, you hear a noise in the room beyond — someone's in your apartment. What do you do?"

As you describe things, let the player interrupt with her own ideas and details. You are telling a story together, so treat the player more like a partner. You can also include details that provoke the player into feeling the emotions of her character — "Your father is in a coma in the hospital." Once the character joins a team to become a Street Fighter, she can't freely visit the hospital anymore. Her father may want to speak to her, but the character may be in another country fighting. The player needs to feel a profound and overwhelming sense of the sacrifice and dedication necessary to walk the path of the Street Fighter.

QUESTIONS AND ANSWERS

Described below are some questions that should be answered by the end of the prelude. If there is no time for a full prelude, you should at least make an effort to answer

these questions. It often helps to write out the answers, even if you have undergone the full prelude.

With each question we list what sorts of things the player should ask himself, as well as some advice to the Storyteller on how to run the prelude in relationship to the question.

● How old are you?

How old are you now?

It is often easier to apply dates to events in the prelude after the prelude is over, but it is also worthwhile to establish some important dates during the prelude. The prelude should begin at one of the important dates for the character, preferably an event in his youth. One main purpose of the prelude is to put the character's life in perspective, so setting dates and establishing character age are very effective.

● When did you decide to practice the martial arts?

Have you always had an interest in the martial arts? Did you start your training for defense or for self-discipline? What impact did the training have on your personality? What made you choose your particular style?

You should find out what motivated the character to train in the martial arts. Maybe he started training because of a bully, or for some other reason that could inspire an interesting story later in the chronicle.

Perhaps the character, having always imagined that he and he alone made the decision to train, discovers in a later story that it was actually his Sensei who chose him.

● Who was your Sensei?

Did you search long for your Sensei? Did he choose you to undergo his private tutelage? Was your Sensei a kind and wise monk or an old and crabby ex-fighter? Do you still know your Sensei?

The Sensei is the person who started the character on the path of the martial arts. She helped shape and mold the character into what he is now. The role of the Sensei should have a huge impact on the growth of the character, for good or ill.

You will need to create the Sensei if she is still a part of the character's life or he chose the Sensei Background. The Sensei may have done more than teach the character martial arts. Carefully develop the relationship between teacher and student, for it will have an impact on the character's future.

● Why did you decide to become a Street Fighter?

Was it for fame and glory, or for another reason? Was it easy for you to enter your first competition? Did you win?

The character's initial entry into the Street Fighter world may well have influence how he feels about his style, the sport, and Shadoloo. His first match should be both a learning experience and a way to prove his worth to his peers. His first fight could decide how others view him as both a warrior and a person.

The first match should be the character's first real look into the dark and sinister world of Street Fighting. He should feel like his life has changed forever, for both good and bad. He should realize that there is a price for this new and wonderful lifestyle.

● When did you meet your team?

Do you get along with the other characters? How long have you teamed with them? Did you meet through a Manager or another way? Do you share the same goals?

It's important, but in the end not necessary, that characters be compatible. Many good stories can be based on rivalries among fighters.

However, few players find it entertaining to waste a game session because none of the characters can get along. It is more entertaining for the players, and you, if the players are somewhat compatible. Try to give the characters a reason to cooperate. Maybe the characters want revenge on Shadoloo; maybe they just want the fame and money. Once you give them a reason to stay together, it becomes easy to establish meaningful connections among characters. These links have to mean something to the characters, and the best time to establish such depth and history is the prelude.

● Where do you live now?

Do you have a house or do you move from city to city? Do you live with your team? Do you live with friends or family?

The character's dwelling not only makes an interesting setting, but can provide plot seeds. It is important for the character to establish a residence.

● Do you maintain a normal life?

Do you fight full-time? Do your friends know about your vocation (or avocation)?

The character's normal life can be very important to the chronicle. The player may find it hard to keep his combats secret from friends or the local police. Problems with the character trying to maintain two lifestyles could make for interesting stories.

● Has Shadoloo given you any problems?

Has Shadoloo given you a hard time? Have the syndicate's agents "asked" you to lose a fight or even to fight for it? Have you ever angered a Shadoloo agent?

Shadoloo controls most of the underworld. If the characters oppose it, their lives will become much more perilous. Shadoloo's opinion of the character could change the pace of the chronicle.

● Why do you fight?

What keeps you entering the ring? Do you fight for fame? Glory? Money? Honor? Do you want to leave your life as a Street Fighter and return to your simple normal life?

Getting in the ring and trying not to have one's head bashed in take a lot of work. A complete character has goals that motivate his combats. These goals are important to the Storyteller, as they give her an idea of what sorts of stories to tell.

TEAMS

You think you have a chance of beating me? You'd better bring the rest of your friends. You'll still lose, but you might not end up in the hospital if I have to knock out five upstarts instead of one.

- Sagat, intimidating an overconfident Street Fighter

Teams are a very important part of the Street Fighter circuit. Most tournaments are mode up of team events with a couple of high-profile single combat matches. Fighters who are just starting out on their careers will often choose to join a team because fight promoters and managers realize that unknown fighters have little crowd-drawing potential. For a manager to make any sort of profit off of novice Street Fighters, they have to book spectacular

matches.

While beginning fighters are not popular with spectators, teams are. Perhaps this is the very thing that made the circuses of ancient Rome so popular. In any case, managers prefer to book teams of new fighters over unknown individuals. New fighters are usually quite receptive to the idea, feeling there is a certain safety in numbers. They also come together as a team if they share a particular ideology or fighting style.

Teams often live together in a communal arrangement. Because the fighting circuit takes fighters on the road for much of their time, they tend not to have permanent residences. If they do, they will often have a small house where the team will live communally. This is not always the case, but the vast majority of teams do live together. Managers promote this type of living arrangement as it cements the solidarity of the group. On the road, teams will frequently rent a single suite or the floor of a hotel in whatever city their next match is in.

Not all teams have a manger, but there is always one member of the team who deals with the management issues which arise.

There are a few general rules of conduct that almost all teams live by:

● Team members may not leave the team until a replacement has been found, if required. Obviously if a member leaves on bad terms or is kicked out, this rule goes straight out the window.

● When traveling abroad, all members come to the aid of their teammates in times of need.

● The manager, or managing member, is responsible for all bookings, transportation, expenses, collecting the match purse and for distributing the winnings to the team.

(Optional Team Rules)

● All members MUST keep their fighting skills at a level equal to the other members of the team.

● A member who is not pulling his weight inside the ring will be given two months to improve his skill before being dropped from the team roster.

● The manager, or managing member, will determine whether a team is effective or not. This will be determined by the ranking of the team and its members.

● A sharp drop in standing may be sufficient grounds for disbanding a team.

These rule of conduct will usually appear in one form or another in the fighter's contract when they sign with a manager or join a Stable. The contract is just a formality, as the actual Street Fighting circuit is illegal to begin with.

STABLES

Stables are always run by a manager, although the manager may have other businesses he runs in addition to the Stable. In any case, the manager of the Stable is responsible for the conduct and management of the teams and individuals within the Stable. It is not uncommon for the manager to have assistant managers, if it is a particularly large Stable. The Stable is frequently based out of one particular city, where a training facility is owned or rented. The manager also lives in this area, usually near the facility. All fighters and teams have access to the Stable's facilities, staff and manager, although teams which are more profitable or higher in the standings

usually have precedence.

The manager usually has a standard, though informal contract, which all fighters or teams must sign to join the Stable. This contract outlines the duties of the fighter to the stable and various other clauses. Some particularly kind-hearted managers set aside a portion of the Stable's profits in a retirement fund for the fighters. Stables with this program are obviously more popular than other Stables.

Once a Team or individual becomes well-known, they will often be approached by a manager for admission into a Stable. Alternately, a fighter may seek out a manager to join their Stable. Most good teams have a manager and are part of a Stable. It makes their life so much easier and gives them more time to practice their arts. A Stable isn't essential to success on the Street Fighting circuit, but it certainly helps.

Typical clauses in a Stable contract:

● The manager is responsible for all bookings and administration of the Stable.

● If the manager neglects this duty, the team may sign with another Stable after a three month period has passed.

● The manager is responsible for all purse moneys and expenses.

● Unprofitable fighters and/or teams of fighters may be dropped from the Stable, if after a period of three months, they are unable to improve their standings.

● The Fighters waive all rights to media presentations, based upon their actions inside and outside the ring. This shall include book, video, TV and movie productions, as well as entertainment products, toys, posters, videos and roleplaying games. Any contracts of this nature must be approved by the manager.

● The manger will arrange for suitable medical care if such becomes necessary.

● This contract shall remain in effect for a period of two years and can be re-negotiated at that time. The contract may be rendered null and void if all parties involved agree, in the presence of a representative from a reputable law firm.

THE TEAM

There are also some questions that should be answered by all the players, after all the characters have completed their preludes. Get everyone together and let them tackle these:

● **Where is the team based?**

In what city or country is the team's base located?

● **Does the team have trainers?**

What kind of trainers does the team use? What kind of facility do they possess?

● **What are the goals of the team?**

What are the goals uniting the characters, and what motivates them? (Money, fame, glory, revenge on the Shadoloo, or a common enemy?)

● **Who are the team's enemies?**

Who are the team's main opponents, and what are their strengths and weaknesses? (The Shadoloo, other fighters, a government, the mob?)

REASONS FOR TEAMS

What is the main reason for the team's foundation? Suggestions are offered below.

TOURNAMENT TEAM

This is probably the most common reason why beginning Street Fighters band together. Many low-level tournaments will only accept teams of fighters, because beginning fighters do not have enough Honor or Glory to call attention to the tournament by their individual appearances there. Established teams of Street Fighters draw more attention than individual fighters. This is especially true if the team has a capable manager and a common image that draws attention to them.

For example, Malcolm Stonehands is a novice Street Fighter from the USA who practices Western-style boxing. When Malcolm goes to a tournament, he doesn't bring much fan support or attention with him. However, if Malcolm is a member of a team of American fighters who all claim to fight for national pride, then the team (and therefore the tournament) might get more attention.

Most tournament teams are groups of fighters who share the same style or nationality, but some highly successful teams have lately emerged that combine a variety of fighting styles and national origins. Many of the novice-level tournaments have team vs. team rounds, and teams that have a variety of fighting styles tend to perform better in these rounds. A variety of fighting styles gives a team added flexibility, enabling it to defeat teams whose fighters all rely on speed or strength or a particular special power.

COMMON GOAL

Groups of Street Fighters can also be linked by a common goal. For example, both Guile and T. Hawk seek revenge against Shadoloo and M. Bison. This common goal could keep the two World Warriors working together until they fulfill their combined mission of vengeance.

Other groups of Street Fighters might all seek the same bit of martial arts knowledge. The world of **Street Fighter** is filled with martial arts legends and rumors of special powers, powers that can only be learned from certain teachers or certain long-lost books or ancient pictograms sketched on the walls of a secret jungle cave. For example, the characters may have all heard that a Tibetan lama atop a remote Himalayan peak can still teach the fabled Scorpion Kick, but only to those who find the teacher and pass certain tests. Each character may even have a different clue to the teacher's whereabouts, and thus only by combining their knowledge can the characters hope to find the secluded master and learn his deadly Scorpion Kick technique. The quest for martial knowledge can unite otherwise diverse characters.

SAME STYLE

If the players all choose characters who learned the same style of martial arts (even if each character has different special powers and techniques), it is possible that all of the characters were taught by the same Sensei or come from the same dojo (training hall), temple, gym, or military camp. Practicing the same style gives the characters a natural bond, no matter what their individual motivations may be; their early training will have forged strong bonds of friendship and mutual respect. The characters may even band together to form a tournament team, or to share a common goal — for example, to find their Sensei, who has mysteriously disappeared.

PLAYING YOUR CHARACTER

Finally, you've created your character and familiarized yourself with the basic rules. You're ready to sit down and play. When you do, the Storyteller should have already prepared an adventure outline for you to play. You won't know anything about the story until it begins to unfold as you take your character through it.

When you play your character, try to put yourself in her position, her mindset. If your character is not very smart, then play her that way, even though you, the player, are smart. If your character is headstrong or shy or honorable, then try to make your character do and say things that are in line with her personality, not your own real personality. The better you enact the role of your character, the more fun you and everyone else will have.

Don't be afraid to get into the role of your character. While you're playing, try not to say, "My character, Chun Li, yells at the Shadoloo assassin, 'Your bomb killed the innocent children; now prepare to face your own doom'." Instead, simply say the line directly, as if you were Chun Li and your Storyteller were the assassin — "Your bomb killed the innocent children; now prepare to face your own doom." Speaking as if you were your character makes the story seem more real.

On the other hand, always remember that all the fighting and action events are handled with the tabletop figure and the dice, not with real-life simulated action. Always remember that **Street Fighter** is only a game. When you leave the table, you leave your characters there as well. Playing **Street Fighter** can be fun, but it is not real life and should never take precedence over any responsibilities you, the player, have.

Chapter 4:

CHARACTER TRAITS

There are many things that describe a heroic character like a Street Fighter. Every hero has superhuman characteristics that distinguish him from regular people, and every hero also has an all-too-human weak side to his character. Both the strong and the weak, the heroic and the tragic sides of a character are important.

This chapter describes those elements that are essential to character definition and expansion. Any beginning character will inevitably excel in some of these Traits, but perform poorly in others. Even the World Warriors aren't perfect – yet.

ATTRIBUTES

PHYSICAL

These Traits describe how strong, dexterous and sturdy a character is, and are the primary Traits of an action-oriented character. Physical Traits concern only the strengths and weaknesses of the body.

STRENGTH

This Trait measures your mean physical strength – your ability to lift, carry and cause physical harm. A person with a high Strength rating is usually larger than someone with a lower rating. Of course, there are always exceptions.

Strength is used when you attempt to lift, carry, push, heave or break something. In melee combat, your Strength Trait is added to your damage Dice Pool.

- ● Poor: You can bench press 40 lbs.
- ●● Average: You can bench press 100 lbs.
- ●●● Good: You can bench press 250 lbs.
- ●●●● Exceptional: You can bench press 400 lbs.
- ●●●●● Outstanding: You can bench press 650 lbs.

DEXTERITY

This Trait measures your mean general physical prowess – speed, quickness and agility. It indicates the capacity for moving precisely and manipulating objects with accuracy and grace. Dexterity includes hand-eye coordination, fine motor manipulation, reaction speed, reflexes and bodily grace.

- ● Poor: You are butterfingered, so don't use a chainsaw.
- ●● Average: You can chew gum and walk at the same time.
- ●●● Good: You have excellent raw athletic potential.
- ●●●● Exceptional: You can juggle five knives.
- ●●●●● Outstanding: You can juggle five knives while blindfolded.

STAMINA

Stamina measures general health and resistance to pain; it indicates how long you can continue to exert yourself and how much physical punishment you can sustain. Stamina is your staying power, both physically and mentally, and one of its most important elements is the will to live.

- ● Poor: You are frail in constitution and may be sickly.
- ●● Average: You are moderately healthy.
- ●●● Good: You are in good shape, the result of regular exercise.
- ●●●● Exceptional: You could run a marathon.
- ●●●●● Outstanding: You are tough enough to survive almost anything.

SOCIAL

Your Social Traits describe your appearance, charm and familiarity with the human mind. Your Social Traits are vital in determining first impressions, leadership ability and the nature of your interactions with others.

CHARISMA

Charisma measures your aptitude for enticing and fascinating others. You use Charisma to win others over to you emotionally and to get them to trust you. This Trait reflects a charismatic personality more than it does an overt manipulation of others. It is a sum of your bearing, charm and power of influence. Charisma reflects your power to convince others to put their faith in you.

- ● Poor: Others avoid being around you.
- ●● Average: You are likeable.
- ●●● Good: People trust and confide in you.
- ●●●● Exceptional: Something draws people to you.
- ●●●●● Outstanding: You could lead a nation.

MANIPULATION

This Trait measures your aptitude for active self-expression, such as when you want to get someone else to do something. It is important when you attempt to influence or manipulate another person directly. You use Manipulation to trick, fool, bluff, outmaneuver and out-talk another. While you may be effective at manipulating people whom you have just met, those who already know you are rarely fooled.

Manipulation is used in all rolls where you are attempting to influence or convince another person overtly. Whether they like you or not is of no consequence (though it can affect the difficulty of what you are trying).

If you fail a Manipulation action, and the target realizes what you were trying to do (you botch, for instance), she may well be angered. People are manipulated all the time and usually ignore it. However, if it is brought to their attention, it can be very disturbing. Manipulation can net great results, but it is risky to perform openly. Characters with high Manipulation ratings are not overly trusted by those who know them best.

- ●   Poor: You express yourself in as few words as possible.
- ●●   Average: Others might believe you.
- ●●●   Good: You'd make a good lawyer.
- ●●●●   Exceptional: You should run for office.
- ●●●●●   Outstanding: You could sell ice to an Eskimo.

APPEARANCE

This Trait describes your attractiveness and force of presence. You do not necessarily need beauty to have a high Appearance, you only need looks that somehow attract others to you. Appearance is not just your actual physical looks; it's the appeal of the way you move and talk, your animation and expressiveness. It is a measure of how interesting and attractive you seem to others.

Appearance is vital in any social situation where words are not exchanged. It is more important than you might think offhand; your impressions of another are heavily affected by that person's looks, no matter how open-minded you are. You may not like to admit it, but it's true.

Appearance is often used by the storyteller to judge roughly how others react to you upon a first meeting. Thus it can affect all other Social rolls you make involving that person (in some cases, your rating determines the maximum number of successes from a Social action that can actually be applied, making it impossible for an ugly person to achieve anything beyond minimal success).

- ●   Poor: You tend to attract the hostility of others.
- ●●   Average: You are easily ignored, for you fit in so well with the crowd.
- ●●●   Good: You have a pleasing appearance, and people treat you well.
- ●●●●   Exceptional: You are good-looking enough to be a model and are given respect and attention because of it.
- ●●●●●   Outstanding: Others' first reaction to you is either awe, intense jealousy or complete solicitude.

MENTAL

The Mental Traits represent your character's total mental capacity, including such things as memory, perception, and the ability to learn and think.

PERCEPTION

This Trait indicates your awareness of the environment around you. While this is sometimes a conscious action, such as when you search for something, it more often works intuitively – you simply notice something. At base, Perception is a sensitivity to the world, an open-eyed quality common among children (for whom the world is a boundless and mysterious place) and is seldom present among the most jaded.

Perception is used to see if you have the insight to understand or be aware of a certain fact or concept. It can help indicate your degree of alertness to ambushes, the subtext of a politician's speech, or the subtleties of color in a painting.

- ●   Poor: You are blind to anything but the obvious.
- ●●   Average: You are unaware of the subtle interactions that occur around you.
- ●●●   Good: You are aware of moods and textures.
- ●●●●   Exceptional: You are constantly alert to the nuances of life.
- ●●●●●   Outstanding: You can see a needle in a haystack..

INTELLIGENCE

Intelligence represents both your memory and your ability to learn and think. It is important when using Abilities that require complex thought processes. Some people describe Intelligence as a person's quickness of mind or judgment, but it is more than that – it is the facility for understanding and the capacity for reasoning and evaluation. Intelligence is a rating of an individual's depth and flexibility of thought.

However, low Intelligence can indicate a character who lacks the capacity to understand complicated thoughts, and who is a very slow learner – he might simply see things in terms of black and white, and understand that things are really in shades of gray.

Characters with high Intelligence, on the other hand, are sophisticated thinkers capable of decoding many different levels of an argument or problem. They have discerning judgment and are well able to separate truth from lies, at least when they have time to think things over. Intelligence caters to carefully reasoned judgments rather than snap decisions (which employ the Attribute of Wits).

- ●   Poor: IQ 80
- ●●   Average: IQ 100
- ●●●   Good: IQ 120
- ●●●●   Exceptional: IQ 140.
- ●●●●●   Outstanding: IQ 160+

WITS

The Wits Attribute describes your ability to react quickly

and correctly to new situations, as well as your overall sharpness of mind and cleverness. In the simplest terms, it measures how quickly you think. A more complex view understands Wits as a shrewdness, sagacity and capacity for understanding problems in the most basic terms.

Those with low Wits are occasionally unable to take appropriate actions because of surprise (like a deer caught in headlights). A low Wits can indicate that you are more easily tricked and fooled than most people, for you are a gullible and unsophisticated student of human nature. If you have a high Wits, you are able to react quickly to new situations and are seldom caught off guard by sudden changes in events. Whatever else happens, you are able to keep your Wits about you.

- ● Poor: You send money to televangelists.
- ●● Average: You know when to bet or fold in poker.
- ●●● Good: You are capable of handling L.A. rush hours (without shooting anyone).
- ●●●● Exceptional: You could be a stand-up comic.
- ●●●●● Outstanding: You have a supercomputer for a brain – it's fast.

ABILITIES

TALENTS

Talents describe all the untrained and intuitive Abilities. Talents can never be trained or studied, but can be learned through direct experience – usually during a story. If your character takes an action using a Talent he does not possess, there is no effect on your roll. A number of dice equal to the base Attribute are rolled. Talents are such natural and intuitive Abilities that every character has some small capacity in each one.

ALERTNESS (Core p. 52)

Over the years, you have become practiced in noticing all that happens around you, even if you are not actively concentrating upon the surroundings. You are a capable bodyguard, for you have learned how to stay alert over a long period of time. Alertness simply indicates your awareness of the world around you. It describes how much attention you pay to things other than the rumblings in your belly or the doubts in your mind.

- ● Novice: You tend to be alert to changes, more-so than most.
- ●● Practiced: You are watchful and very attentive to your surroundings.
- ●●● Competent: You are highly vigilant.
- ●●●● Expert: You are a truly cautious individual and rarely let down your guard.
- ●●●●● Master: You notice everything that goes on around you.

Possessed by: Watchmen, Hunters, Bodyguards, Reporters, Burglars

INSIGHT (Core p. 52)

The Insight Talent allows you to evaluate an opponent's strengths and weaknesses. This Ability allows you to analyze an opponent's fighting techniques, and possibly view some of his Combat Cards. A Storyteller may even reveal an opponent's secret weaknesses after a really outstanding Insight roll. Insight can also be used to discover others' quirks (that Shadoloo thug wrinkles his nose every time he tells a lie).

Use of Insight requires the user to watch the target for at least three rounds. The user then rolls Perception + Insight (difficulty 6). Only one success is needed to learn a target's style; each additional success allows the user to view one Combat Card (drawn randomly from the opponent's deck).

- ● Novice: You *think* she'll go for a kick first...
- ●● Practiced: You could determine if a boxer was a southpaw.
- ●●● Competent: You know how to bet on the fights.
- ●●●● Expert: Bookie
- ●●●●● Master: Sensei

Possessed by: Street Fighters, Trainers, Bookies, Managers

INSTRUCTION (SoG p. 9)

You have a knack for communicating ideas and passing your knowledge on to others. With this ability, you are well on your way to becoming a master. Part of being a master is being able to pass on your art to others. You can teach any of your Skills, Knowledges, Techniques and Special Maneuvers to another character. However, the student's level of ability may not exceed either your own level of proficiency or your level of instruction, whichever is lower.

Fellow characters who wish to learn from you must still pay the full cost for their education.

- ● Novice: You can convey simple subjects in an easily understood manner.
- ●● Practiced: You can teach moderately complex topics and make your subjects interesting.
- ●●● Competent: You can teach any subject that you have knowledge of and make the lessons seem simple.
- ●●●● Expert: Learning from you is never difficult. You can convey the most complex information or teach the toughest maneuvers and make them all seem very simple.
- ●●●●● Master: You are an inspiring teacher who makes a lasting impression on any student.

Possessed by: Senseis, Teachers, Lecturers and some Parents

INTERROGATION (Core p. 52)

You are able to extract information by fair means or foul. Using a mixture of threats, trickery and persistent questioning, you ultimately unearth the truth. No honorable Street Fighter would resort to torture (it's a quick way to lose permanent Honor points), but not everyone at Shadoloo has the same morals.

- ● Novice: Nosy neighbor
- ●● Practiced: Movie cop

●●●   Competent: Talk-show host
●●●●   Expert: Investigative journalist
●●●●●   Master: Spymaster.

Possessed by: Cops, Journalists, Secret Service Personnel, Shadoloo Agents

INTIMIDATION   (Core p. 53)

The art of intimidation ranges from subtle suggestions to outright physical threats. Each method of intimidation has its time and place. Characters with the Intimidation Talent understand the science of being overbearing and know how to use it to get what they want. People with high Intimidation ratings seem to radiate auras of authority.

Street Fighters can use Intimidation to "psych out" opponents before a fight. The user must roll Charisma + Intimidation (difficulty of the opponent's Willpower). Each success forces the opponent to subtract one from her Speed rating for the first turn only.

●   Novice: Six-year-olds give you the right of way.
●●   Practiced: You win an occasional staredown.
●●●   Competent: Your gaze is very unsettling.
●●●●   Expert: You would be an above-average drill instructor.
●●●●●   Master: M. Bison

MANAGE   (PG p. 101)

All managers, or fighters who wish to manage, must have this Ability. The Manage Talent allows the character to run the business side of the Street Fighter circuit. It encompasses everything from travel bookings to medical coverage. A good manager with a good team can keep expenses down and make a profit. If the manager also has the Publicist and Bookie Abilities, profits can be incredible.

●   Novice: You can open a bank account and calculate simple interest. (If you have a calculator on hand, that is.)
●●   Practiced: You can balance your checkbook. Figuring out compound interest is a snap for you. If you were interested in the fast-food industry, you would be a shoe-in for assistant manager.
●●●   Competent: Your friends ask you to do their taxes for them and you always get them refunds. Most small businesses have a 50/50 chance of success in their first year; yours is 70/30.
●●●●   Expert: Your friends still ask you to do their taxes and you agree, but only so you can claim them as dependents on your own taxes. You can spot a profitable business deal a mile away and invest heavily in the stock market.
●●●●●   Master: Donald Trump, Bill Gates, Howard Hughes – and you. You could sell freezers to Eskimos. You've had a lot of profitable business experience, which makes you ideal for high-level CEO positions.

Possessed by: Financial Consultants, Business Managers, IRS Agents, Team Managers

SEARCHING   (SoG p. 9)

You have a talent for finding false bottoms, hidden doors and secret wall safes. Very little escapes your notice when it comes to finding things that you're not supposed to. Consequently, you are also quite adept at hiding things.

Use Perception + Searching when trying to find something. Intelligence + Searching is used when attempting to hide something. If you are short on time, Wits + Searching is used instead, in either case, and more successes are required.

●   Novice: You know to check behind curtains.
●●   Practiced: You know how to tap on walls to listen for hollow spots.
●●●   Competent: You can take in details at a glance and prioritize your search.
●●●●   Expert: Very little remains hidden from you. You can spot a wall safe from across a room.
●●●●●   Master: James Bond has nothing on you.

Possessed by: Spies, Thieves and Couriers

STREETWISE   (Core p. 53)

The streets are a major source of information and money, as well as big-time trouble. The Streetwise Talent has a variety of uses. First and foremost, Streetwise allows you to blend in with the local scene without drawing attention to yourself. This Talent also imparts knowledge of street slang and "shady" areas.

●   Novice: You know whom to avoid on the street.
●●   Practiced: You are considered cool by the populace.
●●●   Competent: You know the gangs and their allegiances. You might have been a member of a gang yourself.
●●●●   Expert: You have spent most of your life on the streets.
●●●●●   Master: If you don't know it, it hasn't been said.

Possessed by: Gang Members, Winos, Reporters, Homeless People, Detectives

SUBTERFUGE   (Core p. 53)

You know how to conceal your own motives; moreover, you know how to decipher the motives of others and how to use those motives against them. The secrets and intrigues of others interest you, and you work at understanding their weaknesses. A command of this Talent makes you the ultimate conversationalist, or the ultimate spy. A master of Subterfuge can gain information from another person without that person even realizing he's sharing secrets.

●   Novice: A few white lies never hurt anyone.
●●   Practiced: You can pick up in a nightclub.
●●●   Competent: You could be a criminal lawyer.
●●●●   Expert: Used-car salesmen have nothing on you.
●●●●●   Master: You should work for Shadoloo.

Possessed by: Shadoloo Agents, Lawyers, Con Men, Casanovas, Politicians

SKILLS

Skills are Abilities learned through apprenticeships or rigorous training. If you try to use a Skill, but have no rating in it, the difficulty increases by one. You are untrained in the techniques of that Skill and thus have a harder time accomplishing that task than someone who has at least some idea of what he is doing.

BLIND FIGHTING (Core p. 53)

Your senses are preternaturally acute. You can, through sounds, pressure changes, and possibly even Chi, sense an opponent even when you cannot see him.

- ● Novice: You can find your way around in the dark without stubbing your toes too much.
- ●● Practiced: You win Pin-the-Tail-on-the-Donkey games at parties.
- ●●● Competent: You are aware of your general surroundings at all times.
- ●●●● Expert: Few can surprise you, even in total darkness.
- ●●●●● Master: Not even ninja can gain advantage on you in the dark.

Possessed by: Street Fighters, Ninja, Chi Masters

BOOKIE (PG p. 101)

It isn't easy to make a buck in this world. Sometimes you have to be smart about it. Like letting the poor sap in the ring take the lumps while you collect the dough betting against him. Sometimes it's your friend in there, but the money's good, and someone's got to look out for your buddy. Even if that means betting against him occasionally.

- ● Novice: You like to place bets on just about everything, but rarely break even.
- ●● Practiced: The lotteries look attractive, but you have learned enough about statistics to realize that the odds just aren't in your favor.
- ●●● Competent: People ask your opinion on horse races and blackjack odds. You can usually place winning bets, but not consistently enough for your friends to trust your judgment.
- ●●●● Expert: You've decided to carry a pager because too many people need to get a hold of you wherever you are. Placing bets has become a lucrative sideline, and you consistently win. The gambling houses all know you by name – they don't like you, but they know you and will take your bets.
- ●●●●● Master: You don't need a day job. No one in town will take your bets anymore, but that's okay because you have enough capital to cover most bets on your own. You have your own clientele, who gamble only with you. You are an expert at statistics and calculating odds. Occasionally there is an upset and you lose money, but rarely.

Possessed by: Gamblers, Bookies, Loan Sharks, Mafia Bookmakers

DEMOLITIONS (SoG p. 9)

The ability to set and defuse bombs and other explosives. You are familiar with dynamite, plastic explosive, nitroglycerin, black powder, blasting cord and even napalm. You can build, set and defuse nearly any type of bomb.

- ● Novice: You're best off sticking to firecrackers.
- ●● Practiced: You can work with simple explosives and avoid serious injury.
- ●●● Competent: You know enough to defuse most bombs.
- ●●●● Expert: You can build, set or defuse nearly any type of bomb.
- ●●●●● Master: McGuyver could learn a few things from you.

Possessed by: Terrorists, Bomb Squads and Shadoloo Agents

DISGUISE (SoG p. 9)

You can change your appearance, through manipulation of clothes and make-up, to look like another person of your choosing.

- ● Novice: You still buy your make-up off the bargain Halloween racks.
- ●● Practiced: At a distance, you could pass for someone else.
- ●●● Competent: You can create fairly complete disguises, fooling all but close friends.
- ●●●● Expert: You can fool most of the people most of the time.
- ●●●●● Master: You become another person. Even those closest to you have a hard time recognizing you.

Possessed by: Actors, Spies and Con Artists

DRIVE (Core p. 53)

You can drive a car and perhaps other vehicles as well. Simply because you have a Drive rating does not mean that you are familiar with all land vehicles. Your difficulty may be raised or lowered depending on your general experience with a particular automobile.

- ● Novice: You can drive an automatic automobile.
- ●● Practiced: You can operate a manual/shift transmission.
- ●●● Competent: Commercial trucker
- ●●●● Expert: Formula One car driver
- ●●●●● Master: Evel Kneivil

Possessed by: Truckers, Race Car Drivers, anyone with a driver's license.

LEADERSHIP (Core p. 53)

You can get people to follow your lead and obey your orders by exerting authority and by example. Leadership isn't so much knowing the techniques of getting people to follow you as it is being the type of person people will follow. Leadership is often used in conjunction with

Charisma.

- Novice: You could coach a Little League team.
- ●● Practiced: Your voice is a dominant one; you can demand silence.
- ●●● Competent: You are an effective leader in times of strife.
- ●●●● Expert: You attract followers without really trying.
- ●●●●● Master: You are a Napoleon, a Churchill – or a Bison...

Possessed by: Politicians, Military Officers, Gang Leaders, Executives, Police Officers

PUBLICIST   (PG p. 102)

This skill allows you to advertise an upcoming event in order to attract paying customers. This can be a little tricky sometimes – some countries frown on the circuit and those that don't always want a cut off the top. It's best to keep the authorities out of the rung and the accompanying deals.

- Novice: You believe that advertising in the classified section of the local paper is the best way to attract an audience.
- ●● Practiced: Spreading posters on telephone poles attracts more people, but few of the real movers.
- ●●● Competent: You know how to contact the people most interested in the Street Fighting circuit. You let them do your work for you, as they spread word of the upcoming match to interested parties.
- ●●●● Expert: You know the major players in nearly every city in which circuit matches occur. Managers envy your advertising savvy, and fighters seek you out to finance their matches. Important city officials know you by name. They may not like or approve of you, but they know you.
- ●●●●● Master: Nothing happens on the Street Fighter Circuit without your knowledge. You can make one call to any city in the world and organize a match. Your services are sought out by the largest, best-financed stables. Your name is known by important government officials, who may help or hinder you depending upon how you play your cards. Shadoloo has also taken an interest in your activities.

REPAIR   (SoG p. 9)

You are familiar with machines and simple electronics. You can fix and maintain anything from cars to calculators to television sets. The more damaged or the more complex an item is, the more difficult it is to fix. Many repair jobs can take days or weeks. A skilled repairman can jury-rig something so that it functions in a pinch, and worries about fixing it properly some other time.

- Novice: You had an Erector Set as a kid.
- ●● Practiced: If you have a manual in front of you, you can follow the instructions.
- ●●● Competent: You are able to fix most things, given time and the right tools.
- ●●●● Expert: You're good at improvising and can usually make something work, even when it's not

supposed to.
- ●●●●● Master: You know machines better than you know people, and can fix nearly anything in less than half the time it would take even a skilled repairman.

Possessed by: Mechanics, Repairmen, Saboteurs and Home Owners

SECURITY   (Core p. 53)

You are proficient at picking locks, deactivating burglar alarms, hot-wiring cars, cracking safes, and other forms of breaking and entering. You might be a burglar; conversely, you might be a security expert whose job is to improve anti-theft precautions.

- Novice: You can pick a simple lock.
- ●● Practiced: You can hot-wire a car..
- ●●● Competent: You can disable a house alarm.
- ●●●● Expert: You can crack a safe.
- ●●●●● Master: Fort Knox isn't safe from you.

Possessed by: Criminals, Locksmiths, Detectives, Security Specialists

STEALTH   (Core p. 54)

Stealth is the ability to sneak about or hide without being seen or heard; it is often rolled against another character's Perception.

- Novice: You can hide in the dark.
- ●● Practiced: You can hide in the shadows.
- ●●● Competent: You are an accomplished hunter.
- ●●●● Expert: You can walk silently over two inches of dry leaves.
- ●●●●● Master: Ninja clan leader.

Possessed by: Criminals, Spies, Reporters

SURVIVAL   (Core p. 54)

The wilderness is a dangerous place, at least for those who do not understand it. The Skill of Survival includes seeking shelter, finding a direct route through in relative safety in the wilderness, and tracking. When you use Stealth in the wilderness, you cannot roll more dice for your Stealth Dice Pool than you have in Survival.

- Novice: You can survive a five-mile hike.
- ●● Practiced: You are familiar with the wilderness.
- ●●● Competent: You know how to brew natural medicines.
- ●●●● Expert: You are at home in the wild.
- ●●●●● Master: You could find an oasis in Death Valley.

Possessed by: Tribesmen, Hunters, Park Rangers, hikers, Native Americans

KNOWLEGES

Knowledges includes all Abilities that require the rigorous

application of the mind. Though the ratings discuss Knowledges in terms of college degrees, school is not the only way to gain Knowledges – it is simply the most common. These are scholastic Abilities for the most part, but self-study or tutoring is also possible.

If you do not have a Knowledge Ability, you cannot even attempt a roll involving that Knowledge. There are exceptions, however, such as rolls involving trivial information that anyone has a chance of knowing.

ARENA (Core p. 54)

You have traveled and practiced in some of the underground arenas. The Arena Knowledge represents an awareness of who sponsors which tournaments, where they are held, and when.

Furthermore, fighters who host their own tournaments often stack the odds in their favor by customizing their arena according to their own fighting style. For example, wrestlers might put a low ceiling on an indoor arena to prevent acrobatic characters from leaping away. Characters with the Arena Knowledge will be privy to these "home field" advantages, allowing them to prepare accordingly.

- ● Student: You've heard stories about the big arenas.
- ●● College: You've seen a few tournaments and scoped the arenas.
- ●●● Masters: You're familiar with many of the small arenas.
- ●●●● Doctorate: You know all the horror stories of specialty arenas. You know how to prepare for nearly any arena.
- ●●●●● Scholar: You know the world's arenas like the back of your hand.

Possessed by: Managers, Trainers, Bookies, Fighters, World Warriors

COMPUTER (Core p. 54)

You understand how to operate and program computers. You might even be able to design your own system.

- ● Student: You can boot up a video game.
- ●● College: You made at least a B in Data Processing 101.
- ●●● Masters: You are a skilled programmer and can design your own software.
- ●●●● Doctorate: You can hack into nearly any system.
- ●●●●● Scholar: You are years ahead of current technology. You can accomplish nearly impossible feats with a computer.

Possessed by: Programmers, Data Processors, Students, Gamers, Hackers

CYBERNETICS (PG p. 102)

This is the ability to install and upgrade cybernetic implants. You have combined high-tech know-how with medical and prosthetic technology to achieve truly amazing results. You can repair, upgrade and, given time, build cybernetic limbs.

Before a character can learn Cybernetics, he must attain five dots in the Medicine Knowledge.

- ● Student: You know the basics of prosthetics technology and how to replace simple equipment. Simple repairs are the best you can manage. You know enough to refer the patient to a more qualified technician.
- ●● College: At this stage you are able to recognize the inefficiency of most artificial limbs. You begin to design improved models, but lack the technical knowledge to build them.
- ●●● Masters: Scientific teams have offered you a position in their ranks. You are respected by your peers as an inspired scientist and a hard worker. A few of your papers concerning prosthetic replacements have been published in medical and technical magazines.
- ●●●● Doctorate: Your advice is solicited for all manner of projects. You can completely rebuild and improve any "off the rack" prosthetic device, increasing its efficiency tenfold. Were the technology involved not so expensive, your designs would be the medical standard.
- ●●●●● Scholar: Few people ask you for advice, because few can understand the concepts you talk about. The word "revolutionary" doesn't do justice to your work. Some of your patients regard their accidents as the best thing that ever happened to them – your cybernetic replacements are that good.

Possessed by: Doctors, Mad Scientists, Inventors, Nobel Prize Winners

FINANCE (SoG p. 10)

You understand economics and can use your knowledge to your benefit. You are familiar with the stock market and various international exchange rates. You can also use this knowledge to track individuals' or companies' resources. Many Shadoloo fronts can be detected by application of this Knowledge.

- ● Student: You' can balance your check book.
- ●● College: You understand economic exchange on a large scale.
- ●●● Masters: You can take advantage of market trends and maximize your resources' profits.
- ●●●● Doctorate: You know more about the state of the world, from the way people spend their money, than most people learn from a newspaper.
- ●●●●● Scholar: You could give financial seminars to the wealthiest people in the world.

Possessed by: Bankers, Stock Brokers, Bookies and Managers

INVESTIGATION (Core p. 54)

You are trained to notice all sorts of details others might miss, and at higher levels may function as a detective. This Knowledge also reflects a character's ability to conduct research, both in libraries and through interviews.

- ● Student: Amateur detective
- ●● College: Police officer

●●●   Professional: P.I., Investigative journalist
●●●●   Doctorate: FBI, CIA, KGB, MI 5, Interpol agent
●●●●●   Scholar: Sherlock Holmes

Possessed by: Detectives, Insurance Investigators, Reporters, FBI Agents, Intelligence Agents

LAW   (SoG p. 10)

You understand the law and can manipulate the legal system to your advantage. This Knowledge can be especially handy if you're caught in a foreign country without a manager to bail you out. You are familiar with the laws, fines, punishments, the procedures of most law enforcement agencies, and you can understand and use the often confusing legal terms tossed around by attorneys and legislators.

●   Student: You know your constitutional rights.
●●   College: You are familiar with legal terms and prose.
●●●   Masters: You know the laws of your native country (or the one you currently live in).
●●●●   Doctorate: You could lecture an attorney on legal proceedings.
●●●●● Scholar: You intimately know both national and international laws and can move through legal loop holes like a fish through water.

Possessed by: Police, Attorneys, Criminals and Congressmen

> ### Street Fighters and Languages (PW p.11):
> Street Fighters cruise the globe in the course of their tournaments and adventures; they rapidly pick up bits of language here and there. Language can be a useful tool or a major story hindrance, depending on the situation and the Storyteller's preferences. In general, the number of languages a character knows should be dependent on a character concept. An international socialite or an Interpol agent probably knows a smattering of many languages or a few languages really well, while a kickboxing Los Angeles cop who grew up on the streets probably only knows English, and maybe some Spanish.
> Alternatively, the Storyteller may require that players purchase the Linguistics Knowledge (see below) for their characters.

It is assumed that you can speak your own native language, but you must purchase any other languages that you wish to speak. Each level of Linguistics allows you to speak another language fluently. Linguistics also gives you understanding of the structure of language, which is in urn the basis of thought. With this Ability, you can also identify accents and variant dialects or read lips, but each such sub-ability must be purchased in place of a particular language

●   Student: One additional language
●●   College: Two additional languages
●●●   Masters: Three additional languages

●●●●   Doctorate: Four additional languages
●●●●● Scholar: Five additional languages

Possessed by: World-Travelers, Polyglots, Diplomats, Translators

If a character is trying to understand someone who speaks a language she doesn't know, the player should roll Wits with a base difficulty of 8, lowered by one for every two points of Wits possessed by the speaker (as he tries to simplify and clarify his point). The difficulty should be raised if the information to be conveyed is very complex or difficult to grasp ("How are you?" or "Take me to the airport." is much easier to comprehend than "This island nation of Mriganka's main exports are pain, suffering, and oppression.") Similarly, it should be more difficult if the language is very different from any the character knows: someone who speaks Spanish might have an easier time understanding Italian or French than they would an obscure dialect of Cantonese.

MEDICINE   (Core p. 54)

This Knowledge allows a character to give basic medical attention to another. At low levels, Medicine represents knowledge of first-aid practices. At higher ratings, it reflects a comprehensive grasp of medicinal practices.

●   Student: Mother of small children
●●   College: Boy scout
●●●   Masters: Office safety representative
●●●●   Doctorate: School nurse
●●●●● Scholar: Paramedic

Possessed by: Med Students, Sensei, Managers, Nurses, Street Fighters

MYSTERIES   (Core p. 54)

You know some of the world's secrets and strange mysteries. You know that the legend of monsters, ghosts and magic are truer than modern man believes. Much of what you know is speculation or sheer fantasy. Still, if half of the martial arts legends you know are true, there are awesome Special Maneuvers waiting to be discovered in the remote corners of the world.

●   Student: You know that there are weird things in the world's corners.
●●   College: You know all the old wives' tales.
●●●   Masters: You could tell a yeti from a sasquatch.
●●●●   Doctorate: You know all about the monsters that stalk the world.
●●●●● Scholar: You could read the Lost Tablets of Mu.

Possessed by: Weirdos, New Agers, Scholars, the curious

SCIENCE   (SoS p. 54)

What is Science? Is it a beacon of light to lead men to a brighter tomorrow or an engine of destruction that ruthlessly grinds humanity into mindless slaves? To many Street Fighters, Science is an esoteric subject that must take a back seat to more important things... like learning to throw punches.

However, some Street Fighters and their Allies may draw on this skill, whether they intend to stop a mysterious plague or figure out the best way to stop a giant robot.

- ● Student: "Don't worry, it probably won't blow up... I think."
- ●● College: "Those skates would work *much* better with some small chemical rockets."
- ●●● Masters: "Men were not meant to perform such horrible experiments... except for me, of course."
- ●●●● Doctorate: "Of course this plane can fly backwards! Give me a few hours..."
- ●●●●● Scholar: "Quickly, my giant robot! Crush them! Crush them all!"

STYLE LORE (Core p. 55)

You have learned all you could about other forms of martial arts. You have practiced and studied they styles your opponents use. You don't know everything, but you do know what each style basically can and can't do.

- ● Student: You know not to let a Sanbo fighter grab you.
- ●● College: You can tell the difference between Kickboxing and Kung Fu.
- ●●● Masters: You know about each style's different beliefs.
- ●●●● Doctorate: You could teach a class on the principles of the martial arts.
- ●●●●● Scholar: A wise man atop a mountain.

Possessed by: Sensei, World Warriors, Trainers, Managers

ADVANTAGES

BACKGROUNDS

These Traits are the special qualities and advantages your character has. You will have to decide which of these your character has, and why. If your character has Resources, you must describe the nature of those assets. Is she living off an inheritance or does she work for a living?

Backgrounds cannot normally be purchased with experience – they are normally only acquired during character creation. Thereafter, any new Background Traits must be acquired through game actions and roleplaying.

ALLIES (Core p. 57)

Allies are friends and family who support the character. They're not always there, but they can be called upon in times of need. The higher your rating, the more friends and family your character has.

Allies are not limited to normal people; a character might have another Street Fighter as an Ally. A character could have an Ally in Interpol, or even a befriended a traitor within Shadoloo!

- ● One Ally, of moderate power
- ●● Two Allies, or one more powerful Ally

- ●●● Three Allies, or fewer Allies who are more powerful.
- ●●●● Four Allies, or fewer Allies who are more powerful.
- ●●●●● Five Allies, or fewer Allies who have greater levels of power (or influence)

ANIMAL COMPANION (Core p. 57)

An Animal Companion can be a powerful ally. In fact, a Street Fighter who sufficiently attunes himself to his Animal Companion can purchase special powers and maneuvers that reflect his animal's abilities (Animal Companion Special Maneuvers were to be presented in later Street Fighter supplements. For now, you can create your own). The Storyteller and player should work together to determine the statistics and Trait ratings for an Animal Companion.

Animals can be helpful allies in combat, although they are not allowed in tournaments. Some animals can be useful spies or couriers. The higher a character's rating in Animal Companion, the more exceptional that animal is and the more attuned the character is to his animal.

- ● A house pet. Your animal is tame and well trained, but nothing more.
- ●● Unusual. This can be an unusual or rare animal that is somewhat exceptional. The character still has no specific rapport with the pet.
- ●●● You have a remarkable animal; you also have some degree of empathic rapport with your animal.
- ●●●● Your animal is truly exceptional; furthermore, you have an excellent rapport with it. It sometimes senses when you're in danger and it understands your commands perfectly.
- ●●●●● Your animal is unique. You and your Companion are completely attuned to one another. In addition to the advantages listed above, you can also form a mystic link with your animal for brief periods of time. This link allows you to see what your animal sees, even over great distances.

ARENA (Core p. 57)

You run your own arena. Arenas range from small boxing rings set up in a character's garage to enormous coliseums seating tens of thousands. An arena could even be a remote island far removed from civilization.

If your arena, or you, become well known, managers will seek you out in hopes of using your arena. Eventually, you could even host your own tournaments.

- ● Small ring set up in a garage or barn.
- ●● A modest ring set up in a dojo or other private place.
- ●●● An arena of some renown; some Street Fighters may actually seek it out.
- ●●●● A well-known arena. Promoters are already talking about bringing their teams to it.
- ●●●●● A grand arena, one which could very easily host a World Warrior tournament. Now if only their managers would return your calls...

BACKING (Core p. 57)

Some Street Fighters are assisted by various companies

and organizations. These organizations can range from government agencies, like Interpol, to franchises or corporations, like a McBurger restaurant chain. The quality of assistance can vary greatly, but any level is useful. Backing is a two-way street, though. In exchange for assistance, these companies and organizations expect Street Fighters to perform favors in return.

- ● Minor Company: You get some travel assistance. In exchange for endorsing some of the company's products. Examples: shoe companies, shampoo companies, small schools.
- ●● Larger Company: These companies offer Street Fighters free travel and lodging in exchange for minor favors. These favors could include hand-delivering documentation, distributing merchandise, or just checking up on one of the company's regional offices. Examples: beverage companies, martial arts schools, cereal companies.
- ●●● This can be a company or government organization. This type of group will usually cover all of a Street Fighter's expenses and even pay a small allowance. In exchange, the company often expects surveillance missions and escort services. Examples: government agencies, powerful companies.
- ●●●● These are companies and services like those mentioned above. At this Background rating, however, the character holds a position of responsibility. He more or less works covertly for the company and uses Street Fighting as his cover. The agency or company expects efficient service from him and usually pays well in exchange. It is not uncommon for a character with this level of backing to be routinely sent on espionage and sabotage missions.
- ●●●●● These are the world's most powerful governments and agencies. A character working for one of these is basically owned by her backer. The missions are constant and dangerous, but the pay and benefits are excellent.

CLAN HERITAGE (PG p. 17)

You have either been born into or adopted by an ancient Ninja clan. (It is rare for a *Gaijin* to be accepted into a traditional Ninja household, but not unheard of.) You have been indoctrinated with the ways of honor, stealth and combat, all of which the Ninja spirit embodies. You are among family when with your Ninja clan.

- ● The family tolerated your presence only because it knew you wouldn't reveal its secrets. Then again, they didn't share many of them with you.
- ●● You received a few lessons in the clan dojo, but your teachings usually consisted of the proper way to do the laundry or clean the shrine.
- ●●● The clan accepted you into the fold, and you are allowed to sleep in the main building. Your intense study and earnest efforts to be accepted finally paid off. You were given the rank of *Genin*; now you must prove yourself worthy of it.
- ●●●● The clan allowed you to lead the occasional ceremony at the Mikkyo temple. Martial arts and

espionage training occupy much of your time. The Masters have taught you their mystic hand signs. You anticipate the day they will trust you enough to teach you all of their skills. You will be allowed to become a *Chunin* if you prove yourself worthy.
- ●●●●● You are one with the family clan. The secrets of *Saiminjutsu* were laid open for you. You are allowed to operate in the field as a full clan Ninja, with all the attendant danger and excitement. You have been commanded to uphold the honor of the clan and protect its interests at all times. You will be allowed to become a *Jonin* and begin your own clan, if you qualify for the rank. The clan elders are already looking at the unmarried children of neighboring clans for prospective partners.

CONTACTS (Core p. 58)

Contacts are people the character knows who provide information. Contacts can be anyone, anywhere. You need to decide before the game begins who your character's Contacts are and what their working relationship is. A Contact can be anyone from a shoeshine boy to a hotel concierge to a stockbroker to a bookie.

Unlike Allies, Contacts are not necessarily interested in the character's welfare, but Contacts usually have better information than Allies. Contacts are not free sources of information. Many times a character will have to perform a favor in return for the information or favors provided. Of course, there will also be times when a Contact does not know the information the character seeks.

- ● One Contact with limited information.
- ●● Two Contacts with limited information, or one contact with accurate information.
- ●●● Three Contacts with limited information, or few contacts with better information.
- ●●●● Four Contacts with limited information, or fewer contacts with better information.
- ●●●●● Five Contacts with limited information, or fewer contacts with better information.

FAME (Core p. 58)

While Glory represents a character's popularity inside the ring, Fame represents a character's popularity among everyday people. The more famous a Street Fighter is, the more people will seek him out. Street Fighters with fame aren't necessarily famous for being Street Fighters; they could be rock stars or movie actors.

Fame has its inherent advantages; people who have heard of you may go out of their way to help you. Fame has its share of drawbacks too – such as people knocking on your hotel-room door at all hours of the night looking for an autograph.

- ● You are known to a select group in society (like heavy metal fans).
- ●● Your face is recognized by a majority of the local populace. You're a local celebrity (like the weather man).
- ●●● You are fairly famous; your face and name are known by many.
- ●●●● You are quite a celebrity; everyone knows something about you.

●●●●● Major Star Performer. You are a nationally famous individual. Your face appears regularly on magazine covers and TV.

MANGER (Core p. 59)

A Manager handles a Street Fighter's business, arranging transportation, housing and competition schedules. Managers come from any walk of life and do what they do for nearly any reason. Some managers are rich debutantes, with little or no actual experience, who are just looking for excitement. Other managers are themselves retired or failed Street Fighters who still can't get the business out of their blood.

In any event, a Manager is the person who handles the Street Fighter's (or team's) daily business. He finds a tournament, arranges transportation and lodging, and boosts the morale of the team. A Manager is an accountant and coach all rolled into one. The higher a character's rating, the more competent her Manager is.

At the Storyteller's discretion, members of a team can combine points for a Manager. However, the Storyteller should always have the final say on how competent their Manager can be. Furthermore, even if the players do combine their points for a Manager, they should never spend more than five points total.

● Poor Manager. Few connections and even fewer ambitions. But he's better than not having one at all.
●● Average Manager. She tries to work the biz and sometimes gets it right. Still, your luggage gets lost more often than it should, and there are some tournaments you just don't hear about until it's too late.
●●● Competent Manager. He gets you to the tournaments on time, even if he cuts corners from time to time. He generally takes good care of you. Every now and then, however, he makes a mistake and schedules you against an opponent who seriously outclasses you.
●●●● Slick Manager. She's got the angle, she's got the edge. She knows every tournament promoter in this hemisphere and gets you in front of the best trainers in the country.
●●●●● Awesome Manager. This Manager has worldwide connections and influence. He can get you into any tournament, anywhere. If you hold up your end of the bargain and win your fights, then everything's peachy and it's off to the next match – first class. However, if you find yourself in a losing slump, you'll probably need to find a new Manager – this one doesn't sail on a sinking ship.

RESOURCES (Core p. 59)

London, Cairo, Peking: you can go anywhere you want to, and you can go first class – if you've for the resources to handle it. Resources are the character's cash flow. You'll need to determine the source of your character's income. Is it an inheritance, or does he still hold down a job? Where does he spend his money, and what type of lifestyle does he lead?

● Small savings: You have an apartment and

perhaps a motorcycle. If liquidated, you would have about $1,000 in cash. You have an allowance of $500 a month.
●● Middle class: You have an apartment or a condominium. If liquidated, you would have approximately $8,000 in cash. You have an allowance of $1,200 a month.
●●● Large savings: You own a house (or some other form of equity). If liquidated, you would have $50,000 in cash. You have an allowance of $3,000 a month.
●●●● You are wealthy. You own a very large house or perhaps a small mansion. If liquidated, you would have $500,000 in cash. You have an allowance of $9,000 a month.
●●●●● You are easily a millionaire many times over. If liquidated, you would have at least $5,000,000 in cash. You have an allowance of $50,000 a month.

SENSEI (Core p. 59)

You remain in contact with your Sensei and still learn from him from time to time. He is a source of wisdom, training and advice. Your Sensei could be right next door or cloistered away in a monastery somewhere in Tibet. In any case, you have an advantage some others might not – the opportunity to continue your education.

In some cases, having a well-known Sensei can affect the way others treat you. If your Sensei is known for being honorable, then others will expect you to display similar qualities and treat you accordingly.

In some cases, your Sensei and Manager might be one and the same; this is a tremendous asset. However, Background points must still be spent on both the Sensei and Manager Backgrounds.

● An average Sensei who is readily accessible, or an above-average Sensei who is very much removed from the modern world. In either case, your Sensei has not mastered the true secrets of your style, although he is a passable trainer for the basics.
●● An above-average Sensei who is near at hand, or a good Sensei who lives in a remote part of the world. An above-average Sensei has mastered all of the basic moves of a style and has learned one or two difficult maneuvers.
●●● A good Sensei who is easy to reach, or an excellent Sensei who lives in a remote part of the world. A good Sensei has mastered most of the difficult maneuvers associated with a given style.
●●●● An excellent Sensei who is easy to reach, or a true master who is removed from the modern world. An excellent Sensei has mastered all of the special maneuvers associated with a style and might even know a few tricks from some other styles.
●●●●● A true master who is somewhat accessible. A true master has mastered all of the special maneuvers associated with a style and has possibly created her own unique maneuvers. True masters often have a smattering of maneuvers from other styles.

STAFF (Core p. 59)

Having a skilled support team can make a tremendous difference for some Street Fighters. A Staff can include students, personal trainers, nutritionists, masseuses, chauffeurs, financial analysts and even cheerleaders. Each member of a character's Staff is a unique individual with his own skills and motivations.

Staff members are usually played by the Storyteller and they aren't always involved with the story. However, if you want, another player can play the role of a Staff member. Indeed, an entire chronicle could be based around a single Street Fighter and the team that supports her.

The Storyteller will create statistics for your Staff members.

●   One Staff member
●●   Two Staff members
●●●   Three Staff members
●●●●   Four Staff members
●●●●● Five Staff members

UNIQUE BACKGROUNDS

INTRODUCTION TO UNIQUE BACKGROUNDS

Unique Backgrounds were designed to enhance character variety. Creating a character who incorporates Unique Backgrounds is a little more complicated than making a run-of-the-mill Street Fighter. Some Backgrounds have new Special Maneuvers associated with them, while others give characters access to maneuvers they wouldn't normally be able to use.

UNIQUE BACKGROUNDS AND STYLES

Unique Backgrounds are meant to be used in conjunction with a fighting style. This doesn't mean that the character has to be dependent on the style, but she will need it to supply the basic moves.

Some Unique Backgrounds modify experience point costs. These modifiers are meant to ensure that new players are not overpowered by (or don't overpower) the rest of the team. They also reflect the fact that these people are fundamentally different, inside and out. It is harder for a cyborg to advance socially than a normal fighter. This makes up for any initial combat advantage a cybernetically enhanced character has.

UNIQUE BACKGROUNDS IN COMBAT

Some of the Unique Backgrounds work in unusual manners or provide combat bonuses. It is advisable to create a Combat Card detailing the Background's effect and keep it on the table in front of you during combat. That way you, your opponent and the Storyteller will not be confused by the sudden appearance of a strange bonus.

UNIQUE BACKGROUNDS OUT OF COMBAT

One of the most rewarding aspects of having a character with a Unique Background is the interaction between the character and other people or the environment. A Unique Background's impact on a character's everyday life can lead to countless interesting vignettes or inspire entire stories. For example, the Special Maneuver Balance can

be applied to many different circumstances, such as tightrope walking or even dancing.

Acting out the part of your cyborg or maladjusted hybrid will open up whole new dimensions to your chronicle. Use questions like the ones below to help you define how your character interacts with the rest of the world.

● Does a cyborg have a built-in change compartment?
● Will an animal hybrid smell your hand when you shake it?
● How does a water elemental wash his car?
● What does an animal hybrid think of fast food?

ANIMAL HYBRIDS

Lions and tigers and bears – oh my!
– Dorothy, "The Wizard of Oz"

No one really knows what lives in the wild areas of our planet. Strange stories occasionally filter back to civilization – tales of weird creatures stalking through the untamed wilderness. For millennia, these stories have been myths and little more. Recently, however, a few of these half-man/half-animals have emerged from their lairs to enter the civilized world. Rarely is such an immigration successful, for most of these hybrids have difficulty controlling their animal sides and just can't adapt to human society. Accordingly, they shun large cities, living on the outskirts of the wilds that spawned them.

Few studies of these so-called animal hybrids have been conducted, and pure empirical evidence is both difficult and dangerous to garner. Nonetheless, a couple of theories have been postulated to explain the origin of these aberrations.

The first theory cites (admittedly sketchy) evidence that the hybrids have undergone a mutagenic transformation at the cellular level. This is presumed to be caused by an unknown virus that mutates the DNA code of its victim, rendering the victim extremely susceptible to cellular manipulation. Then, by sharing cellular information with another organism for an extended period of time (via close contact or shared food), the victim's DNA is rewritten to correspond to the second organism's cellular pattern. This virus is presumed to survive only in isolated areas of the globe, hence the appearance of these animal hybrids. The origin of this virus is unknown, as are its methods of transmission.

Many people uninvolved in the scientific community adhere to a different theory, the tenets of which are as follows: The hybrids have been possessed by the spirit of the animal and imbued with aspects of that animal to serve some greater good. Many people, witnessing the hybrids' savagery, believe this mission to be one of vengeance. Others suppose that the natural order is reasserting its power over the world and that these creatures are ambassadors from the wilderness. Still others hold the opinion that nature is rebelling against the pollution and wide-scale environmental destruction wrought by modern society.

Whatever the source of the hybrids' condition, the fact of their existence is no longer in question. Human society's reaction to these newcomers has been widely variable but generally negative. A combination of the hybrids' bestiality and society's intolerance has led the public to vilify animal hybrids as savage monsters.

Animal hybrids are, in fact, prone to fits of violent rage if provoked. The rules of society stifle the animal within, and

the complexity of modern living often baffles these near-savages. Frustration and incomprehension build up stress in these creatures, and violence is often the result. Police or soldiers are frequently required to deal with these insane monsters. Most animal hybrids are either killed during a frenzied rampage or driven back into the wilderness by the rigors of "polite society." A few, however, find a way to control their anger and remain in the human world.

Many hybrids are attracted to the inherent violence of the Street Fighter circuit. Here they find a place where they can vent their anger and frustration. Here they find something they understand: the strong triumphing while the weak are cast down in defeat. Only in the arena can a hybrid let loose without breaking the weak humans around him. Unfortunately, a hybrid may lose control of the animal aspect of his personality during combat, especially if he is losing. In such cases the fighter's survival instincts kick into overdrive. A simple sparring match could become a fight to the death at any time. It is not uncommon to see an animal hybrid fighter clambering about an arena, smeared with the blood of an opponent, once his animal side has taken over.

Ultimately a hybrid learns to control the animal within him. If he cannot, he is usually driven out of the circuit, and society, by other Street Fighters.

The most successful hybrid fighters are usually rigidly disciplined by their teachers, who punish their students for even the slightest breaches of etiquette. The intense discipline of the martial arts allows the animal side to be controlled and harnessed without fear of going berserk during a match. Hybrids, more than any other fighters, require the steadying discipline of the martial arts to control their rages.

WORKING WITH THE ANIMAL HYBRID BACKGROUND

Players who choose to create animal hybrids trade social disadvantages for physical power and a permanent lust for battle. When creating an animal hybrid Street Fighter, the following rules are used:

ATTRIBUTES

The rigors of the wild and their genetic structure make animal hybrids stronger, faster and hardier than ordinary humans. However, they are also savage and uncouth. Their beginning statistics reflect this.

All animal hybrids begin with the following points for their Attributes:

Attribute	Starting Dots	Maximum
Physical	9	6
Social	2	4
Mental	4	5

For example, Aileen is creating a cat hybrid character. She begins by determining her Attributes. She has nine dots to divide among Strength, Dexterity and Stamina – with a natural maximum of 6 in any of them. She spends two dots on Strength, raising it to 3. She spends five dots on Dexterity, making it a whopping 6 (she wants her character to be really quick). Finally she puts her last two

dots in Stamina, bringing it up to 3.

ABILITIES

Animal Hybrids have certain disadvantages with regard to Talents, Skills and Knowledges. A character is limited to one starting dot in the following Abilities: Streetwise, Subterfuge, Drive, Security and Computer. A character is limited to two starting dots in these additional Abilities: Interrogation, Arena and Investigation. When spending experience, the character must pay three times the current level of the Ability instead of the normal two. This reflects the cultural difficulties that all animal hybrids endure.

ADVANTAGES

All beginning animal hybrids have two free dots in the Animal Companion Background. If an established character develops the Animal Hybrid Background, he does not gain the free Animal Companion Background that starting animal hybrids get.

New animal hybrid characters also gain one free dot in the Athletics Technique.

HYBRID BASIC MANEUVERS

Not all men, women, and hybrids are created equal. Depending upon the type of hybrid a character is, certain new Basic Maneuvers may be inherently available. The player and Storyteller must decide which Hybrid Basic Maneuvers are available to the character, based upon that character's concept. Obviously, there's a tradeoff when selecting these maneuvers. If a character has a Tail attack (and therefore a tail), he will have a much harder time blending in with society than he otherwise would.

These new Maneuvers do not cost Power Points and are considered to be additional Basic Maneuvers (much like Forward Kick, Strong Punch, Block, etc.). The number of dots in the character's Animal Hybrid Background determines the number of additional Basic Maneuvers available to the character. The Animal Hybrid Basic Maneuvers do not correspond to any of the six Basic Techniques (Punch, Kick, Block, Grab, Athletics or Focus). These new Maneuvers utilize the character's Animal Hybrid Background dots in lieu of any Technique dots.

Animal Hybrid Background:
● to ●● – one additional Maneuver
●●● to ●●●● – two additional Maneuvers
●●●●● – three additional Maneuvers

The new Basic Maneuvers available to animal hybrids are:
- Bite – +1 Speed, +1 Damage, -1 Move
- Tail Slash – +1 Speed, +1 Damage, -1 Move
- Claw – +1 Speed, +1 Damage, -1 Move

Other Maneuvers can be created in accordance with the hybrid's specific animal counterpart: Fin Slash (for a shark hybrid), Quill Sweep (for a porcupine hybrid), and Tentacle Squeeze (for a squid hybrid) are all possibilities.

For example, Aileen is working on her cat character, whom she has named Pummetta. Her Animal Hybrid

Background is 3, which allows her two additional Basic Maneuvers. She selects Claw and Bite. She calculates the Speed, Damage and Move for her Claw Attack. Her Dexterity is 6, and the Claw Maneuver has a -1 Speed – so the Speed of her Claw Maneuver is 5. To determine the Damage, she totals her Strength (3), her number of dots in the Animal Hybrid Background (3), and the Claw Maneuver's Damage modifier (+2). Her Claw's total Damage is 8. Finally, she calculates her Move. Her Athletics Technique is 3 and the Claw Maneuver has a modifier of +0 Move, so her Move for the Claw Maneuver is 3.

NATURAL ABILITIES

Other innate powers may be available to the hybrid fighter. These abilities stem from the conditions that fostered the animal side of the fighter. The proportion of animal to human characteristics will determine if or to what extent these abilities are present.

There are two types of hybrids: Homid (manlike) and Bestial (beast-like). The more dots a character has in this Unique Background, the more Bestial the character is. Generally three dots is the breaking point for determining whether the hybrid is Bestial or Homid. A character with an Animal Hybrid Background of 4 or 5 is almost always Bestial, though there are exceptions. Obviously, the more human-like a hybrid appears, the fewer social problems she'll have. However, a Bestial hybrid will have more natural abilities than her human counterparts.

Bestial hybrids may be able to use powers unique to the animal they are melded with, like flight or swimming.

COMMON SPECIAL MANEUVERS FOR ANIMAL HYBRIDS

Special Maneuvers

Punch:
Eye Rake (1)

Grab:
Bear Hug (2)
Head Bite (1)
Jaw Spin (3)
Ripping Bite (2)
Tearing Bite (2)

Athletics:
Dragon's Tail (3)
Drunken Monkey Roll (2)
Tail Sweep (2)
Typhoon Tail (2)
Upper Tail Strike (3)
Pounce (3)

Focus:
Cobra Charm (3)
Regeneration (2)
Toughskin (2)
Venom (2)

Generally, a character will need to have the Animal Hybrid Background at 4 or 5 before you can select a natural ability for her.

CONTROLLING THE ANIMAL SIDE

Loss of control during combat is a real problem for animal hybrids. When a fighter loses half her Health, she must make a check against her current Chi to see if she retains control. She must score at least one success; otherwise, she will lose control and attack her opponent with all her bestial power. The effects of the berserk frenzy are as follows:

● While she has lost control the fighter may not use any Combos.

● The fighter must attack, regardless of whether her opponent is unconscious, fallen or pleading for mercy.

● For the duration of the frenzy, the hybrid has a +2 Speed advantage on all attacks.

● The hybrid cannot use abilities such as Wall Climbing or Flight.

● The hybrid cannot use any Special Maneuvers.

● The hybrid cannot be dizzied.

● The character loses one temporary Honor each round she is in frenzy. If her temporary Honor drops below zero, she loses one permanent Honor.

● At the end of each turn the character may make a new Chi roll to see if she can regain control.

● On the second and subsequent turns of a frenzy, an Animal Hybrid can expend a point of Willpower to make a second Chi roll, if her first roll during that turn failed. Only one Willpower point can be spent in this manner per turn.

Each time the character takes half her remaining Health Levels in damage she must make a test to retain control of her animal side. If she fails she will go berserk.

ANIMAL HYBRIDS AND FIGHTING STYLES

You got strength! No discipline. You flail at enemy like ocelot cub! Me show how to direct power toward target!
– Blanka, trying to quote his Capoiera teacher.

An animal hybrid is powerful by its very nature. The animal side provides a number of effective, if brutal, strategies for combat. These alone often win most fights for the hybrid – but not always, and rarely on the Street Fighter circuit. Street Fighters' training allows them to counter and overcome the hybrids' undisciplined savagery.

Therefore, to supplement their natural ferocity, many animal hybrids seek out the martial arts. Martial arts provide not only increased combat prowess, but a sense of serenity rarely felt by hybrids. In the ring an animal hybrid can be at peace with his nature. He doesn't have to worry about when it's safe to cross the road, or how many of the colored papers he needs to have for a good meal. All he needs to know is where his enemy is and how far he has to jump to sink his teeth into him.

This brutal attitude shocks most sensei. The majority of sensei assume that such a beast could never adhere to the strict regimen of the martial arts – and in most cases they are correct. Many hybrids are unable to accept the teachings of the school. However, others wholeheartedly embrace the discipline of the sensei's school, seeing it not merely as a way to improve their performance in the arena but also as a way to control the beast within. These

Natural Abilities include:

Resistant to Heat (natural heat)
Effects: The character is unaffected by extremely hot weather conditions.
Hybrid examples: Camel, Lizard, Vulture, Snake

Resistant to Cold (natural cold)
Effects: The character is unaffected by extremely cold weather conditions.
Hybrid examples: Polar Bear, Penguin, Owl, Walrus, Killer Whale

Wall Climbing
Effects: The hybrid may move straight up vertical surfaces, provided there are sufficient hand/foot/jaw/tail holds to allow this. There is no movement modifier for this movement.
Hybrid examples: Monkey, Sloth, Spider

Flight
Effects: The fighter may fly, although this is not a natural mode of travel for him. The strain of lifting his bulk greatly reduces the effectiveness of this ability. A fighter may fly a number of hexes equal to half his Athletics Technique (round up) and may remain in flight a number of turns equal to his Stamina. Characters also cannot block while they're flying.
Hybrid examples: Bird, Bat, Insect, Flying Squirrel

Swimming
Effects: Moving through water is second nature to these fighters, and they suffer no Speed, Damage or Movement penalties when doing so. They can also hold their breath for a number of turns equal to twice their Stamina.
Hybrid examples: Fish, Otter, Dolphin, Shark, Eel

Running
Effects: Bestial Hybrids with this power will not suffer ill effects from running long distances. Other fighters will only be able to sprint short distances before being forces to make Stamina tests. Animal hybrids with this natural ability are considered to have double their normal Stamina for purposes of running long distances.
Hybrid examples: Horse, Wolf

Gills
Effects: Hybrids with this power can breathe underwater. Characters with gills should also be able to breathe above water – although it may be fun to play a purely aquatic fighter who requires a helmet or periodic immersion in water. It is up to you and the Storyteller to work out the requirements of these characters.
Hybrid examples: Shark, Fish, Salamander

Regeneration
Effects: Fighters with this power can heal one aggravated would per hour. In addition, they may regrow or reattach severed limbs. It usually takes days to regrow missing limbs.
Hybrid examples: Salamander, Lizard, Planarian

Additional Limbs
Effects: The fighter gains one, two or more additional limbs, depending upon her animal hybrid concept. An additional pair of arms adds one dot to Punch and Grab Techniques. An additional pair of legs adds one to the character's Kick and Athletics Techniques. A character with extra limbs is *always* considered a Bestial hybrid.
Hybrid examples: Spider, Insect, Squid, Freak of Nature

Other Natural Abilities
Imaginative players are encouraged to create their own animal-based abilities, but, as always, the Storyteller should have the last word on the effectiveness of these abilities.

Common Styles for Animal Hybrids:
- Capoeira
- Kung Fu
- Native American Wrestling
- Sanbo
- Shotokan Karate
- Special Forces Training
- Western Kickboxing
- Wu Shu

ANIMAL HYBRID (PG p. 22)

The Animal Hybrid Background defines just how animalistic the character is. The higher the Background, the more bestial the character.

●   You were always a bit different from the other children. They seemed meek and fragile to you.

●●   You have a rapport with nature that most people cannot understand – let alone appreciate.

●●●   You spend long periods of time in the wilds – perhaps you even live there. Your body has

●●●●   You avoid civilization because it bothers you. The wilds are where you're at home. People are just too frail and too structured for you to tolerate for long periods of time. You bear an unmistakable resemblance to a beast.

●●●●●   You are barely human anymore. Your new body is much more efficient and incredibly powerful. You see most things on a basic and primal level. Your actions are instinctive – those of a predator.

CYBERNETICS

I have yet to see anything that is metal put up a fight befitting of a true warrior. There is no spirit in metal – only in flesh can the warrior focus his spirit. Only in flesh can one attain the highest of goals.
– Ryu, lecturing his first cyborg opponent.

Recently, Street Fighter arenas have been invaded by a new breed of warriors – half-human, half-machine beings known as cyborgs. Some managers and traditionalists feel that this violates the spirit of competition. Nonetheless, cyborgs have been allowed to compete in Street Fighter tournaments, albeit with reluctance.

The creation of a cyborg is an incredible feat of

engineering, programming and surgery, unequaled by any other technological marvel in this decade. Human flesh, bone, muscle and nerve are grafted to mechanical implants to produce a synthesis of man and machine. This technology's potential uses are manifold and wondrous. Limbs lost to accidents or paralysis can be replaced; optic nerves of the blind can be wired into mechanical lenses, restoring sight; brain diseases can be countered with cerebral implants. But there is a dark side to cybertechnology. Too much metal, and the human disappears, replaced by an implacable killing machine.

Three years ago, the United States government created its first cybernetic warrior, codenamed Argent for its silvery exoskeleton. The Army was extremely proud of its engineering miracle. Argent was deployed to an isolated location in New Mexico for final evaluation. In field tests the unit proved unstoppable, unbeatable – and, ultimately, uncontrollable.

Perhaps a tiny logic circuit went haywire; perhaps the sensory overload of computerized thought processes was too taxing to process; perhaps a machine programmed for war simply cannot "turn off." In any case, Argent went amok. The unit escaped from the base and rampaged through the state. Argent single-handedly destroyed two small towns, and soon it became evident that the cyborg's rampage was taking it directly into Las Vegas. The situation was desperate. Then Argent met Balrog.

Balrog reduced the cyborg to scrap metal in 38.029116 seconds (according to the internal chronometer recovered from the defunct unit's remains). Las Vegas was saved, and Nevada's governor rewarded the boxer extravagantly for his service to the city. Nonetheless, most people realized what a close call the incident had been. The public cried out for a moratorium, forcing the Pentagon to halt all research in into cybernetics. Or so people thought.

CNN had broadcast the crisis in Las Vegas across the globe. Within a year every national and corporate superpower was researching cybertechnology. Much of the research was beneficial, producing more efficient artificial hearts or improved prostheses for accident victims. Other discoveries were less benevolent. Secret projects developed designs far more efficient, and lethal, than the Argent prototype. Researchers needed a way to test their products without running the risk of repeating the New Mexico crisis. They needed a rigorous proving ground that would allow them to examine the full potential of their warriors. They chose the Street Fighter circuit.

Now managers and fighters alike are being offered cybernetic enhancements. Most indignantly refuse the offer; however, a few accept for one reason or another. Maybe the fighter has realized he doesn't have what it takes to be a contender; maybe he's been crippled in the ring; perhaps he simply feels the advancing years dulling his reflexes. For whatever reason, a few accept the offer and allow their nameless benefactors to alter their bodies for the sake of victory in the arena.

Today, cyborgs have appeared in nearly all important tournaments and are accepted as opponents – accepted but not respected. Few Street Fighters regard cyborgs as honorable opponents, and they constantly show their contempt for these half-human freaks. Most Street Fighters consider it detestable for a warrior to corrupt his body for the sake of victory. Honor in the ring is earned – not bought in a hardware store.

There are exceptions – cyborgs who have demonstrated the strength of their convictions in and outside the arena. These precious few have not sacrificed their humanity to the machine with which they have melded.

WORKING WITH THE CYBERNETICS BACKGROUND

Cyborg characters radiate cold, aloof auras and are constantly reminded of their mechanical enhancements by the looks of fear in the people they meet. You may be a great crowd favorite in the ring, but your fans may cringe when they meet you in person.

ESTABLISHED CHARACTERS AND CYBERNETICS

It is conceivable that a player may wish to graft cybernetic enhancements to her existing Street Fighter character instead of creating a completely new one. These established characters are only subject to ongoing experience adjustments and do not receive the free points that a new cyborg character receives. Established characters still lose two permanent Honor points once they become cybernetically enhanced.

ATTRIBUTES

Cybernetic characters are at a social disadvantage from the beginning. As a result they have one fewer point to spend on Social Attributes than other characters do. They can still make Social Attributes primary, secondary or tertiary – they will merely have six, four or two dots, respectively, to spend on their Social Attributes. Cyborgs naturally have a difficult time interfacing with other people. Because of this, a cyborg must always pay six times the current rating to increase any Social Attribute, even if it's less than superhuman.

However, it is easier for cyborgs to reach superhuman levels in their Physical or Mental Attributes. Cyborgs gain one additional dot to be put in a Physical or Mental Attribute. Furthermore, a cyborg wishing to increase her Physical or Mental Attributes beyond 5 is not subject to the higher cost multiple used for purchasing superhuman traits. While other Street Fighters pay six times an Attribute's current rating when increasing it into the superhuman range, the cyborg character still only pays four times that Attribute's current rating.

ABILITIES

Cyborgs' mechanical nature provides them with certain inherent Abilities. Players are not required to spend any of their characters' starting Ability points on these Abilities – they're "free" for cyborgs. Because they're free, it is possible for a cyborg character to start with more than three dots in these Abilities.

Cyborg Abilities are as follows: Interrogation ●, Intimidation ●●, Computer ●, and Medicine ●.

However, cyborgs cannot begin with more than two dots in Streetwise or Investigation. Furthermore, increasing these Abilities via experience costs three times the current rating instead of the normal two.

OTHER TRAITS

Honor

Cyborgs begin with negative Honor, which reflects the way other Street Fighters regard cybernetically enhanced warriors. When creating a cyborg, the player adds two boxes to the left of the character's Honor track. These boxes have to be filled in the normal way before the character is regarded as having any Honor at all. The original three points divided between Glory and Honor may be used to buy off this negative Honor value when the fighter is created. Under no circumstances does the character get two extra dice for these "negative" boxes when rolling Honor.

Health

Cyborg Street Fighters begin with 12 Health dots instead of the normal 10.

USING CYBERNETICS

The number of dots a character has in the Cybernetics Background determines the number and type of limbs enhanced. For each dot the character has, one area of the body may be enhanced. However, once a character has five dots in the Cybernetics Background he is considered to be "fully" cybernetic. As such, all limbs are cybernetic, as are the head and torso. This is as high as anyone can go and still maintain a grasp, albeit a small one, on her humanity. Cyborgs tread a fine line between man and machine – if they go too far, they forget what it means to be alive and human.

Each point in the Cybernetics Background also serves another purpose. The power systems of a cyborg allow it to simulate the Focus Technique. To this end, the fighter may use the Cybernetics Background in place of his Focus Technique when purchasing and executing Focus-based Special Maneuvers. A cyborg does not require a specific fighting style to learn Focus Special Maneuvers. He must still pay the point cost to learn the maneuver, but doesn't require the Focus prerequisite. The cost for these Special Maneuvers is always the most expensive one listed. When determining Speed, Damage and Move for these cybernetic Focus Maneuvers, the cyborg character has the option of using Physical Attributes instead of the Mental Attributes normally used with Focus-based Special Maneuvers. Furthermore, cyborgs can spend Health Levels instead of Chi to power cybernetic Focus Maneuvers.

For example, Ken is designing his Street Fighter, the Canuckatron, and he wants to add an Ice Blast to the Canickatron's cybernetic array. Ice Blast requires a Focus Technique of 3. While the Canuckatron's Focus Technique is a mere 1, Ken can still purchase this Special Maneuver for his character because the Canuckatron's Cybernetics Background is 3. Now the Canuckatron can shoot Ice Blasts at a cost of two Chi or two Health.

Cybernetic enhancements are easily recognized for what they are and can only be concealed by heavy clothing. The technology to create a convincing duplicate of human skin has thus far eluded science.

Enhancing a Street Fighter is a good way to add a variety of special powers to an otherwise run-of-the-mill combatant – if the combatant in question doesn't mind being treated like a freak!

CYBERNETIC PARTS

● Legs
● Arms
● Torso
● Head
● Additional Limbs – Before a character can take any additional limbs, she must first have a cybernetic torso. (This is a freakish but cheap way to increase a fighter's Techniques. See below.)

ADDITIONAL LIMBS

Each pair of limbs adds one to the fighter's appropriate Techniques. If you have Punch and Grab Techniques of 3 and two additional arms, then your adjusted Techniques would be 4 for the purposes of executing maneuvers. Additional legs provide the same bonuses to Kicking and Athletics Techniques.

Another option is the addition of animal-like implants. You may add wings, jaws, or a tail to your character. Fighters such as these may use animal hybrid maneuvers in combat.

CYBERNETICS   (PG p. 28)

Cybernetics is a Background that defines how much machine has replaced your flesh. The higher the Background, the more cybernetic changes you have installed and the less human your are.

● Your enhancements are minimal and so is their usefulness. At this stage only one limb or area of the body has been replaced. The replacement is relatively unnoticeable.

●● Two areas of your body have been replaced with mechanical parts. A highly perceptive person can tell there is something unusual about you.

●●● Your limbs are stronger and faster than a normal human's. Three areas of your body have been enhanced by technology. Only the densest people don't realize you have prosthetics.

●●●● You cybernetics are more powerful than most machines. You can seriously injure normal fighters and win most matches against Street Fighters. Four areas have been enhanced. These could be all four limbs, or other body parts. There is no way that you can pass as a normal fighter. Even bulky clothing will not disguise your true form. Small children run from you.

●●●●● Five You are truly a technological marvel; your powers exceed your designers' wildest dreams. Veteran Street Fighters see you as a threat. Five areas of your body have been replaced with advanced prosthetics. You are more machine than man, and it is obvious from any distance that you are a cyborg.

ELEMENTAL

Weapons are the instruments of misfortune and should be resorted to only when unavoidable.
– Sun Tzu, *The Art of War*

No one knows what causes certain people to exhibit elemental powers. Perhaps a quirk in their genetic

COMMON STYLES PRACTICED BY ELEMENTALS

Air
Capoeira
Kabaddi
Kung Fu
Ninjitsu
Special Forces
Western Kickboxing
Wu Shu

Earth
Boxing
Kung Fu
Native American Wrestling
Sanbo
Special Forces

Fire
Kabaddi
Kung Fu
Shotokan Karate
Special Forces
Western Kickboxing

Water
Capoeira
Kung Fu
Ninjitsu
Savate
Special Forces
Western Kickboxing
Wu Shu

For whatever reason, elementals never study the Ler Drit style used by M. Bison.

ELEMENTAL SPECIAL MANEUVERS

Special Maneuvers

Air:
Air Blast (1)
Elemental Skin (5)
Elemental Stride (4)
Flight (2)
Heal (4)
Lightness (3)
Push (4)
Sense Element (1)
Vacuum (3)

Earth:
Elemental Skin (5)
Elemental Stride (4)
Heal (4)
Pit (3)
Sense Element (1)
Stone (2)
Wall (2)
Weight (3)

Fire:
Fire Strike (3)
Flaming Fist (2)
Elemental Skin (5)
Elemental Stride (4)
Heal (4)
Heatwave (3)
Sense Element (1)
Spontaneous Combustion (4)

Water:
Drain (3)
Drench (2)
Elemental Skin (5)
Elemental Stride (4)
Envelop (3)
Heal (4)
Pool (2)
Sense Element (1)

Elementals have a firm connection with the planet. They also tend to specialize in only one element. Their temperaments often mirror their chosen elements. A fire elemental is hot-headed and volatile, while an earth elemental is slow to anger and steadfast in its convictions. Water elementals are free thinkers and persistent, and air elementals are wanderers. Apparently an elemental's mindset is a major factor in determining which element she can manipulate.

ELEMENTALS AND THE EARTH

Many elementals are drawn to environmental causes. Some elementals are maddened by their powers and view themselves as gods. These few individuals are extremely dangerous but, luckily, are usually no more powerful than any other Street Fighters, despite their delusions.

WORKING WITH THE ELEMENTAL BACKGROUND

When creating an elemental, the player generates the character per normal rules. The usual point costs for Attributes, Abilities, etc. apply. To become an Elemental, however, the character must purchase points in the Elemental Background. She must also specify the element (air, earth, fire, water) with which she has an affinity.

Elemental Special Maneuvers have the Elemental Background as an additional prerequisite. The dots in the Elemental Background prerequisite must be met along with any other prerequisites before the character can purchase a specific Elemental Special Maneuver.

An existing character may become an elemental at any time, provided he invests enough experience in the Elemental Background.

SOAK BONUSES

Elementals are unusually resistant to their own element, yet vulnerable to their opposed element. Because of this, Elementals have inherent Soak modifiers to certain types of damage. These modifiers are as follows:

Fire

+1 to Soak verses fire-based attacks.
-1 to Soak verses water-based attacks.
Water
+1 to Soak verses water-based attacks.
-1 to Soak verses earth-based attacks.
Air
+1 to Soak verses air-based attacks and any Aerial Maneuver.
-1 to Soak verses fire-based attacks.
Earth
+1 to Soak verses earth-based attacks and any maneuver that results in a Knockdown.
-1 to Soak verses air-based attacks.

ELEMENTALS AND FIGHTING STYLES

Elemental powers are supernatural in origin and very powerful. A fire elemental is easily the match of any normal warrior, but is often outclassed by a Street Fighter. Raw power and conviction can never equal efficient training. Elementals can study any style of martial arts, but tend to base their choice upon the type of elemental energy with which they are imbued.

ELEMENTAL (PG p. 33)

The character has an innate command over the elements. The extent of this command is governed by this Background.

●   You can manipulate your element on a basic level.
●● You have some control over your chosen element.
●●● The element is yours to command – although you have not mastered it.
●●●● You developed your elemental powers at an early age and have had many years of practice. You can affect your chosen element to incredible degrees.
●●●●● You can make truly miraculous things occur. Power is at your beck and call.

TECHNIQUES

Techniques are the combat abilities learned by Street Fighters. They are the building blocks of all styles and Special Maneuvers. Techniques are rated in dots, just like Attributes and Abilities. The more dots a character has in a Technique, the better she is at maneuvers involving that Technique. Technique dots affect the amount of damage a Street Fighter inflicts and indicates the complexity of the Special Maneuvers she can learn.

PUNCH

Any and all strikes involving the hands are considered part of the Punch Technique. Punches can be closed-fisted direct strikes, open-fisted knife hands, or knuckle thrusts. Almost all strikes involving the hand and, in some cases, other parts of the arm are considered punches.

●   Novice: You know to put your thumb on the outside of your fist.
●● Practiced: Barroom opponents rarely get back up.
●●● Competent: You're good: you can hit nearly any spot on a foe and break boards with your bare hands.
●●●● Expert: Your hands are lethal weapons. You can punch through cinder blocks and shatter bones.
●●●●● Master: You can kill with your hands. You can fell any lesser opponent with a single blow and have been known to punch dents into solid steel.

KICK

The Kick Technique includes most moves involving the feet and legs. There are many different types of kicks; each style places a different emphasis on their value in combat. All styles agree, however, that a master of the Kick Technique is capable of delivering awesome attacks.

●   Novice: You can sometimes keep your balance while kicking.
●● Practiced: You can get your foot above your head and hold it there.
●●● Competent: You are capable of delivering kicks of impressive force.
●●●● Expert: Stunning, brilliant and deadly moves are now possible.
●●●●● Master: Your kicking ability is legendary. You are capable of crushing most opponents.

BLOCK

Blocks work a bit differently than other Techniques do. Most blocks do no damage. The more dots a Street Fighter has in the Block Technique, the more effective his blocks are and the more damage they'll stop. Furthermore, many advanced blocking maneuvers are available only to masters of this Technique.

●   Novice: You can get your hands in front of your face.
●● Practiced: You can block many basic maneuvers with some success.
●●● Competent: You're pretty good at stopping a blow before it hits you.
●●●● Expert: Your blocking maneuvers go far beyond stopping punches and kicks. Now you can defend yourself against even greater threats.
●●●●● Master: You defend yourself with unsurpassed grace and precision. All but the most potent strikes will fail to harm you.

GRAB

The Grab Technique can be used in a variety of stunning and devastating maneuvers. Grabs can be used to execute holds and throws, both of which can quickly take the fight out of an opponent. Grabs have a range limitation and can be difficult to execute against a quick foe. However, a well-trained wrestler only needs to get close to her opponent once or twice to render him helpless.

●   Novice: You used to wrestle in school and remember most of the basics.
●● Practiced: You know a few holds, possibly even a throw or two.
●●● Competent: You're quite good – not Olympic material, but good nonetheless.

- ●●●● Expert: You are a world-class wrestler and usually crush or throw anyone foolish enough to get close to you in the ring.
- ●●●●● Master: Your holds are like lightning and your grip is like a vise. Few can match your grabs in the ring.

ATHLETICS

How quickly can you close the distance between you and your opponent? The Athletics Technique tells you how far you can move. The higher your Athletics rating, the higher you jump, the farther you can dash and the quicker you can retreat. Athletics are an integral part of almost every maneuver, and there are many Athletic Special Maneuvers.

- ● Novice: You can walk a straight line – when you concentrate.
- ●● Practiced: You might have placed in high-school track meets.
- ●●● Competent: You can surprise a foe with your dashes.
- ●●●● Expert: You could have been an Olympic gymnast or a professional acrobat.
- ●●●●● Master: You can leap tall buildings in a single bound... (Not really, but you get the picture)

FOCUS

The mind and spirit can be channeled to perform awesome feats. The more developed the mind, the more Chi energy a Street Fighter can channel to perform truly supernatural acts. Focus governs all Special Maneuvers above and beyond the normal realm of understanding. Truly superhuman feats are possible for the master of the Focus Technique. Fireballs, bioelectricity control, telepathy, teleportation and more await the student who hones his Focus.

- ● Novice: You can hold your hand over an open flame and not feel the pain right away.
- ●● Practiced: You have begun to explore the mysteries of the mind. You have a certain degree of control over the force of your Chi.
- ●●● Competent: You are beginning to understand the true mysteries of the inner self. You now have the control to learn some of the soul's deeper secrets.
- ●●●● Expert: You have attained nearly total mastery of your mind and spirit. You can accomplish great feats through focusing your inner strength.
- ●●●●● Master: You have truly mastered the mind and spirit. Many will seek you out to learn from your teachings.

WEAPON TECHNIQUES

Each weapon has its own "spirit." Each weapon must be used in its proper place in order to be effective and enable the handler of the weapon to take advantage of its properties.
– Miyamoto Musashi, *The Book of the Five Rings*
A number of Weapon Techniques are likely to come up during the course of a **Street Fighter** chronicle. These Weapon Techniques include:

AXES

This includes any variety of axe-like weapons, from a camp-axe to medieval battle-axes to the short axe of some Kung Fu styles. Depending on the size of the weapon, it may be used one or two-handed.

BLUNT WEAPONS

These are heavy instruments used to batter an opponent. They can be elaborate and beautifully-crafted maces or warhammers, or they can be rocks or heavy sticks picked up from the ground. Depending on the size of the weapon, it may be used one or two-handed.

BOWS

Bows are not allowed within the ring, but they may be used in tournaments as tests or demonstrations of skill. The skill may be developed by hunters, assassins, hobbyists, and others. Bows are obviously two-handed weapons.

CHAINS/WHIPS

These are long, flexible weapons which are usually quite heavy. Their use involves a snapping motion at the weapon's terminus to produce a rapid and painful impact or a clubbing action which flexes around the target, thus hitting more of the target's surface. They can also be used to wrap around objects – such as, opponents' weapons (to disarm the person), rafters (to create an impromptu swingline), opponents' legs (to trip them), etc.

Note that a minimum Chains/Whips of ● or better is required to use these weapons without serious risk of self-injury. Use of these weapons accurately and with maximum effect is a complex skill.

FIREARMS

These are guns of any kind. Storytellers may feel that Firearms are not sufficiently threatening; if so, Storytellers can rule that Firearms automatically cause aggravated damage.

Honorable Street Fighters do not use Firearms. Of course, if a Street Fighter has any military training whatsoever, it is foolish to think that she will be ignorant in Firearms use – even the Samurai were trained in riflery, along with the bow. Some stylists have tried to establish gunmanship and Zen archery as cognates, but theirs is a minority view.

FLAILS

These are any weapons which have two or more sections connected by short lengths of chain or rope. Usually they are two foot-long rods, longer sections of chain, etc. If the chain is longer than a foot, however, the weapon is considered a Chain/Whip weapon.

HEAVY WEAPONS

Whereas Firearms covers normal hand-held guns, Heavy Weapons is used for explosives such as grenades and rocket propelled weapons, as well as artillery and other such weapons of a size larger than one would reasonably expect one to be capable of carrying.

KNIVES

These are short, bladed weapons, usually no more than a foot long. Knives (daggers, etc.) are one-handed weapons, and some can be thrown.

SPEARS

These are any weapons that have a long shaft with a blade on one or both ends. Unless specified otherwise, they can be thrown or used at close range, and are two-handed weapons.

STAVES

These are long (four foot or more) rods, usually made of wood. They are two-handed weapons.

SWORDS

These long-bladed instruments come in an unbelievable variety of shapes and sizes, and can be one-handed or two-handed weapons. While they are not balanced for throwing, the Storyteller may elect to allow a Street Fighter to throw her sword by spending one Willpower point.

THROWN WEAPONS

These are any weapons designed specifically for throwing, such as shurikens or darts. Like Firearms, Thrown Weapons are disdained by honorable Street Fighters. Their range is usually the thrower's Strength + Technique in hexes.

OTHER TECHNIQUES

Should the Storyteller need other Techniques (such as Anti-Tank Weapons), she should feel free to develop them based on the examples here.

DETAILED USE OF BACKGROUNDS: MANAGERS, ARENAS & STAFF

Backgrounds chosen by characters can have a potentially huge impact on the course of the chronicle. The following rules further flesh out the possibilities of these Backgrounds in conjunction with associated Abilities.

MANAGERS

I honestly don't know where I'd be without my manager. I'm certain I'd still be great, of course, but I wouldn't be nearly as organized or marketable. She's wonderful!
- Fei Long, televised live on Good Morning Hong Kong

Managers are an integral part of the Street Fighter world. Without a manager, a fighter can expect endless scheduling headaches that will detract from her training time. A good manager can make all the little details flow together, leaving the Street Fighter free to concentrate on the next fight. Managers come in all shapes and sizes, and no two have the same managing style. Each is an individual, and like the Street Fighters they manage, some are incredible, and some are merely competent.

A manager can have any number of skills from other professions, such as Trainer, Accountant or Street Fighter. However, some of the best managers are strictly that – managers and nothing else. These managers are administrative and public relations specialists. They don't know how to make a good fighter, but they do make a good fighter successful. These managers are specialists in their profession and will rarely, if ever, leave their offices. They don't work well in the field and prefer to leave the business of the ring to professional trainers. But when it comes to booking fights and taking care of all the administrative needs of their fighters, they are right at home.

There is another breed of manager on the circuit, one that applies the hands-on approach to the Street Fighting biz. These mangers involve themselves in every aspect of their fighters' training, from food preparation to arranging sparring practices to accompanying them around the globe from match to match. Managers such as these are frequently ex-Street Fighters, who have quit the circuit for less strenuous and safer occupations, even though they still crave the excitement of competition. Other managers enjoy looking out for their fighters as they would their own children. In either case, these managers will follow their fighters to nearly all of their matches and often coach them from the side of the ring.

A fighter doesn't *need* a manager, but then they probably enjoy doing paperwork, court appearances and taxes.

CREATING A MANAGER CHARACTER

This character is usually played by the Storyteller, but can be played by one of the players. There are a few differences in the character creation which make this type of character less physically powerful than Street Fighters. However, it is usually the manager who can negotiate with tournament directors, obtain exit visas and do lunch with the rich and powerful.

When creating the character, you should adjust the character creation points as follows:

● Abilities preferred by this character are Manage, Bookie, Arena, Style Lore, Insight, Medicine, Streetwise and Subterfuge.

● Managers receive 10/8/5 dots for Abilities during creation instead of the usual 9/7/4.

● Managers receive 8 dots in Backgrounds rather than the usual 5.

● Reduce the number of dots allotted to Techniques from 8 to 4.

● Reduce the number of dots allotted to Special Maneuvers from 7 to 3.

● Manager characters can still purchase additional Techniques and Special Maneuvers with Freebie Points.

● These characters are not usually interested in any fighting style but may have picked up some moves from the streets or their fighters. They can only purchase moves which can be used by all styles.

● Initial Chi: 1

● Initial Willpower: 4

ADAPTING A STREET FIGHTER TYPE TO BECOME A MANAGER

Some people only realize their life's calling after they have already committed years to another job or are forced to learn other skills simply to survive. Some characters realize that they want to be managers or have to be. Perhaps no other manager will handle a particular Street Fighter, and he is forced to manage himself. Maybe the fighter has become too old to hold his own in the ring, but can't bear to give up the life forever. Managing allows him to stay on the scene, maybe even help new fighters along.

To become a manager, the character must use their accumulated experience to develop the Abilities necessary for the job. These Abilities include: Manage, Bookie and Arena.

The extent to which a character develops these skills before becoming a manager will determine what kind of a manager that character is. Obviously, a character with one dot in each of these wouldn't have much of a clue, but could take their best shot at managing a team nonetheless. A character who is proficient at all of these Abilities would undoubtedly be an effective manager.

There are other Abilities which will greatly add to a manager's effectiveness. These secondary Abilities are necessary for Managers of high-ranking fighters. At high levels of competition, you need to be able to spot a shady deal and evaluate your fighter's opponent, or else you and your fighter will probably lose. The stakes at this level are too high for amateurs. A bad business deal or booking a match against an opponent who is too strong for your fighter can be disastrous. This can bankrupt your business, or your fighter can be seriously injured, perhaps even crippled. Helpful secondary Abilities include: **Medicine**, **Style Lore**, **Insight**, **Investigation**, **Publicist** and **Streetwise**. The **Contacts** Background can also be invaluable to managers.

When making an established character into a manager, you do not receive any of the adjustments to character traits that you would if you were making a manager character from scratch. To create a Street Fighter with manager skills, simply purchase the appropriate Abilities during the character creation process as normal.

USING THE MANAGER SKILLS

To be an effective manager, you must first be able to use your different Abilities and resources to the benefit of your fighter. Inefficiency and sloppiness on a manager's part can spell doom for even the most talented fighter.

ARENA

To locate a tournament, or even know that one is going to be held, the manager must roll his Perception + Arena. The number of successes will indicate to the Storyteller how much the manager knows about the tournament. This information may also be learned by the Street Fighters. Information which may be acquired consists of: the name and location of the tournament, who hosts it, the date of the tournament, how long it lasts, the grand prize if any and who is attending.

Being adept at Streetwise and Investigation or having the Contacts Background will be useful for learning other things about the Tournament, such as any interesting rumors about the hosts, or what has happened at past tournaments.

BOOKIE

Unfortunately most teams do not bring in a lot of money for a manager, especially as the Street Fighting circuit is illegal in most countries. To actually make a team profitable, the manager must often place side bets on the success of the team in tournament. Managers will often place bets on other matches during a tournament to increase their profit margin. Occasionally, unscrupulous mangers will bet against their clients. Such managers do not last long once this knowledge is revealed.

Players may also use this skill, if they possess it. It is poor form for fighters to be for or against themselves or their team during a match. A fighter discovered doing so will lose one temporary Honor Renown. Going through a bookie will also result in the loss of temporary Honor.

To simulate the profits from side bets, roll the character's Bookie + Wits. The number of successes determines how much money the manager makes on side bets. The amount of money won is listed in the following chart. Alternately, the character could actually pick and place their fight bets using their own judgment leaving the luck up to the combat that actually occurs at the tournament.

This chart indicates the monetary amount won. You'll notice that there are negative values associated with the bets. No one ever said that gambling was safe. Only experienced gamblers should attempt betting on fights for a living. A botch result will double the maximum amount lost.

Successes	Winnings
1	-$3,000
2	-$1,200
3	-$500
4	$500
5	$1,200
6	$3,000
7	$9,000
8	$50,000
9	$80,000
10	$140,000

MANAGE

There is a lot of work involved with managing a team, and the expenses can really add up. Most of the money won by a team at tournaments is funneled back into the overhead of the Stable. Of course, creative bookkeeping and good managing skills can reduce the overhead and allow more of the money to be kept by the team itself.

At the Storyteller's option, the manager can make an Intelligence + Manage roll at the beginning of each month to see how the manager is handling the team's mundane affairs. If the team is successful in their tournament bouts the previous month, then the manager can gain one additional die for every bout won. However, the manager also loses one die for every bout lost. The more successes gained on the toll, the higher the team's standard of living.

If the team is stuck in a losing streak, a manager can make a Manipulation + Manage roll. The number of successes needed to keep the team afloat are equal to the number of members in the team. Failure or too few successes means that the team is running out of money. They will need to draw from their own resources and had better start winning matches soon.

Of course, Storytellers should feel free to skip these rolls entirely, if it interferes with their story at all. Likewise, the Storyteller can just decide how well the team is doing based upon the manager's actions and decisions. Or Fate could play a hand and the team could fall into tough times in spite of their manager's best efforts.

PREPARING FOR A FIGHT

An inexperienced or poor manager will simply book and sip his team off to a tournament with little or no preparation. A good one will use all their skills and resources to prepare his team for the upcoming mach well ahead of time.

To do this, he will use resources that go above and beyond his Manage Ability to ready the team. Streetwise, Style Lore, Contacts and Investigation can all provide valuable information. If successful, a manager can find out what other teams will be attending. He can also press more and learn details about the Street Fighters who belong to the other teams. If he is particularly successful, he can learn public (and sometimes private) details about the opposing Street Fighters. Once he learns as much as he can, he'll pass it all on to his team. Particularly resourceful managers will go so far as to prepare situations and circumstances that mimic a particular opponent's Special Maneuvers.

Good managers will also keep an eye on the maneuverings of other managers. It is easy for a novice team with a poor manager to be matched against an experienced group of ruthless fighters. An experienced manager will spot these uneven matches and avoid them. The importance of a good manager should not be neglected by a new team. He is well wroth the price. A new team might not make any money with a manager, but they definitely won't make any without one and will probably end up in the hospital every other fight. A good manager is as necessary to a Street Fighter as a good Block Technique. Both will protect their interests.

STAFF

It's a good job, isn't it? Type something, will ya? We're paying for this stuff!
- Bill Murray, "Ghostbusters"

Like most athletes, Street Fighters are only as good as their support network. The making of a champion is a team effort. When the athlete or Street Fighter wins, it is not only a victory for her but also a victory for those who helped to get her there.

A staff is the individual or individuals who work with the Street Fighter to either hone her abilities or to take care of some other aspect of the Street Fighter's life. Staff members come from all walks of life and can be friends or family of the Street Fighter or simply professionals hired to do a specific job. This section takes a look at the many different types of staff a Street Fighter can have and what they can do for him in and out of the ring.

TEACHERS

There are four basic types of staff who can be involved in the ongoing training of a Street Fighter. These are Trainers, Mentors, Tutors and Instructors.

Each has a particular area of expertise and can help a fighter increase a particular Attribute or Ability by decreasing the amount of experience necessary to improve. They do this through custom physical training programs and advanced instruction techniques.

Trainers

Trainers specialize in keeping their client in top physical condition. A personal trainer oversees many aspects of a Street Fighter's life. From dietary and sleep habits to personal workout regimes, a personal trainer does it all.

A personal trainer lowers the cost of improving a character's Physical Attributes (Strength, Dexterity and Stamina).

Mentors

Also known as etiquette specialists. Mentors are often some of the most overlooked on a Street Fighter's staff roster. Although their value may seem understated, Street Fighters from nearly all walks of life find new doors opened for them through the cultivation of good social graces. More than one Street Fighter has gone on to become a movie or fashion star as a result of their personal fame coupled with a mentor's guidance.

A mentor lowers the cost of improving Social Attributes (Charisma, Manipulation and Appearance).

Tutors

Tutors help their students to expand their thought processes. A good tutor uses a variety of methods to improve the student's memory skills, her awareness of the world around her and her ability to react to new and unexpected circumstances. Although many Street Fighters fail to see the benefit of this type of staff member, those who do invariably have the upper hand when forced to think their way out of a tricky situation.

A tutor lowers the cost of improving a character's Mental Attributes (Perception, Intelligence and Wits).

Instructors

Instructors come in all shapes and sizes. They can teach anything from auto repair to first aid to bungee jumping. A

good source of instructors is essential for any character who someday dreams of outgrowing the fighting arena. An instructor may teach any Ability she is familiar with. However, an instructor can never raise a student's level of ability above her own.

An instructor lowers the cost of learning new Abilities (Talents, Skills and Knowledges) and improving existing ones.

Instead of gaining a single instructor when selecting this type of staff, the character can opt to gain a source of instructors (this could be college faculty, a street gang or anything in between). While this group will never be personally involved with a character like a single instructor would, it does allow the character a broader base of Abilities to learn from. The player and Storyteller should decide in advance what type of group this is and what types of Abilities the character can learn from them.

LEARNING FROM EXPERIENCE

A teacher must have the Instruction Ability to be able to impart any of their knowledge to a pupil. The Ability can be applied to any of the applicable areas which they specialize in (i.e., a personal trainer could not teach a character Investigation). A teacher may never help her students advance beyond a five point rating in any area. This sort of intense knowledge can only be learned by oneself.

Teaching doesn't always result in a lower point cost. A teacher must roll her Intelligence + Instruction and get a number of successes equal to the current level of the Attribute or Ability that the character is improving. If the teacher does not get enough successes, the character must pay the full experience cost. However, if the teacher does roll the necessary number of successes then the character's experience costs are as follows: current rating x3 for Attributes and current rating x1 for Abilities.

RING DOCTORS

I'm a doctor, Jim, not a bricklayer!
- DeForest Kelly, "Star Trek"

A ring doctor is able to heal aggravated damage between rounds or at least temporarily. By applying ice and local anesthetics, the doctor may allow the fighter to ignore the effects of aggravated damage until the match ends. The ring doctor is a highly specialized type of doctor who uses his skills in a very specific way. They are trained to patch up a fighter in the few minutes (3-10) which they are allowed to rest n between rounds. Their medical training is quite different from the training that most characters have access to.

The ring doctor rolls their Wits + Medicine Ability. For each success rolled, one aggravated damage box will be temporarily removed from the character. This only lasts until the end of the match. Any further aggravated damage will be added to the rest when the fight ends. Aggravated damage will heal as normal whether it is treated by a ring doctor or not. A character should be careful though; it is possible to become seriously injured in this way.

Any doctor may heal one aggravated damage box on any character. This healing is in addition to any healing done in the regular manner, however only one box of

aggravated damage may be healed by a doctor per week. While modern medicine is often seen as the ultimate solution to any medical problem, the fact is, only time can heal most wounds, unless you have been trained in the arts of Chi Kung Healing or Regeneration.

OTHER STAFF

A Street Fighter's staff need not be limited to those roles that help a character in the ring. A helpful staff can assist the character in everyday life as well. Many of these professions' beneficial effects might not be as noticeable as a trainer who can lower a character's experience costs. Nevertheless, these roles can make a Chronicle fun and interesting and in the long run can be worth their weight in gold. A personal trainer might not risk her life to smuggle a character his lock pick set while he's being held in some foreign jail cell, but his butler might!

The following is a list of other staff members a Street Fighter could have. This list is by no means all inclusive – players and Storytellers alike should feel free to add their own unique Staff as they see fit.

BUTLER

A butler is far more than the person who opens doors at your request. He organizes your household and ensures that your home (mansion or otherwise) is in good repair. He also takes care of your everyday needs, like repairing your clothes and laying them out for you, keeping track of your personal engagements and reminding your of appointments. He will also accompany you on your travels at your request.

PHOTOGRAPHER

How else will you get those 8×10 action glossies to give to those special admirers? They can also be very helpful when you need to develop sensitive pictures of secret Shadoloo operations.

FASHION CONSULTANT

Do you really think that your combat gear is appropriate for tea with the Queen of England? What about a business meeting or a night on the town? Image is everything to these people, and a fashion consultant will make sure you look your best in every situation.

BODYGUARD

Okay, you can handle yourself in the ring, but can you deal with mobs of frantic fans? A Whirlwind Kick could clear a path from the can to your hotel, but it could also end up in a lawsuit. These bruisers are trained to skillfully and diplomatically move crowds out of the way. They also watch your back in the real world.

CHAUFFEUR

You've got better things to do than drive. These retainers are expert drivers, trained not only to make your ride as smooth as humanly possible, but they're also skilled rally drivers. Need a lift to a dinner party or a high speed chase through the back streets of an unfamiliar city? Then you need a chauffeur.

PILOT

Across the Atlantic or a hot fire zone, these jet jockeys can do it. If you can buy, rent or borrow an aircraft, these guys can fly it for you. A pilot might seem like an obscure type of staff member, but the real movers and shakers fly in style. Besides, who else is going to air-lift you out of the steamy Mriganka jungles when things get out of hand?

MAID

Tired after a grueling night of being pummeled by another unknown Street Fighter? Let the maid draw your bath and turn down your bed for you. Just because you're a rough-and-ready fighter doesn't mean you can't enjoy some pampering every now and then.

There are plenty of other staff which would be willing to work for you, all you have to decide is what you want or need. A Private Investigator, Lawyer, Scientist, Accountant, Personal Secretary, PR Man (or Woman) or Go-fer are all good choices, and there are dozens of others you might like to use. The choice is up to you. The people who surround and support your character make a statement about who that character is and what she values. What is your statement?

ARENAS

Oh, great! A rock shaped like a giant skull. They always mean trouble.

- Samurai Pizza Cats

Arenas are the pride of a Street Fighter and reflect the esteem in which a fighter is held by his hometown. It is possible to purchase and build an arena and keep its presence a secret from the general population. These secret arenas are not appreciated by Street Fighters, who will rarely set foot inside of one.

Street Fighting is a spectacle to be shared with the public, not a vice to be hidden away from prying eyes. There is no glory in competing in secret and no honor to be found confronting an opponent in the basement. An arena must be accepted by the fighter's people to be of any use to the fighter. Even Ryu's rooftop arena is known by his neighbors, if not certain authorities. There are benefits to having an arena of one's own but there are responsibilities as well.

For a description of the Arena Background, see Chapter Four.

MAKING AN ARENA

If a character buys the Arena Background, then allow them to construct an arena with the advantages listed below. If they wish to create one later, you should make it

something they must accomplish in character, throughout the Chronicle, something more than a simple purchase with experience points.

To create an arena, the fighter should have an Honor and Glory Renown equal to or greater than the level of arena they wish to purchase. (Beginning characters with the Arena Background do not need to meet this requirement.) The Arena Background must be bought using accumulated experience. If the character meets the Honor requirements, then they are generally accepted by their hometown. If the character is not honorable, then her arena will be visited by the police more often than spectators. If the fighter's Glory is not up to snuff, then she will attract ruffians and scum to the matches, which will cause problems for the townsfolk. In either situation, the arena will not stay open for long.

RESPONSIBILITIES

If the town accepts the fighter and allows the arena to be built, there are a number of responsibilities the fighter must live up to. This is an unwritten code and can vary from town to town. Typically it is an understanding which promotes good relations between the town and the Street Fighter.

These responsibilities often include:
● Protecting the town from harm.
● Help individuals in dire need of a protector.
● Minimizing the disturbance a match creates.
● Improving the area an arena is built in (donations or community work will suffice).

In return, the townspeople will look out for the fighter:
● They will warn him of newly arrived fighters.
● Protect the fighter from ringside interference.
● Warn him of weapons about to be used by an opponent.
● Share a portion of the side bets with the fighter (but only if the fighter is winning).
● Provide safe houses when needed.

The importance of being accepted by your hometown can't be emphasized enough, especially since Street Fighters are involved in an illegal circuit.

ARENA ADVANTAGES

The larger the arena, the more advantages the owning Street Fighter gains when fighting in it. Also the more prestigious fighters will often seek out a well-known arena (and its owner). The Arena Ability can be used by the visiting fighter to understand and negate many of these advantages, but only if the character has enough time to study the arena.

For each dot in the Arena Background, the advantages are as follows:

● The authorities can be convinced to look the other way. You have no real advantages, save for the luxury of having your own arena.

●● At this stage, and hereafter, the fighter owning the arena doubles all of her gains and losses in Glory when fighting on her home turf.

●●● An arena of this size is fairly well-known (even if its owner is not). Nevertheless, it has the attention of the

fighter's hometown and is "plugged in" to the Street Fighting circuit. All Honor gains and losses are doubled for the owning fighter when she fights on her own turf.

●●●● Your arena is unique and somewhat spectacular. It has nooks, crannies and conditions that only you are truly accustomed to. When rolling damage in your own arena, your difficulty drops to five (instead of six). You can decide exactly what kind of conditions make it this way. However, an opponent who makes a successful Perception + Arena roll can negate this advantage, if their successes match the size of the arena.

●●●●●You have an intimate knowledge of your arena, which is unlike any other in the circuit. For the first three turns of any round, you may add +1 to Speed, Damage or Movement. As above, an opponent who makes a successful Perception + Arena roll can negate this advantage, if his successes match the size of the arena.

MASTERS

The student has surpassed the master.
        - Darth Vader, "Star Wars"

The ultimate attainment of any martial arts style is the rank of master. Masters embody the wisdom and enlightenment of their particular art form, often to the exclusion of all else in their lives. Solitude and meditation are their paths to enlightenment. The seeking of fundamental insight occupies their thoughts, and the quest for personal fulfillment consumes their lives. They see knowledge in every move they make and meditate upon the value of the most innocuous occurrences in their world. It is a great honor for a fighter to be selected by a master for personal tutelage.

Masters are a solitary lot, frequently sequestering themselves in secluded spots to better follow their disciplines. Most have left the affairs of the world to the more worldly followers of the martial arts, but not all. The World Warriors are all masters in their own rights. In their own way, they are advancing the beliefs of their martial arts by demonstrating their ideals in and out of the ring. Most masters teach only a select few and will not demonstrate their own powers outside the dojo. These believe that meditation and practice are enough to perfect their arts, without resorting to competition. True masters rarely resort to brutish contests to further their studies.

Ryu tells a story from his early years as a student of the Grand Master of Shotokan Karate, the legendary Gouken. One day, a stranger had appeared at the gate of his master's dojo seeking entrance. At that time, Ryu still had much to learn, but was filled with arrogance over what he was already capable of. Watching over his shoulder, Gouken bade the stranger enter and politely asked his business at the dojo.

The man answered that he intended to challenge Gouken for the title of Grand Master and advanced along the path towards Gouken. Taken aback, Ryu rushed to his master's side, seeking to protect the old man. When the stranger reached the dojo, Gouken acknowledged his claim as Grand Master and, bowing deeply, returned to his meditation. With that the stranger also bowed, showing his respect for the old man, and left.

Ryu was confused. How could his master have relinquished his title so easily? *He* would have fought for it, perhaps even died. He followed his master to ask him why.

Gouken merely pointed to the intricate rock garden outside. Amid the delicate patterns of the pebbles were unsightly marks left by Ryu as he had rushed to his master's side.

As you can see, the distinction between masters of different ranks is not always one of training and experience. The was a master lives his life is as important to his ranking as his knowledge of his style. Sometimes the difference between masters and Grand Masters is one of discipline or attitude, not only of the master's but of his students. The action of a master's pupils always reflect on the master and can adversely affect his standing in the martial arts community.

THE DIFFERENCE BETWEEN MASTERS & SENSEI

Many characters can begin the game with a sensei (by selecting a Sensei as a Background Advantage). However, not all of these sensei are automatically considered "masters". A character must have four or five dots in the Sensei Background for her sensei to be considered a master. There is little difference between a master and a sensei, save that of expertise. For guidelines as to what types of maneuvers Masters and sensei have access to refer to the Sensei Background in this book.

Finding a sensei can be quite difficult or surprisingly easy. Some masters run dojos which accept any students. From these classes they select the students who show the most promise for private tutelage. Gouken was known to operate such a school in Tokyo. Sometimes these schools are run by unscrupulous martial artists passing themselves off as masters when they are in fact little more than students themselves. The only way to be sure that your sensei is in fact a master is to learn from him. Eventually you will realize the true worth of your teacher. This is your first step upon the road to enlightenment.

Other masters dwell in remote locations to isolate themselves and their students from the distractions of the modern world. Shrines and monasteries are frequent homes for sensei because of their serenity. Likewise, inaccessible locales are also favored, where simply finding the master is a trial. Rumors of a Wing Chun Kung Fu school deep in the Amazon Basin seem to bear out this fact.

Occasionally a master will accept a student of exceptional merit from another fighting style. Of course the student is required to immerse herself in the doctrines of the master's style. The basics must be learned and relearned before the student is ever introduced to the more advanced techniques. Learning new moves requires that the student learn to adapt his own style to that of the master. Many students are unable to do this and are forced to admit failure, sometimes after years of training.

A fighter skilled in more than one style of fighting is incredibly formidable and equally rare. A master may refuse to teach the applicant, or the student may not be able to handle the cross-training. No one knows if there are any truly successful Street Fighters who practice two styles.

FINDING A MASTER

It is easy to kill someone with a slash of a sword. It is hard to be impossible for others to cut down.

- Miyamoto Mushashi, "The Book of Five Rings

There are two methods used to find a true master willing to teach a Street Fighter. One is the Path of Honor. Masters on this path hold personal truth and enlightenment above all else. The other method is the Path of Glory. Masters and students on this path value only the results and accomplishments. While many of them are great fighters, they have no inner harmony to speak of.

THE PATH OF HONOR

The Path of Honor requires that a fighter live by a strict code of ethics. If she maintains an honorable lifestyle and becomes known as a virtuous person, they might be accepted by a master. A master following the Path of Honor will only teach students who themselves are honorable and live up to the master's strict codes of conduct, which, depending upon the master, can include:

● The student does not kill.
● The student does not let others suffer.
● The student does not covet wealth.
● The student seeks challenges in combat, not victory.
● The student is judged by his peers as honorable.
● The student is proficient in their chosen style.

Only if the fighter measures up to these guidelines will a master agree to teach her.

Finding masters on the Path of Honor is not easy. These elusive masters like to make themselves difficult to find. They feel that the journey itself should be the first lesson.

Usually a fighter will hear of a master from a fellow fighter who trained with the master. Of course, this is all part of the master's ineffable plan. The student is sent out after being trained and allowed to send back honorable men and women who are in need of the master's lessons.

Traveling to the master's retreat or secluded dojo usually involves encountering injustice or evil influences along the way. Most fighters take this in stride as the way the world works. This is not so. Why is a master's monastery built in an area frequented by bandits or in a small country suffering under the yoke of an oppressive rule? This is because the master wills it. What better way to study the worth of a pupil than by regarding his reactions to the injustice around him? For this reason, the area around a master is frequently rife with crime and poverty. Occasionally a master is forced to move when his students clean up an area, but this is always a happy occasion, even if the master is forced to vacate a thousand year old temple.

On rare occasions, a master will seek out a worthy student. In these instances, the master never reveals his actual identity, but will let the student learn over time. There is always a reason why a follower of the Path of Honor leaves his home to seek a specific student. This may be to further his family or dojo's teachings, to defeat some evil or simply to tutor his replacement.

In any case, the master will set tasks or obstacles for the student to conquer as he advances in training. There is always some higher purpose behind these which the teacher intends the student to learn, such as the importance of love and mercy, or that the fight, not winning is everything. Many valuable lessons can be learned from

an honorable defeat.

Students of the Path of Honor are constantly bombarded by lessons of life and inscrutable riddles. Everything is a lesson to be learned.

(A fighter's Honor bust be at least six and must always be higher than their Glory Renown to be taught by a master of the Path of Honor, though there are exceptions, such as Ken).

THE PATH OF GLORY

Very few masters follow the Path of Glory. This group is very mercenary and will teach only the richest or most famous students. They are usually quite well known, being ex-fighters themselves or descendants of a well known dojo. These masters have become old or infirm and wish to relive their past glories through their students.

It is easy to find these masters, as they tend to advertise their presence. Fighters must already have established a name for themselves before a glorious master will teach them. Winning is everything to these men and women. If a fighter drops in his standings or experiences a losing streak, the master will be very angry. A losing fighter reflects poorly on his master's worth and cannot be tolerated. If the losing streak continues, the master will throw the student out of his dojo.

Following the Path of Glory is very difficult. Losing status is the same as failing. Most students don't fully comprehend the drives behind these masters, and few masters themselves understand it. The glare of television lights has blinded the master to the world around them. They live only to improve their skills and popularity, seeing it as a form of immortality.

These masters are constantly in demand for their teaching skill, but little more than fighting can be learned from them. Few honorable fighters can study from this kind of master for very long, but may be able to stay around long enough to puck up an important move or two before the master's attitude drives them away.

(A fighter's Glory Renown must be at least six to study from a master who is on the path of Glory. Fighters with high Honor will probably find their ethics compromised by such a master).

USING MASTERS IN CHRONICLES

Most martial arts films revolve about the hero's search for a sensei. A Storyteller may add a lot to a chronicle by forcing her players to seek out a master to teach them the advanced moves in their particular style. After all, in real and reel life, you don't see a fighter spontaneously developing new Techniques and Maneuvers. Imagine the excitement you can have as your players search the world for an elusive Master of Wu Shu who has perfected The Great Wall of China.

LEARNING FROM MASTERS

To learn a new Special Maneuver, a player must first have acquired the move's prerequisites. Obviously, there

are no shortcuts. A fighter has to learn the basics before advancing to the more sophisticated moves.

If one of these prerequisites consists of another Special Maneuver, then the fighter will need to learn the prerequisite Special Maneuver first. Storytellers will have to use their discretion with this rule. Some moves and their prerequisites are very similar. Dashing Uppercut, which requires the Dashing Punch Maneuver, can probably be learned by oneself without a master. Rekka Ken is a completely different matter. A sensei's hand should be required to learn the Maneuver. A general guideline is if the Special Maneuver costs Chi or Willpower to perform, then it usually must be learned from either a sensei or a master.

It is entirely the Storyteller's decision as to which Special Maneuvers require instruction. However, any time a character receives instruction for a new Special Maneuver, she benefits by getting a reduction on that maneuver's experience point cost. When learning from a sensei (or master), the Storyteller rolls the sensei's Charisma + Instruction. A success means that the sensei has expedited the student's learning process and that the student receives the benefit of a reduced experience point cost (3x the Power Point cost instead of 4x as normal). Failure indicates that the student still learns the maneuver, but must pay the full experience point cost. A botch indicates that the sensei could not convey they maneuver, and the student learns nothing. They lose no experience points because of this.

The length of time the student spends studying is entirely up to the Storyteller. Generally, the more advanced the Maneuver, the longer it should take to learn.

Chapter 5:

THE EXPENDABLES

In addition to stable Traits such as Attributes, Abilities and Backgrounds, Street Fighter characters have variable Traits that regularly change. Some of these Traits, such as Chi and Willpower, have both permanent and temporary ratings, with temporary points being spent during the course of adventure or tournament combat. Others, such as Honor and Glory vary depending upon a character's actions and influence how that character is perceived by others. Tournament rankings across fighter divisions is another statistic that is tracked and changes with every tournament battle a Street Fighter participates in. Finally, in the course of adventure, a Street Fighter earns Experience which can be spent to increase many of that character's other Traits.

THE DISPOSABLES

Street Fighter characters have three Traits that regularly change, especially during combat. These are: Chi, Willpower and Health.

These statistics have two ratings: the permanent ratings (the circles) and the temporary, or expendable, ratings (the squares). The temporary ratings of these Traits may never *exceed* the permanent ratings – although the temporary ratings often drop *below* the permanent ratings as they are spent or lost. As temporary points are used or lost, check off the appropriate boxes on the character sheet.

Temporary points in Chi and Willpower may be partially (or wholly) recovered after each combat if the character can make a successful Honor roll. Health is recovered through rest.

WILLPOWER

Willpower represents your character's inner will, fortitude and resolve. The higher your character's Willpower, the less likely she is to be swayed from her personal code of morality. Characters with high Willpower are marked by their fierce dedication to any goal they set for themselves. Willpower ranges from 1 to 10. One indicates a weak-willed person; 10 indicates a person whose will is unshakable.

Willpower has two purposes. First, the permanent rating acts as a constant statistic measuring a character's permanent mental fortitude. Secondly, points from the temporary score can be expended to enable the character to perform certain special actions.

The maximum Willpower rating is 10. No character's Willpower may ever exceed this rating.

Willpower Usage:

Willpower can be used in 3 ways.

● A character can spend one Willpower in a turn to acquire a Guaranteed Success in any test, in or out of combat. The success granted by this Willpower is in addition to any others scored by rolling the test, however "1"'s can not cancel the success granted by a Willpower expenditure.

● Certain Special Maneuvers require the expenditure of one or more Willpower in order to activate them.

● In Combat, if a character wishes to change their action and instead execute an Abort maneuver (such as Jump or Block), one Willpower must be expended to do so.

CHI

Chi is a mystic energy within a character's body. This energy can be used to fuel all sorts of superhuman powers. Characters with high Chi ratings have learned to regulate and tap this internal energy through meditative breathing and other special exercises.

Chi must be spent to invoke many Special Maneuvers. Like Willpower, it is partially regained with a successful Honor roll after combat and is fully restored at the end of a story.

A beginning character's Chi is determined by her chosen style.

The maximum Chi rating is 10. Characters may never have more than 10 Chi.

HEALTH

The Health Trait measures how much physical and mental punishment a character can withstand before falling unconscious. All **Street Fighter** characters start with 10 dots of permanent Health, and may gain more by spending freebie points during character generation.

All characters begin with 10 Health; however, by spending freebie points and experience points, a character may increase her Health Trait to a maximum of 20.

RECOVERING HEALTH

A character's Health is lost whenever she suffers damage. Damage is inflicted by a variety of sources. Another person's fist is probably the most common source of damage for a Street Fighter, but warriors risk life and limb out of the ring as well.

A character can recover all lost Health after 15 minutes of rest, unless the character suffered more damage than she has Health Levels remaining. Damage suffered in excess of a character's Health Levels is called aggravated damage and takes more time to heal. Aggravated damage takes one day to heal for every "negative" Health Level suffered.

For example, Guile has already lost 17 Health Levels (he starts with 20, so he has three left). Sagat hits him and Guile takes five additional Health Levels of damage. Because he only had three Health left, the additional two points become aggravated damage.

Later, Guile sleeps off his wounds and restores 18 health Levels. Guile's player marks X's over two of the Health squares on Guile's character sheet to show that he has suffered two Health Levels of aggravated damage. This damage will take two days to heal (Guile will heal one aggravated would each day). Until then, Guile only has 18 Health Levels he can afford to lose before he is once again at zero Health.

EXPERIENCE

During a story, characters learn many things. While much of what they learn is practical knowledge (not turning your back on an opponent, for example) and cannot be recorded, certain things a character learns can be quantified. As your warrior continues to train and travel, he will improve his many Traits and gain new ones.

A character's development is governed by a system of "experience" awards. At the end of each game session, the Storyteller assigns each character a certain number of experience points. In many ways, experience points are like money; players can "bank" their experience points and spend them to purchase better Traits, similar to the use of freebie points during character creation.

This section gives the Storyteller guidelines on awarding experience, and also shows players how points can be spent.

AWARDING EXPERIENCE

Assigning experience requires careful balance. It's important that the players feel as though their characters are improving. At the same time, however, it's also important that the characters don't become too powerful too fast. The guidelines below provide a good framework to guide the Storyteller. The Storyteller always has the final word on experience.

End of Each Chapter

Award each character from one to five experience points at the end of each chapter (game session). A character will always get at least one experience point regardless of whether or not he succeeds or fails, simply for being there.

● One Point – Automatic: A character always gets one point after each session.

● One Point – Learning Curve: If the character learned something from his experiences during the chapter. Ask your player to describe what his character learned before awarding this point.

● One Point – Acting: The player roleplayed well – not only entertainingly but appropriately. Award for exceptional roleplaying only; your standards should get increasingly higher. In most cases, only award this point to the person who roleplayed the best in the group.

● One Point – Consistency: The character acted very appropriately for her concept, Glory and Honor. This reward should be given only to those characters who strove to better themselves while still being true to their character concept.

● One Point – Heroism: When a character selflessly puts herself at risk (for example, running into a burning building to save a child, even though the burns could inflict aggravated damage and thus place her at a disadvantage during an upcoming tournament), this deserves an experience point. Don't let a player take advantage of this, though. There is a fine line between being heroic and being a foolish daredevil.

End of Each Story

At the end of each story, the Storyteller can award each player with one to three additional experience points. These points are in addition to those already earned after each chapter of a story.

● One Point – Success: The group succeeded in its mission or goal. It needn't be a complete success; if the characters worked hard enough, a marginal victory will do.

● One Point – Resourcefulness: The player (and thus the character) used her head to overcome problems and did not try to pound her way through every situation.

● One Point – Tournament: A character participated in and did well in a tournament. The character must have increased either his Glory or his Rank in order to receive this experience point reward.

SPENDING EXPERIENCE

As a player, you can spend your character's Experience at any time. Often, increasing a given Trait will require that experience be saved over the course of several game sessions. Consult the chart below to determine the cost for improving a certain Trait.

For example, Bill wants to raise his character's Strength from 3 to 4. Bill's character would have to accumulate and spend 12 experience points to increase the Trait (an Attribute is improved by spending the current rating times four, so in this case 3×4 = 12.

Not all new Abilities or Powers are readily available. Instruction in how to do something must be sought out – the character needs to find a teacher. Teachers can be common or rare. It all depends upon what the character wants to learn. If your character is trying to learn how to operate a computer (you want to by the Computer Knowledge for your character), she need only apply to any of the hundreds of classes available. This training will be

Trait	Cost
New Ability	3
New Background	2
New Power	Power Point cost x4
New Technique	3
Abilities	current rating x2
Attribute	current rating x4
Background	current rating x1
Chi	current rating
Health	4 per point
Technique	current rating x3
Willpower	current rating

rather easily obtained. However, a character who wants to learn how to Yoga Teleport may need to travel far to find a master who can teach him this secret. Indeed, finding such a master could be an adventure unto itself.

SUPERHUMAN TRAITS

It is possible, through intense training, to increase an Attribute, Ability or Technique above human limits. These superhuman levels are attained by only a privileged and dedicated few (the World Warriors among them). Indeed, few have the potential even to reach these heights. However, for those who do, the following experience costs apply. In any event, Attributes, Abilities and Techniques cannot, under any known circumstances, be increased above 8.

Increasing Traits above 5	Cost
Ability	current rating x4
Attribute	current rating x6
Technique	current rating x5

PURCHASING BACKGROUNDS WITH EXPERIENCE

Generally, improving an existing Background or purchasing a new one entirely is done largely through roleplaying. If the character roleplays extremely well, like saving a bear cub from a trap and nursing it back to health, the character may even gain a Background, such as Animal Companion, without having to spend any experience points. Under most circumstances though, the character will still need to purchase the desired Background. It generally costs 2 experience points to purchase a new Background. Improving an existing Background costs 1x that Background's current rating.

RENOWN

A Street Fighter's Renown is often viewed as the sum of others' beliefs about him. It is more than that, though. Renown embodies the heart and soul of any warrior. In the **Street Fighter** world, one can only accomplish the greatest deeds by being internally noble and pure as well.

Renown is also a role-playing system. A character's Renown ratings symbolize personal and perceived esteem within the fight circuit. It measures how well the character lives up to what is expected of him in and out of the arena. Street Fighters are expected to revere and respect other warriors with higher Renown. Street Fighters who do not pay the respect they should might find themselves ostracized from the circuit, with no home other than Shadoloo.

There are two areas of Renown: Honor and Glory. Honor measures a Street Fighter's sense of duty, her ethics and morals; Glory measures a Street Fighter's prowess, victories and daring.

Each Renown area is divided into two forms. The Renown rating (the dots) indicates the character's

permanent Renown. The Renown Pool (the squares) indicate how many temporary points a character has gained. Unlike Willpower and Chi, a character's Renown Pool can exceed his Renown rating.

When your character's Renown Pool reaches 10, you must maintain that Renown level for an entire story. If you do so, you may then trade all of the temporary Renown for one permanent Renown dot.

For example: At the end of her latest adventure, Jade has two permanent Honor and 10 temporary Honor. She is ready to advance to the third Rank of Honor. Before she can, however, she must undertake one more adventure and maintain her 10 temporary Honor. If she ends that adventure with fewer than 10 temporary Honor dots, she may not advance.

HONOR

Honor represents your character's morals both in and out of the ring. A character with high Honor is likely to be treated with respect and courtesy, while a character with low Honor will probably be scorned, ignored or feared, depending on how formidable the character is.

Honor is always awarded by the Storyteller, who has final say on how much a character gains or loses. However, Honor may neither drop below zero nor rise above 10.

Honor is essential to a Street Fighter. A character who hopes to become a World Warrior had best be honorable. The honorable World Warriors have had enough of dishonorable behavior in and out of a fight. They don't welcome newcomers who fight without honor.

BENEFITS OF HONOR

Having Honor brings corresponding inner peace, which offers a Street Fighter several advantages. The higher one's Honor, the more harmonized one's body becomes. As a Street Fighter becomes more and more self-attuned and harmonized, her bodily processes become more efficient. This inner harmony allows a fighter to replenish his Chi and Willpower more quickly.

Honor governs how quickly a character recovers her Chi and Willpower. At the end of each combat, a player rolls her character's permanent Honor rating (difficulty 6). Each success scored enables the character to recover one of her spent Chi or Willpower points (up to her character's maximum rating).

GLORY

Glory represents a character's fame (or infamy) among her peers in the underground fighting community. This is based largely upon the character's fighting record and skill, as well as any tales of the fighter's heroics in or out of the ring.

BENEFITS OF GLORY

Glory can benefit a character in a number of ways. Primarily, a character's Glory determines how other people in the Street Fighter community treat the character. Will the new top-rated manager represent you? Will the old master teach you his Special Maneuver?

Characters with high Glory often find themselves specially invited to tournaments. In fact, some tournaments

will not allow characters below a certain Glory rating to enter individual competition (usually team vs. team competition is still open). These high-Glory tournaments usually offer the richest awards.

However, Glory is a two-edged sword. The more popular a fighter becomes, the more his opponents know about him. He'll begin facing opponents who already know his fighting style and special moves. Also, young punks constantly try to prove themselves by challenging high-Glory fighters.

GAINING RENOWN

The following charts provide some examples of how Honor and Glory are gained and lost. These actions are rough guidelines only; the Storyteller is the final arbiter of how much Renown is gained or lost.

In general, an audience must be present in order for a character to gain or lose Glory. Even if a character beats a higher-Ranked opponent, if no one hears about it, the character doesn't gain any Glory. However, Honor losses and gains require no audience.

AT TOURNAMENTS

Action	Honor	Glory
● Not striking a dizzied opponent	+1	+1
● Taking a turn to pose/show off	+0	+1
● Striking a dizzied opponent	-1	+0
● Knocking a dizzied opponent unconscious	-2	+1
● Accepting a challenge from a higher-Ranked Street Fighter	+1	+1
● Challenging a higher-Ranked Street Fighter	+0	+1
● Challenging a lower-Ranked Street Fighter	-1	+0
● Defeating a higher-Ranked Street Fighter	+0	+2
● Defeating a significantly higher-Ranked Street Fighter (4 or more Ranks)	+0	+3
● Getting beaten by a lower-Ranked Street Fighter	+0	-2
● Getting beaten by a significantly lower-Ranked Street Fighter (4+ Ranks)	+0	-3
● Defeating an opponent in fewer than three turns	+0	+1
● Winning a Match	+0	+1
● Losing a Match	+0	-1
● Using a weapon or animal against an unarmed opponent	-2	+0
● Using a Firearm	-1 Permanent	-1 Permanent
● Striking an opponent held by someone else	-1	+0
● Performing more than three Blocks in a row	+0	-1
● Losing because you fought honorably	+1	+0
● Beating multiple opponents (two or more on one)	+0	+1-3
● Using a maneuver to which your opponent has a vulnerability, in rapid succession (such as multiple leg sweeps)	-1	+0
● Defeating an opponent without taking any damage	+0	+3

OUT OF TOURNAMENTS

Action	Honor	Glory
● Suffering injury while protecting an innocent	+1	+0
● Running from a challenge	-1	-2
● Putting a Shadoloo group out of business	+1	+3
● Ignoring someone in need of help	-1	+0
● Defeating a much more powerful foe	+2	+2

DUELISTS AND RENOWN

Action	Honor	Glory
● Using a Firearm	-1 Permanent	-1 Permanent
● Using a weapon against an unarmed opponent	-2	+0
● Choosing to fight weaponless and defeating a Duelist	+1	+1
● Fighting weaponless and defeating a Duelist	+0	+2
● Losing because you fought unarmed against a Duelist	+1	+0
● Disarming an opponent	+0	+1
● Allowing a disarmed opponent to retrieve her weapon	+1	+0

DIVISION

What types of bouts does your character fight? The warriors of the world are divided into many different divisions. A Street Fighter's division describes the type of warrior she is and perhaps defines a little bit of what she values. There are certainly more divisions than those listed here, but these divisions are the most common.

The troupe should collectively decide in which division their characters are going to fight. Most Street Fighters choose the Freestyle division, but interesting characters and stories can be created by utilizing elements of the other division.

TRADITIONAL

These warriors use strictly traditional martial arts and rarely develop any special powers or abilities. They see such powers as dishonorable and not true to the spirit. Traditionalists are the staunchest and most conservative of all Street Fighters.

Traditional matches are the only legal matches that may be fought. Characters must have an Honor Renown of at least 5 in order to enter this division.

Conventional tournaments pit teams or single fighters from the same division against each other. There is a lot of diversity in these matches, and many different styles can be seen competing against each other. If you wish to push the boundaries of your training, this is the sort of tournament you'll want to enter.

Many of these tournaments are hosted by a single powerful Street Fighter or sensei who wishes to attract worthy opponents. Others are hosted by a school of fighters who all study the same style. This second group of tournaments are usually larger than those hosted by a single individual, mainly because the group will have more funds to finance the tournament and the facilities necessary to hold it in. These tournaments are usually deeply steeped in tradition and ceremony, though some are simply held in large gymnasiums.

These tournaments are the best place to go if a fighter wishes to practice her more basic maneuvers and rely more heavily on a solid fighting strategy and skill. Focus-based maneuvers and weapons are strictly prohibited, as are Cyborgs, Elementals and Hybrids. Some tournaments will even go so far as to have certain limitations as to what type of styles can participate.

All Traditional tournaments are rated on an A through D alphabetical system, with "A" tournaments being the top-rated events and "D" tournaments being open to lower-level students and such. Honor reigns supreme here, and a fighter must have a minimum rating of five before she can compete. However some D and C rated tournaments have been known to look the other way if their attendance is low.

Tournament Rating	Minimum Rank to Compete
A	8
B	6
C	3
D	1

DUELISTS

These warriors use any means at their disposal to ensure victory. They routinely use weapons and occasionally employ trained animals as well. This is the most lethal of the divisions; mortalities are not unheard of. Duelist rules vary from tournament to tournament, but often the only rule is a ban on firearms.

These tournaments feature a bizarre variety of fighters and an ever stranger variety of weapons. Duelists wage their bloody competitions throughout a circuit even more illusive than the Freestyle matches. A Duelist tournament can also have a Traditional or Freestyle flavor to it. A Traditional match will involve two warriors using weapons which their particular styles train them in (such as a fencing match). On the other hand, a Freestyle match could pit a man with a bullwhip and a trained tiger against a lunatic with a chainsaw.

Duelist tournaments vary more than any other, so there is no official rating system. Usually a Duelist tournament is sponsored by a rich entrepreneur or by a group of society degenerates who are looking for exciting dinner party entertainment. Honor is a rare quality in this division, and there are very few individuals who can make a career out of fighting in it, as casualties are very high.

FREESTYLE

Many of the top Street Fighters have sprung from this division. Indeed, freestyle warriors are some of the most versatile in the world. Special skills and powers are evident here. Very few weapons are used, however, for they are often considered breaches of Honor.

Many fighters like to combine moves learned from more than one style of fighting. Usually these fighters will compete in the Freestyle division. Freestyle is usually the "catchall" division, as many fighters have been known to switch from their old division into this one. (Although it is not unheard of for a fighter to leave the Freestyle Division in favor of the Traditional or Duelist Divisions – rare, but not unheard of.) These fighters usually make the switch if their standing in their previous division has been irreparably damaged, usually by a long losing streak. Fighters who switch divisions are generally looked down on by their new division's members until they prove themselves in the ring.

A Freestyle tournament is more of a spectacle than a Traditional event. The mixing of styles and training in any one fighter can create surprising and spectacular moves. If a Traditional match emphasizes the grace and beauty of competition, a Freestyle match is a celebration of cutthroat brawling. It is rare for a single dojo to sponsor these events, and far more common for a country, organization or even a manager to host them.

Freestyle tournaments are the proverbial bread-and-butter matches for most Street Fighters. While there is no official ranking system, a simple roll of Intelligence + Arena will tell a character if the tournament is worth attending or not. There is an undercurrent of information at these tournaments, and many are used as fronts for nefarious activities. However, there exists a strong bond of camaraderie among the honorable contenders in this division.

MIXED TOURNAMENTS

A very rare type of tournament, but one that deserves to be mentioned is the Mixed tournament. Mixed tournaments take all comers and are very similar to Freestyle matches

in this regard. However, there is a slightly wider range of styles, objects and allies allowed in a Mixed tournament. The rules for each Mixed tournament are unique to that specific tournament, and there are only a handful of them in existence. The most popular (as well as the most elite) Mixed tournament is the World Warrior Grand Tournament.

WORLD WARRIOR

The pinnacle of all divisions. World Warriors are the absolute best at what they do. To enter this division, a character must have attained at least Rank Nine in one of the other divisions. Alternatively, a Street Fighter who defeats a World Warrior in a match in any other division may become a World Warrior. Because few World Warriors fight outside this division, and because established World Warriors are such awesome fighters, such a turn of events is rare.

There is no ranking system for this division (see below). Each World Warrior comes from another division, in which she holds Rank. Every four years, the World Warriors hold a grand tournament to determine the best among them.

RANK

Rank determines how each fighter is rated within his respective division. Rank is scaled from one to 10. One is the lowest Rank a warrior can hold in a division; 10 is the highest. More than one fighter can share the same Rank. Rank is determined by a character's standing on the chart below.

Rank One

All new warriors begin with this Rank. All great warriors start their careers here. A warrior of Rank One is either a newcomer or someone who used to be higher Rank and made a serious vocational error. Rank One warriors have fewer than one win for every 20 losses.

Rank Two

At this point a warrior is just beginning to get his feet wet. If a seasoned warrior still has this Rank, he probably also has a part-time job to help cover expenses. Rank Two warriors have fewer than one win for every 10 losses. A warrior may not attain Rank Two until he has fought at least five matches.

Rank Three

A Rank Three warrior is either up-and-coming or on the way down, depending on whether she is a rookie or a veteran warrior. Rank Three warriors have at least one win for every five losses. A warrior is not considered Rank Three until she has fought at least 10 matches.

Rank Four

Warriors who attain this Rank are by no means slouches. They have put their time into the ring. A Rank Four warrior is a competent and skilled adversary. To attain Rank Four, a warrior must have scored one win for every three losses. A warrior must have been in at least 15 matches before he can be considered Rank Four.

Rank Five

Rank Five warriors are worthy opponents indeed. These are seasoned warriors. However, they are not exceptional – at least not yet. A Rank Five warrior must maintain one win for every loss. A warrior must also have 20 matches under her belt before she can attain Rank Five.

Rank Six

Those who reach Rank Six must be better than average, even among Street Fighters. Otherwise, they will not be able to hold this Rank for long. A Rank Six warrior needs to maintain a record of two wins for every loss. If a Rank Six warrior ever accumulates more losses than he has wins, he loses this Rank. A Rank Six warrior must also have fought at least 25 matches before he can attain this Rank.

Rank Seven

These warriors have a tough line to tow. To attain Rank Seven, one has to be good – far better than average, and better than most of one's opponents. A Rank Seven warrior needs to maintain a record of three wins for every one loss, and must have at least 30 matches under her belt.

Rank Eight

Rank Eight warriors are some of the toughest around. They compete on a regular basis and rarely face defeat. They are almost never caught off guard, and many of them have developed highly advanced techniques and powers. To "make the grade" at Rank Eight, a warrior needs to have accumulated five wins for every loss and must have participated in at least 40 matches.

Rank Nine

Rank Nine warriors are a select breed. A warrior of this Rank is a veritable master of her style. Very few warriors ever attain this Rank; fewer still hold onto it. A Rank Nine warrior needs to have accumulated at least 10 wins for every loss and must have participated in at least 50 matches.

Rank Ten

These warriors are the *crème de la crème*. These are the men and women who have honed their skills and abilities to superhuman levels. They form an elite society all unto themselves. To attain Rank 10, a warrior needs to have accumulated at least 20 wins for every loss and must have fought at least 60 matches.

BENEFITS OF RANK

The most immediate benefit of Rank is respect. Regardless of Honor and Glory, a high-Ranking warrior almost always commands some level of respect. Whether this respect is based on fear or admiration depends on the particular warrior.

Another benefit of Rank is seniority. If a judgment is needed at a tournament or competition, the highest-Ranking warrior is typically called upon to make a decision. Making just and fair decisions at tournaments is a good way to maintain one's Honor.

Finally, warriors often give one another preferential treatment based upon Rank. Although this can be considered dishonorable, there is considerably more leeway given to warriors of higher Rank. Blatantly giving (or declining) preferential treatment based upon another's Rank could result in a loss of honor.

A CLEAN SLATE

Ranks are limited by the division in which a warrior competes. A warrior might be Rank Six in the Freestyle Division, but only Rank Three in the Traditional Division. Rank is not transferable. This is both an advantage and a limitation. While a character does not gain any benefits of Rank in an unfamiliar division, he will have the opportunity to gain a greater standing in a new division. This is especially helpful if the warrior has really harmed his

standing in his old division.

When a warrior switches division, his standing is wiped clean. Wins, losses, and draws all reset to zero. If your character ever returns to his old division, he has the option of reclaiming his old Rank and standing or of starting over again.

Chapter 6:

STYLES OF THE STREET FIGHTERS

STYLES

I have taught you the secrets of Shotokan Karate, and you have become adequate warriors. You are now carriers of the living art of Shotokan Karate – for all martial arts are living arts; they grow and change and conform to the needs of each generation of Sensei and disciple. As with all living things, some generations can be stronger or weaker than their ancestors. You must ensure that the living art of Shotokan never becomes weak.

For our style to live on, you must one day share its secrets with others as I have shared them with you. First, however, you must prove yourselves fit to carry on my name and the style of Shotokan. Go into the world to test your knowledge by fire and by blood. Should you survive long enough for your own beards to gray with age, then you will know that your Shotokan Karate is strong; then you will know that you are worthy to teach the art.

But if you should fall from the path, do not disgrace me by teaching your weak version of the art. Better that the style of Shotokan Karate should die than become a tree that appears great for its age but is rotten and weak inside.

- Gouken, to his students Ken and Ryu

Nothing defines a **Street Fighter** warrior more than her style. A Street Fighter's style determines how she fights and what martial knowledge she has gained. Is the fighter a Western Kickboxer who uses mostly kicks, or is she a Kabaddi master who uses mental powers to defeat her opponents?

Listed below are all of the styles of martial arts available to characters. However, the Storyteller should restrict players from taking Ler Drit or Spanish Ninjitsu as a style, since these two martial arts are only taught by Bison and Vega. Each style is explained in detail, and the style's particular special moves and powers are listed. A beginning character's initial Chi and Willpower scores are also listed with each style.

As players decide on which special maneuvers their characters will know or plan to learn, they should know that they are free to purchase any special maneuvers granted by their style (that they otherwise meet the prerequisites for), or any of the special maneuvers listed as "Common Maneuvers" with and "Any" cost. The Common Maneuvers are listed at the end of this chapter.

Some Street Fighters try to train in many different styles, but such combatants rarely raise themselves to the ranks of World Warriors. The World Warriors have found that only by pursuing one style can they master that style's many special moves and powers. Street Fighters who switch styles like cheap suits will never attain the awesome special powers that allow World Warriors to hold their top ranks.

AIKIDO

(SFC p. 107)

Although often taught as a sport, Aikido is also a philosophical discipline and a fighting art. It is a passive style based heavily on Zen philosophy and non-resistance. If pushed, an Aikido practitioner moves with the push, blending with her opponent's movement and direction of power, leaving him off balance and defenseless. Aikido is a fluid, gentle art; the final goal is not the defeat of opponents, but the enlightenment of the practitioner's own spirit

Aikido emphasizes joint-locking and throwing and the cultivation of the Chi rather than punches and kicks. Most of its movements are circular and relaxed, as opposed to the hard angles and tense muscles of other aggressive styles.

Schools: Aikido schools are found worldwide, but Japan and the U.S. have the most. The Aikido community is uncommonly open and supportive, with many clubs and its own magazines. New students are always welcome.

Members: Just about anyone who wants to learn the art is accepted. Aikido is a popular sport and courses can be found through community self-defense classes or college, as well as formal Aikido schools. Study at a formal school is usually required to become a black belt. When you attain the black belt, you are considered a beginner: the study of Aikido is viewed as a lifelong cultivations of the spirit.

Concepts: Philosophers, mystics, working mothers, athletes, students

Initial Chi: 5

Initial Willpower: 2

Quote: *"Water flows and takes any shape or course, yet it is always consistent with its own nature. Be sensitive to the flow and movement of your body and you will achieve insight into your own fundamental nature."*

AIKIDO

Special Maneuvers

Punch:
Dim Mak (4)

Kick:
Foot Sweep (1)
Slide Kick (2)
Spinning Foot Sweep (1)

Block:
Deflecting Punch (1)
Energy Reflection (3)
San He (3)

Grab:
Air Throw (2)
Back Roll Throw (1)
Grappling Defense (3)
Improved Pin (2)
Pin (2)

Athletics:
Breakfall (1)
Drunken Monkey Roll (2)

Focus:
Chi Kung Healing (3)
Fireball (3)
Ghost Form (5)
Mind Reading (3)
Psychokinetic Channeling (4)
Regeneration (2)
Stunning Shout (3)
Telepathy (2)
Zen No Mind (3)

BARAQAH (SFC p. 108)

Baraqah is a rare and little-known martial art with its origins in North Africa. It has traveled the globe, primarily in the Near and Middle East, following the path of Islamic civilization. Its followers, though rare, may be found anywhere Islam has left its mark.

Masters of Baraqah do not claim to be teaching a fighting style: the maneuvers of Baraqah are considered features of Islamic sacred science, designed to cultivate the grace of Heaven and to perfect physical health. However, in spite of such protestations, these techniques are quite capable when used as self-defense maneuvers.

Baraqah's fighting techniques are practiced slowly and gracefully, but when applied in combat are delivered with a dizzying speed. Most of Baraqah's techniques deal with grappling, although some close-range striking is involved: primarily low kicks to joints and punches to pressure points and sensitive spots.

Baraqah is rarely seen, even in the Islamic world: its masters and students practice their art behind closed doors, separated from the secular and the mundane. When used as a combat art in public, it is transformed into something more plain and utilitarian, its techniques watered down to their bare minimum.

Schools: Most Baraqah Masters are Sufis – Muslim mystics who cultivate a deeper communion with the divine. Training in Baraqah traditionally includes the study of Islamic scriptures, calligraphy, and other sacred arts, as well as hours of prayer and meditation. Baraqah halls are segregated by gender, with men and women taught separately.

Baraqah is rarely taught outside the Islamic world. The best schools may be found in Persia and Asia Minor, although a few are rumored to remain in Spain.

Members: Almost all Baraqah stylists are Muslims, whether from Africa, Malaysia, or the Middle East. Only the spiritually minded and most disciplined are allowed to advance to the style's highest levels.

Concepts: Sufis, mystics, dervishes, pilgrims

Initial Chi: 4

Initial Willpower: 3

Quote: *"You must learn humility. Baraqah does not come from us, but from Heaven. Only by mastering our own ego and sense of self can Baraqah flow through us."*

BARAQAH

Special Maneuvers

Punch:
Ear Pop (2)
Hundred Hand Slap (5)
Monkey Grab Punch (1)
Spinning Back Fist (1)
Spinning Knuckle (3)

Kick:
Foot Sweep (1)
Wounded Knee (2)

Block:
Deflecting Punch (1)
Energy Reflection (3)
Maka Wara (3)

Grab:
Back Roll Throw (1)
Dislocate Limb (2)
Grappling Defense (3)
Improved Pin (2)
Pin (3)
Sleeper (3)

Athletics:
(None)

Focus:
Balance (3)
Chi Push (5)
Ghost Form (5)
Levitation (3)
Mind Reading (3)
Psychokinetic Channeling (4)
Regeneration (1)
Telepathy (2)
Zen No Mind (3)

BOXING

(Core p. 166)

The origins of Boxing date back to ancient civilizations. In America, boxing became famous in the early 1900s, when bare-knuckled brawlers would step into the ring and fight until only one man still stood. Boxing evolved into an incredibly popular professional sport, with multimillion dollar fight purses to be won for big pay-per-view televised bouts.

Boxing is peculiar on the Street Fighter circuit. Many boxers still adhere to rules better suited to a boxing ring that a Street Fighter arena. Many boxers still wear their gloves, and very few even incorporate kicks into their arsenals. Boxers often argue that they don't need to change. Boxers' incredible training programs hone their reflexes and punching power until they become fighting machines. The incredible pounding boxers withstand during training also makes them some of the toughest fighters on the circuit.

Schools: There are boxing gyms in every major city, but serious boxers need to find personal trainers and coaches.

Members: Boxing is a predominantly male professional sport, but more women are joining the sport. Many women who cannot find opportunities in the professional ring turn to the Street Fighter circuit for competition. Many boxers come from poverty-stricken areas.

Concepts: Street tough, Golden Gloves champ, body builder

Initial Chi: 1

Initial Willpower: 6

Quote: *"You think you're something special with all those chop suey moves? Let's see how you do in the full-contact ring."*

BOXING

Special Maneuvers

Punch:
Dashing Punch (4)
Dashing Uppercut (1)
Fist Sweep (2)
Head Butt (1)
Heart Punch (4)
Hyper Fist (4)
Lunging Punch (2)
Turn Punch (4)
Rekka Ken (5)

Kick:
(None)

Block:
Deflecting Punch (1)

Grab:
Brain Cracker (1)
Head Bite (1)
Head Butt Hold (2)

Athletics:
Jumping Shoulder Butt (1)

Focus:
Toughskin (3)

CAPOEIRA (Core p. 68)

Capoeira started as a way for slaves in South America to defend themselves. Because any slave caught learning to fight would be killed, the slaves learned to disguise their ability in their dances. Capoeira remained a part of South American culture and was almost exclusively taught there. It wasn't until recently, after the World Warriors and Shadoloo saw Blanka in action, that this style was ever taken seriously. This beautiful and deadly style is now considered a threat.

Capoeira students see their art as more than a combat technique. Capoeira is a way to express their freedom and show their might. Students often compete amongst themselves to keep themselves in the best possible form. Capoeira fighters tend to be more aggressive than other martial artists, but this helps them win fights through fear and intimidation.

Students of Capoeira use their dance-like moves to confuse and surprise their opponents. They rely on speed and agility to make quick attacks and position themselves for follow-up attacks. At first, those unfamiliar with this style may laugh at the way a student dances about – and then the Capoeira stylist reveals the fighting skills hidden in the dance, knocking his unsuspecting opponent senseless.

Schools: Capoeira has very few organized schools. Some villages in South America teach the fundamental dance moves to children as part of formal schooling, but these lessons often lack the fighting skills inherent to the dance.

The style's popularity has recently begun to grow, but it is still very difficult to find a teacher outside South America. A student who wishes to become a true Capoeira warrior must seek out a master of Capoeira. Good Capoeira stylists learn through informal study directly under a master. Even so, it is difficult to find a single Capoeira master who knows all of the style's acrobatic movements and special attacks.

Members: Most Capoeira stylists are from South America or the Caribbean Islands, although some schools are rumored to by opening in Florida. While some new students hail from other cultures, the vast majority of Capoeira practitioners hail from South America.

Concepts: Tribal warriors, explorers, dancers

Initial Chi: 2

Initial Willpower: 5

Quote: *"Other people try to master their styles. Not we. We seek to master the dance. Can't you feel its rhythm and power? Your heart keeps the rhythm and lets the power flow through the dance to strike at your opponent."*

CAPOIERA

Special Maneuvers

Punch:
Head Butt (1)
Spinning Clothesline (4)
Turbo Spinning Clothesline (4)

Kick:
Backflip Kick (2)
Cartwheel Kick (2)
Double-Hit Knee (1)
Forward Backflip Kick (1)
Forward Flip Knee (2)

Block:
(None)

Grab:
Back Roll Throw (1)
Dislocate Limb (2)
Head Bite (2)
Knee Basher (2)

Athletics:
Backflip (2)
Beast Roll (3)
Breakfall (1)
Drunken Monkey Roll (2)
Rolling Attack (3)
Tumbling Attack (3)
Vertical Rolling Attack (2)

Focus:
Balance (4)
Musical Accompaniment (1)

JEET KUNE DO   (SFC p. 109)

Jeet Kune Do (or JKD) is not a martial art per se; it is actually an all-encompassing way of looking at the martial arts. Pioneered by the late Bruce Lee, Jeet Kune Do is a fast, efficient, and powerful fighting style.

Jeet Kune Do takes what is best from many of the world's martial arts and brings them into a style that changes fro moment to moment and situation to situation. Jeet Kune Do sees the weakness of different fighting styles and takes advantage of them. It is not a list of maneuvers and stances, but a philosophy of fighting – anyone claiming to know "the Jeet Kune Do maneuvers" is trying to impress the ignorant.

JKD is a no-nonsense style designed primarily for fighting; the niceties of formal martial arts combat in a ring are not emphasized. Most maneuvers are very quick; Jeet Kune Do literally means "The Way of the Intercepting Fist," and JKD fighters usually do not perform powerful-but-slow maneuvers unless their opponent is dizzied or knocked down.

Schools: While there are innumerable books and teachers claiming to teach "the secrets of Jeet Kune Do", there are only a few which are legitimate. This doesn't really matter, however: sparring practice and Bruce Lee's book, *The Tao of Jeet Kune Do*, are the primary schools for this style, and both are available all over the world. To learn maneuvers that aren't in the regular JKD repertoire, the character must have a willing teacher or at least have seen the maneuver performed and train herself incredibly hard.

Members: Anyone who fights can study JKD. Generally, martial arts enthusiasts or kickboxers are the most likely to have actively studied the concepts of Jeet Kune Do and put it into practice.

Concepts: Martial artists of all kinds, Bruce Lee fans, soldiers, street toughs, bodyguards.

Initial Chi: 1

Initial Willpower: 6

Quote: *"To create a method of fighting is pretty much like putting a gallon of water into wrapping paper and shaping it."*

JEET KUNE DO AND SPECIAL MANEUVERS

Some character may have originally begun study in a traditional style, choosing later to take up the study of Jeet Kune Do. In this case, if a Special Maneuver has a different cost for JKD than for his original style, he pays whichever cost is lower. For example, the Forward Flip Knee maneuver costs two Points for Wu Shu and three for Jeet Kune Do. If the JKD fighter had previously studied Wu Shu, he may buy the Forward Flip Knee for only two Points.

Jeet Kune Do practitioners can also learn Special Maneuvers that are usually closed to outside styles. However, it is very expensive! To learn a maneuver that is "closed" costs Jeet Kune Do practitioners the maneuver's most expensive Power Point cost +1. For example, the Whirlwind Kick is not part of the regular Jeet Kune Do regimen, nor does it have a cost listed for "any" style. The most expensive cost listed is five points (for Shotokan Karate). Therefore, if a Jeet Kune Do practitioner wanted to learn the Whirlwind Kick, it would cost six Power Points.

The decision to study JKD should be made when the character is created. A character cannot be created "now studying JKD after many years of Muay Thai," granting the character two pools of Special Maneuvers to choose from. If a character takes up the study of Jeet Kune Do later in the course of her career, there has to be a plot-driven reason for this –she cannot simply say "I'm studying Jeet Kune Do now" and suddenly get the lower Maneuver costs!

JEET KUNE DO

Special Maneuvers

Punch:
Dragon Punch (5)
Ear Pop (2)
Hundred Hand Slap (5)
Hyper Fist (5)
Monkey Grab Punch (1)

Kick:
Backflip Kick (2)
Flying Knee Thrust (1)
Foot Sweep (1)
Forward Flip Knee (3)
Hurricane Kick (5)
Lightning Leg (4)
Scissor Kick (3)
Stepping Front Kick (3)
Tiger Knee (5)

Block:
Deflecting Punch (1)
Maka Wara (3)

Grab:
Air Throw (2)
Grappling Defense (4)
Pin (3)

Athletics:
Backflip (2)
Drunken Monkey Roll (1)
Light Feet (3)
Wall Spring (1)

Focus:
Chi Kung Healing (4)
Zen No Mind (3)

JIU JITSU   (SFC p. 109)

Originally developed in Japan in the 15th – 17th centuries, Jiu Jitsu is a "soft" martial art, intended to subdue (rather than incapacitate) an opponent by pinning them in place. It uses the opponent's own weight and momentum against him, making it an elegant pacifist style. Jiu Jitsu students learn to use leverage and the inherent strength of their leg and back muscles to easily lift and toss people three times their weight or more. Jiu Jitsu practitioners don't have to be particularly muscular or tough, although it helps; many of the best stylists are somewhat flabby around the midsection, yet still able to sen opponents flying across the room without breaking a sweat.

Schools: Jiu Jitsu is taught all over the world, usually in the sporting form of Judo. Many American soldiers stationed in Japan after World War II learned the art and helped popularize it in the United States, and traveling Japanese senseis are still spreading knowledge of this art around the world.

Members: Anyone can take classes. Judo is a popular sport in Japan and the U.S., and it is often taught as a self-defense technique.

Concepts: Femme fatales, sports enthusiasts, police

Initial Chi: 3

Initial Willpower: 4

Quote: *"The bigger they are, the harder they fall."*

JIU JITSU REQUIREMENTS

Jiu Jitsu practitioners are required to purchase a minimum of Grab ●● and Athletics ●● , but automatically have Breakfall and Throw at no cost.

JIU JITSU

Special Maneuvers

Punch:
Ear Pop (2)

Kick:
Foot Sweep (1)
Spinning Foot Sweep (1)

Block:
Deflecting Punch (1)
Energy Reflection (3)
Maka Wara (4)
Missile Reflection (1)
San He (3)

Grab:
Air Throw (2)
Back Breaker (2)
Back Roll Throw (1)
Dislocate Limb (3)
Grappling Defense (2)
Hair Throw (2)
Improved Pin (2)
Neck Choke (1)
Pin (2)
Stomach Pump (3)
Suplex (1)
Thigh Press (2)
Throw (0)

Athletics:
Breakfall (0)

Focus:
Chi Kung Healing (4)
Toughskin (3)
Zen No Mind (3)

KABADDI (Core p. 71)

The powerful secrets of Kabaddi originated in the secluded corners of ancient India. Monks who dedicated their lives to meditation, yoga and the mental practices of Dhyana Buddhism (called Zen in Japan) developed extraordinary physical and mental powers. They were said to be able to walk through walls, stop their heartbeats for hours at a time, and perform many other superhuman feats.

Luckily, in order to master these abilities, the monks had to achieve such a state of mental tranquility that they never put their abilities to violent use – except in self-defense. To defend themselves against bandits and other aggressors, the ancient yoga masters developed Kabaddi.

Kabaddi is one of the hardest styles to master because of the strict mental discipline and bodily control the student must develop. While Kabaddi is less violent than most other styles, it nonetheless assures victory for its practitioner through weird and unusual tactics. Many Kabaddi masters, through their miraculous body control, are able to extend their very limbs to hit opponents from across the room. The supreme master of this style, Dhalsim, can even move his mortal frame to another location in space – he can teleport. The Kabaddi student who aspires to such feats must first learn to control every molecule of her body.

Even more fascinating is certain practitioners' mental acuity. They seem to be able to ignore all distractions and can often second-guess an opponent's action. The student's main philosophy is that if your opponent cannot strike you, then he cannot harm you.

To use Kabaddi to the fullest, the student must be both mentally and physically fit. Kabaddi stylists often frustrate their opponents, driving them into an unreasoning rage while they calmly pound away at them, eventually winning the fight through patience and wise tactics.

Schools: Schools can be found scattered all over the world, but they usually admit only a select few.

Kabaddi is one of the more strict and rigid styles. Classes begin with a full hour of meditation. Kabaddi exercises test the limits of even the most dexterous fighters.

Members: Traditionally, only those who have already displayed a great deal of restraint and discipline can take classes. This restriction has begun to disappear from most modern schools, but the best students are still the ones who display the most restraint and concentration.

Concepts: Zen monks, Yoga instructors, New Agers

Initial Chi: 5

Initial Willpower: 2

Quote: *"You must learn to control your feelings and think of nothing but your opponent. Only after the fight can you think of winning."*

KABADDI

Special Maneuvers

Punch:
Head Butt (1)

Kick:
Slide Kick (2)

Block:
Energy Reflection (3)
San He (3)

Grab:
Air Suplex (2)
Brain Cracker (1)
Dislocate Limb (3)
Head Butt Hold (2)

Athletics:
Cannon Drill (5)
Flying Body Spear (2)

Focus:
Balance (3)
Blind (5)
Chi Kung Healing (3)
Chi Push (5)
Cobra Charm (2)
Extendible Limbs (4)
Fireball (3)
Flying Fireball (3)
Ghost Form (5)
Improved Fireball (5)
Inferno Strike (5)
Leech (3)
Levitation (3)
Mind Reading (3)
Psychic Vise (5)
Regeneration (1)
Telepathy (2)
Yoga Flame (3)
Yoga Teleport (5)

KUNG FU (Core p. 74)

Martial arts scholars mark the beginning of Chinese martial arts as the year A.D. 527, when an Indian monk named Ta-Mo came to the first Shao-Lin temple in the Hunan province of China. Ta-Mo found the monks at the Young Forest temple to be so physically weak they could not even meditate without falling asleep. He began a conditioning practice among the monks; this eventually led to the practice of martial arts.

Over the centuries the practice of Kung Fu spread to many different temples, families and dynasties within China, and beyond to Okinawa and Japan. Many temples and Kung Fu fighters developed their own unique styles of Kung Fu.

Some temples concentrated on animal styles, developing fighting arts that mimicked the fighting styles of animals such as white cranes, tigers, snakes, praying mantises, monkeys and even mythical creatures like dragons. Other Kung Fu styles concentrated on the internal Chi energy within the body, using this energy to produce devastatingly powerful punches and kicks. Still others practiced exclusively with weapons, becoming masters of the sword, spear, or more exotic weapons.

This abundance of styles has made Kung Fu a complex and beautiful martial art. To know that an opponent practices Kung Fu does not offer much insight into how the martial artist actually fights. She might practice Wing Chun Kung Fu and use flurries of direct punches, or practice Snake Kung Fu and focus her Chi into a few select strikes to vital points. Any Street Fighter who practices Kung Fu has a wide variety of techniques and powers open to her.

In the last couple of decades, Kung Fu has become popular around the world Hollywood has begun using more martial arts stars in action films, and this has led to more schools opening up in North America and Europe.

Schools: There are Kung Fu schools around the world in almost any big city, but the student should beware. There are very few true masters of Kung Fu; many schools are run by imitators trying to make a quick dollar off of the popularity of the style. Certainly, anyone who hopes to survive in the ring of the Street Fighters must have taken lessons from a true Kung Fu master.

Many of the best schools and masters still live in the Far East, and while discrimination has decreased in the last decade, many Chinese teachers will still only teach Chinese students.

Most Kung Fu teachers are called Sifu, not Sensei, which is a Japanese word.

Concepts: Aspiring action-movie star, health nut, philosopher

Initial Chi: 4

Initial Willpower: 3

Quote: *"Just because one has found peace with oneself doesn't mean one is at peace with others."*

KUNG FU

Special Maneuvers

Punch:
Dim Mak (4)
Dragon Punch (5)
Heart Punch (4)
Hundred Hand Slap (5)
Knife Hand Strike (3)
Monkey Grab Punch (1)
Rekka Ken (4)

Kick:
Air Hurricane Kick (1)
Ax Kick (4)
Backflip Kick (3)
Double Dread Kick (4)
Double-Hit Kick (1)
Dragon Kick (5)
Forward Backflip Kick (2)
Forward Flip Knee (3)
Hurricane Kick (5)
Lightning Leg (4)
Stepping Front Kick (3)

Block:
Deflecting Punch (1)
Maka Wara (3)
San He (3)

Grab:
Grappling Defense (4)
Hair Throw (2)
Improved Pin (3)
Pin (3)
Rising Storm Crow (4)

Athletics:
Drunken Monkey Roll (1)

Focus:
Balance (3)
Chi Kung Healing (3)
Chi Push (5)
Fireball (4)
Flying Fireball (3)
Improved Fireball (5)
Leech (4)
Levitation (4)
Regeneration (2)
Zen No Mind (3)

LER DRIT (SoS p. 18)

Ler Drit is M. Bison's own unique fighting style, one that combines Soviet assassination techniques, powerful jumping movements and Bison's own dark psychic powers. Ler Drit is never taught to anyone outside of Bison's organization. Its effectiveness is without dispute. However, learning this style is no easy task. Its tolls on the body and mind are enormous. Casualties in class are not uncommon. Students who can't handle Ler Drit's physical training usually die, and those whose minds snap under the strain of the psychic training turn into soulless Revenants.

M. Bison has been practicing and developing Ler Drit for nearly 15 years now. He is continually improving the style and adding new techniques. This is yet another reason for his involvement in the World Warrior circuit. He must practice his special maneuvers against the very best in the world. Only then will his style become refined.

Strength, confidence, and ruthlessness are the hallmarks of Ler Drit, and M. Bison teaches his students those qualities. By harnessing the power of the mind and developing the body to frightening levels of physical perfection, the Ler Drit stylist seeks the power to crush his opponent under foot.

Little is known in the outside world about the history of the style, its brutal training methods or its stylists' source of psychic power. It is surmised that many of the more basic maneuvers were techniques Bison learned in his youth while undergoing Special Forces training with Soviet commandos. The true origin of the style's Special Maneuvers confound even the wisest of sensei. Bison's ability to channel so much energy into maneuvers like the Psycho Crusher astounds the fighting community.

New Street Fighters show up with this style occasionally and usually clean up at Tournaments. However, Ler Drit is still uncommon. Anyone possessing knowledge of it is almost always assumed to be working for M. Bison.

Schools: The only known place to study Ler Drit is Mriganka, M. Bison's island country.

Members: Comprised entirely of Shadoloo operatives, Ler Drit is taxing and costly. Members of both genders have learned the style; however, no one but M. Bison has truly mastered it.

Concepts: Shadoloo Street Fighters, criminal dictators, megalomaniacal Overlords

Initial Chi: 5

Initial Willpower: 2

Quote: *"Show your opponent no weaknesses and he will always fail to find yours"*

LER DRIT

Special Maneuvers

Punch:
Ducking Fierce (1)
Hyper Fist (5)
Spinning Knuckle (3)

Kick:
Double Dread Kick (4)
Flying Knee Thrust (1)
Forward Flip Knee (3)
Forward Slide Kick (2)
Scissor Kick (3)
Slide Kick (2)
Stepping Front Kick (4)

Block:
San He (3)

Grab:
Grappling Defense (4)
Iron Claw (5)

Athletics:
Flying Body Spear (3)
Flying Heel Stomp (3)
Flying Punch (3)

Focus:
Blind (3)
Cobra Charm (3)
Mind Control (5)
Mind Reading (3)
Psychic Rage (3)
Psychic Vise (4)
Psycho Crusher (5)
Psychokinetic Channeling (3)
Regeneration (2)
Stunning Shout (3)
Telepathy (2)

LUA (SFC p. 110)

Hawaii is commonly known for many things, but not for a native martial art. However, as more warriors trained in Lua make their mark in the Street Fighter circuit, this native Hawaiian style is becoming better appreciated. Once believed to have been a "lost" martial art, it is now recognized that Lua went underground after being repressed by authorities in the early 1800s.

Lua – or "bone-breaking" – is a dangerous combination of grappling and striking relying upon the practitioner's knowledge of human anatomy, particularly musculature and the nervous system. Street Fighters who use Lua can be quite menacing in the ring: although conversant in medium-range techniques, their true thread emerges in close-range combat. A Street Fighter in a match with a Lua stylist had best keep him at a distance, or within moments she will find herself on the found and unable to move.

The dance-like motions that can accompany Lua can be quite unnerving; many Lua warriors fight along with the tones of a mele, to a soothing and sonorous melody that can distract an opponent or even cause him to let his guard down – this is the moment that a Lua warrior strikes.

As Lua becomes better known, darker elements of its past are emerging as well. In the past, it was not uncommon for students to lie in wait for lone travelers and ambush them: within a matter of moments, the victim's limbs would be completely disjointed and dislocated. Ideally, the students were supposed to rehabilitate and restore the target's body, but too often he was left to die.

Schools: Schools can be found only in Hawaii. A teacher of Lua is called a kahuna, which – much like a standard sensei – is a combination warrior, priest, and medicine man. Lua has a strong philosophical and spiritual aspect, which unfortunately is not often studied by its practitioners.

Variants of Lua are believed to be found throughout Polynesia, but they have not been confirmed.

Members: In spite of its dark past, Lua is studied by many honorable warriors. Almost every Lua practitioner is Polynesian. It is rare for a non-Polynesian to be taught the form, and such cases are truly exceptions. Students of Lua are physically conditioned at the same time they learn the intricacies of the human body – to hurt and to heal.

Concepts: Priest, medicine-man, healer, assassin

Initial Chi: 3

Initial Willpower: 4

Quote: *"Come closer, come... certainly I am not a threat to you..."*

LUA

Special Maneuvers

Punch:
Dim Mak (4)

Kick:
Backflip Kick (3)
Double-Hit Knee (1)
Wounded Knee (2)

Block:
Energy Reflection (3)

Grab:
Choke Throw (2)
Disengage (2)
Dislocate Limb (2)
Eye Rake (1)
Grappling Defense (3)
Head Bite (2)
Improved Pin (2)
Iron Claw (4)
Neck Choke (2)
Pin (2)
Sleeper (3)

Athletics:
Light Feet (3)

Focus:
Balance (3)
Chi Kung Healing (3)
Chi Push (5)
Fireball (4)
Ghost Form (5)
Leech (3)
Levitation (4)
Mind Reading (3)
Musical Accompaniment (1)
Regeneration (2)
Toughskin (3)

MAJESTIC CROW KUNG FU (PW p. 59)

A relatively unknown variant of Kung Fu, Majestic Crow is an external style – i.e., it relies more upon muscle power and physical prowess than on internal psychology and spiritual development. Its stances are somewhat similar to the Tibetan White Crane style, although it is more rough-and-tumble, with many grabs and throws.

The history of the art is obscure at best; its only known living master, Master Xaodo, attributes the art to a Chinese *shih* (essentially a professional do-gooder) who lived sometime around A.D. 600. The *shih* was a master of quite a few different forms of Kung Fu, but was not satisfied with any of them; he retired to the hills outside of a small village to contemplate the problem. There, the story goes, he happened upon a crow caught by a snare, fighting with a fox that was trying to make a meal of him.

The crow, held down by the snare and unable to escape, fought bitterly against his much larger opponent. The *shih* watched in fascination as the crow launched into a vicious flurry of beating wings and scratching talons whenever the fox would get close. The fox, for its part, repeatedly attacked and retreated, apparently attempting to exhaust the crow into submission. Inspired by this drama, the *shih* released the crow (annoying the fox, which according to legend harassed him from that day forward), and set out to design a new fighting style, which he called "the Majestic Crow".

The style is based on a *yin-yang* pattern of alternating between keeping still or moving slowly, and launching into a blinding flurry of attacks using all limbs at once. It involves many high-leaping forward kicks and claw-hand strikes, resembling the crow's raking talons, as well as rapid open-hand slaps, resembling the furious beating of wings. Rising Storm Crow, a unique Special Maneuver, is one of the hallmarks of the Majestic Crow; it is hinted, however, that this is but the tip of the iceberg, and a host of other, even more powerful techniques exist, their secrets hidden in the Sifu's mind.

Schools: In older times there were a fair number of Majestic Crow schools in mainland China, but over the generations they gradually disappeared. Now only one Sifu is known to remain: Master Xaudo, who is too old to teach full-time. He also has many enemies (most notably Shadoloo, which he's crossed many times), so he tries to keep his location a secret. He takes but a handful of students at a time, and then only instructs the best of those with the style's advanced techniques.

Members: Anyone can join who is dedicated enough to find Master Xaudo and impress him. However, he is very particular about whom he will teach, and will dismiss anyone he feels is not up to the challenge.

Concepts: Die-hard Kung Fu student, student of the esoteric, wandering do-gooder

Initial Chi: 3

Initial Willpower: 4

Quote: *"The crow is impassive and aloof, but can attack with incredible ferocity if provoked."*

MAJESTIC CROW KUNG FU

Special Maneuvers

Punch:
Dim Mak (5)
Dragon Punch (5)
Hundred Hand Slap (4)
Monkey Grab Punch (1)
Rekka Ken (5)
Triple Strike (1)

Kick:
Air Hurricane Kick (1)
Backflip Kick (3)
Double Dread Kick (3)
Double-Hit Kick (1)
Flash Kick (4)
Flying Thrust Kick (4)
Great Wall of China (5)
Hurricane Kick (5)
Lightning Leg (4)
Stepping Front Kick (3)
Whirlwind Kick (5)

Block:
San He (4)

Grab:
Air Throw (2)
Grappling Defense (4)
Hair Throw (2)
Iron Claw (4)
Rising Storm Crow (4)

Athletics:
Air Smash (1)
Cannon Drill (5)
Drunken Monkey Roll (2)
Flying Body Spear (3)
Flying Heel Stomp (3)
Rolling Attack (4)
Wall Spring (1)

Focus:
Chi Kung Healing (4)
Fireball (4)
Flying Fireball (3)
Improved Fireball (5)
Stunning Shout (3)

NATIVE AMERICAN WRESTLING (Core p. 77)

Native American Wrestling began as entertainment among braves. They used it to develop endurance and agility. T. Hawk combined this style with ancient mystical teachings about mental strength and the spirits of the totems. The result was a style of deadly throws, crushing strikes and the invocation of totem spirits to perform mysterious attacks. Native American Wrestling has become one of the fastest-rising styles in the circuits.

Native American wrestlers are some of the most versatile fighters. Their style requires them to think fast in order to negate an attack with an instant counter. This mindset lets them adapt almost instantly to any situation. Most opponents never realize that they have just set themselves up for a fall until they have been pinned. Flexibility, speed, and cunning make Native American wrestlers the fiercest of competitors.

Native American Wrestling consist of attacks and counter-attacks. Wrestlers have a wide variety of combinations that allow them to reverse any situation. One of their best weapons is their ability to spot a flaw in their opponents and use it against them. This puts most fighters on their guard from the start of the match until its end.

The style's only real weakness is that many fighters never learn the mental and mystical part to its fullest. They stop after mastering a few quick tricks, but nothing that could really make them more potent.

Not so with the newcomer T. Hawk. He used only a portion of the moves in his arsenal to win his first match, but it was enough to make a lasting impression on the other competitors. Other wrestlers claim T. Hawk's fame is only the beginning for this style.

Schools: It is rather easy to find a school, but these schools only teach the basics. The best schools are on the Native American reservations, but it is very difficult to attend these classes. Teachers are very suspicious of anyone of non-native descent.

This style first teaches the main techniques and then shows their counters. A student is expected to be able to learn to react to any given situation. Trainers keep their students constantly on their toes with new holds and escapes.

Members: This style has a very diverse membership. Native American wrestlers come in all shapes, sizes and races. Native American Wrestling trainers can find ability in almost anyone.

Concepts: Wrestling fan, Olympic athlete, student, shaman

Initial Chi: 3

Initial Willpower: 4

Quote: *"I am not a fighter but a warrior. I harness my strength from myself and the spirits of the ancient totems This is why I shall never lose."*

NATIVE AMERICAN WRESTLING

Special Maneuvers

Punch:
Buffalo Punch (1)
Ear Pop (2)
Heart Punch (2)
Shockwave (3)
Spinning Clothesline (4)

Kick:
Wounded Knee (2)

Block:
(None)

Grab:
Air Throw (2)
Back Breaker (2)
Bear Hug (1)
Brain Cracker (1)
Disengage (2)
Dislocate Limb (3)
Face Slam (2)
Grappling Defense (3)
Iron Claw (4)
Neck Choke (1)
Pile Driver (3)
Sleeper (3)
Spinning Pile Driver (5)
Stomach Pump (3)
Storm Hammer (5)
Suplex (1)
Thigh Press (2)

Athletics:
Air Smash (1)
Diving Hawk (4)
Ground Fighting (3)
Thunderstrike (1)

Focus:
Chi Kung Healing (4)
Chi Push (5)
Ghost Form (5)
Regeneration (2)
Thunderclap (4)

NINJITSU

(PG p. 18)

...Daisuke studied long and hard a new art of combat, new ways to use the body and spirit, a new vision.

From this mystic teaching he learned to move freely without being perceived, and how to work his will without action.

– an ancient tale concerning the origin of Ninjitsu

Ancient Japanese legend states that the Ninja clans descended from a creature called the Tengu, a half-man, half-crow hybrid with the power to alter nature and the minds of men. Whatever their actual origin, Ninja have gained great notoriety as spies, assassins, and warriors.

Few realize that Ninja are more than simple assassins. Ninjitsu is in fact a very spiritual way of life, emphasizing nature and the inner being. It also emphasizes the martial life, both for the protection of their sacred Mikkyo temples and for the profit of their family. Ninja clan members begin their training at the age of five. By the time they reach their late teens, they have become accomplished warriors and spies.

Throughout their history, Ninja have been superstitiously feared by common and noble Japanese alike. This is not only because of their talent for stealth and infiltration, but also because of their mystical abilities. Kuji-in (Chi-focusing hand positions) and Saiminjutsu (hypnotism) allow Ninja to influence the natural world and the minds of their opponents. These abilities are the greatest of all their secrets, and a Ninja will die before revealing them to an enemy. The hand positions are never taught to a student who is not a member of one of the clans.

Unlike Karate, Ninjitsu does not train a fighter to take down an opponent with one powerful punch. A Ninja will often work at an enemy until he becomes fatigued and exposes himself to a telling blow. This doesn't mean that Ninja don't have powerful moves; they merely save them for the final stroke. Ninja like to baffle and confuse their targets by disappearing before their opponents' eyes. Stealthy movements, the use of shadows and a penchant for dark clothing often make it hard to focus on a Ninja, even in the midst of battle. Fighters have been known to turn their backs on a Ninja during a match and never catch sight of her again, though they notice every blow the Ninja lands on them.

Weapon training forms a large part of Ninjitsu skills, and Ninja frequently fight as Duelists. A weapon is regarded as an extension of the Ninja's will. A large variety of arms, usually concealed ones, are used by Ninja. Chief among these are the ninja-to (a straight short sword) and the shuriken (throwing star). Modern weapons are not commonly used by Ninja unless a particular situation requires them, like attacking an airplane in flight (shuriken just isn't as effective as a Stinger missile). Weapons are never used during matches unless weapons are permitted and agreed upon by both opponents. Contrary to popular films, Ninja are quite honorable, although there have been exceptions.

Classical Ninjitsu also trains a student in the ways of espionage. Many ancient shogun and samurai were brought down by Ninja infiltrators.

Ninja clan organization follows a three-tiered system. The Jonin, or "high man," maintains the discipline of the clan and controls the entire spy network. Below the Jonin are the Chunin, or "middle men." Many Chunin may be controlled by a single Jonin, yet remain unaware of the other Chunin. This protects the other Chunin from being exposed if one of their number is captured. It also protects the Jonin from being given false information if he has more than one agent pursuing a single mission. The bottom rank of the clan comprises the Genin, or "low men": these are the foot soldiers of the clan.

The Ninja realize the importance of women, not just as spies but also as warriors. All members of a Ninja clan are trained in the Ninjitsu style. Female Ninja are called Kunoichi and are every bit as dangerous as their male counterparts.

The ancient Ninja clans have decided to make their presence known in recent years, but not to the public at large. It serves the purposes of the clans to allow the "western" Ninja to perpetuate the stereotypical Ninja of the movies, and to educate those interested few in the mystical philosophies of the style. At the same time the clans send out representatives and spies to increase their power and wealth by working for various clients. Recently the clans have discovered the Street Fighter circuit. They have begun to participate in its battles, seeing the circuit as a way to advertise their services to powerful sponsors.

Developing Ninja

This section gives rules for using Backgrounds in a unique manner. The player and Storyteller must decide if these rules are appropriate to any given chronicle. Developing a character as a true Ninja will involve the fighter's intimate involvement with the clan of adoption. This will naturally influence the chronicle; in fact, a chronicle can become preoccupied with the politics and everyday life of the clan.

If a character spends experience on the Clan Heritage Background, the Storyteller must work this into the chronicle. A character studying the Ninjitsu doctrine will first have to find a clan, which is a story in itself. Next the character must prove herself honorable and worthy enough to be accepted into the clan dojo.

This is no simple task; you may have to change the scope of your chronicle to let the character(s) seek out a Ninja clan. In any event there should be an initiation rite for each Background dot the character accumulates. Perhaps the character could be forced to survive in the woods, fend off multiple assailants, steal a trinket from a museum and return it without being caught, or decipher a difficult riddle. Whatever the rite, there should be some sort of test to acknowledge the fact that the character is becoming accepted as a true member of the clan, regardless of nationality, gender or race of the new member.

TRUE NINJA (OPTIONAL RULES)

To be a Ninja with Saiminjutsu powers, the character must take the Background of Clan Heritage. This reflects the years of study in a clan's dojo. Regardless of the character's original nationality, he must have this Background to learn the Chi-focusing hand magic of the true Ninja. Only a Ninja with a Background of 4 or greater will be taught the hand magic.

An established character may acquire this Background through roleplaying and by using amassed experience to buy it. This might even require a special adventure in which the character proves his value to a Ninja clan and is

subsequently adopted by the clan. Any of the Ninjitsu skills may be learned, so long as the student has at least one dot in the Clan Heritage Background. However, the mystical skills are only taught to the Ninjitsu students who best personify the spirit of the Ninja.

COMMON ABILITIES

Alertness, Interrogation, Insight, Streetwise, Subterfuge, Blind Fighting, Security, Stealth, Survival, Investigation, Style Lore

CLAN RANKS

Clan ranks are determined by a number of criteria. A Ninja's prowess in combat and infiltration are as important as her social standing within the clan. It is important that a fighter be skilled in all aspects of the Ninja way of life to advance in rank.

Genin

A Ninja character must have at least one dot in all of the common Abilities to qualify as a Ninja of the Genin title.

Chunin

A Ninja character must have at least three dots in five of the common Abilities to qualify as a Ninja of Chunin rank.

Jonin

A Ninja character must have at least five dots in no fewer than five of the common Abilities, as well as three dots in the remaining Abilities, to become a Jonin. At this rank a Ninja may start his own clan; if he is a master, he may also teach students the way of Ninjitsu.

Schools: Schools of Ninjitsu are rare, but fairly easy to find, and the basics of Ninjitsu are taught to anyone. To learn the mystical powers of Saiminjutsu, one must be accepted by a Ninja clan's dojo and adopter by that family. Few *gaijin* (foreigners) can actually locate the reclusive clans and fewer still are accepted.

Members: Anyone may take lessons at a commercial Ninja dojo, but the truly great Ninja are all descended from the clans in Japan.

Concepts: Ninja are masters of illusion and espionage. Ninja can masquerade as any other profession.

Initial Chi: 5

Initial Willpower: 2

Quote: *"Karate and Kendo fighters compete to score points. A true Ninja fights for life – his own or his opponent's."*

NINJITSU

Special Maneuvers

Punch:
Boshi-ken (2)
Ear Pop (2)
Head Butt (1)
Rekka Ken (5)
Shikan-ken (3)
Shuto (2)

Kick:
Backflip Kick (2)
Cartwheel Kick (2)
Double-Hit Kick (1)
Double-Hit Knee (1)
Flying Thrust Kick (4)
Handstand Kick (1)
Heel Stamp (1)

Block:
Deflecting Punch (1)
Maka Wara (3)

Grab:
Air Throw (2)
Back Roll Throw (1)
Disengage (1)
Dislocate Limb (2)
Eye Rake (1)
Hair Throw (2)

Athletics:
Drunken Monkey Roll (2)
Flying Heel Stomp (3)
Rolling Attack (3)
Vertical Rolling Attack (2)
Wall Spring (1)

Focus:
Balance (2)
Death's Visage (3)
Entrancing Cobra (4)
Leech (3)
Sakki (3)
Shrouded Moon (2)
Speed of the Mongoose (3)
Zen No Mind (3)

PANKRATION

(SFC p. 111)

One of the least known fighting styles in the world, the Pankration is arguably one of the oldest fighting styles in existence. The Greeks believed that it was created by the hero Theseus, who combined wrestling with boxing to defeat the minotaur in the labyrinth. The Pankration was fought in the earliest days of the original Olympics, alongside Boxing and Wrestling.

The Pankration is many forms of fighting rolled together into one: punching, kicking, grappling, biting – almost anything was allowed. Although various techniques were not given the poetic names common to Chinese martial arts, it was not unusual to find maneuvers compared to animal attacks.

When the armies of Alexander the Great marched across the known world, they set up tents for demonstrations of a variety of sports, including the Pankration. Some allege that when these armies crossed the Himalayas in the 4th century B.C., the Pankratists set the stage for the development of Kung Fu.

It was commonly believed that the Pankration died as a martial art after the Roman Empire. Seeing the diminution of their art, however, Pankration masters elected instead to teach their art in secret to only the most worthy of candidates. But, with the entry of Pankratiasts into Street Fighting has the style reappeared in public.

When fighting a master of the Pankration, one should be prepared for anything: where one pankratiast might favor punching, another might prefer kicking or grappling. Much like Jeet Kune Do, the Pankration is a very personal fighting style, lacking the formal styles commonly studied in the East. The Pankration is also one of the most brutal of the martial arts; in cannot be found anywhere taught as just a "competition" or "demonstration" sport.

Schools: Traditionally, a Pankration school was called a korykeion, strongly resembling modern Boxing schools. Present day Pankratiasts, however, study in the homes of their masters. With the rise in the style's popularity, there has been some talk of reestablishing the korykeion as a preferred method of formal instruction.

Teachers of the Pankration may be found almost anywhere, but the majority of them are in small villages in Greece. Training in this style is brutal and efficient, and instructors are not known for their mercy.

Members: Only serious-minded individuals capable of enduring much punishment learn the Pankration. While many youngsters may begin studying under a master, the rigors of the style tend to discourage all but the most dedicated.

Concepts: Wrestling fan, Amazon, village champion

Initial Chi: 1

Initial Willpower: 6

Quote: *"I am the embodiment of over 3,000 years of tradition. My style may seem simple, but it is pure in its simplicity."*

PANKRATION

Special Maneuvers

Punch:
Buffalo Punch (1)
Ducking Fierce (1)
Ear Pop (2)
Fist Sweep (2)
Head Butt (1)
Spinning Back Fist (1)

Kick:
Double-Hit Knee (1)
Flying Knee Thrust (1)
Foot Sweep (1)
Slide Kick (2)
Wounded Knee (2)

Block:
Maka Wara (3)

Grab:
Air Throw (2)
Back Breaker (2)
Bear Hug (1)
Brain Cracker (1)
Choke Throw (2)
Disengage (2)
Dislocate Limb (2)
Grappling Defense (3)
Head Bite (2)
Improved Pin (3)
Knee Basher (2)
Neck Choke (2)
Pin (2)
Stomach Pump (3)
Suplex (1)

Athletics:
Air Smash (1)
Breakfall (1)
Flying Heel Stomp (3)
Ground Fighting (2)
Thunderstrike (1)

Focus:
Toughskin (2)

SANBO

(Core p. 80)

Sanbo is a Russian form of wrestling originally used to test contestants' strength and amuse the Czars. It remained a part of Russian culture even after the Communists took over.

The students of Sanbo believe their style proves who is the strongest among men. It tests not only one's strength but also one's will, and students sometimes go to extremes to prove their strength. Sanbo students usually resemble the giants of legend and myth. They take pride in their huge size and will do anything to become the largest in their village.

Unlike most styles, Sanbo relies almost entirely on strength. To prove their might, students may pull wagons loaded with hay across a snow-covered field or fight bears bare-handed in a snowstorm. It is hard to determine what is truth and what is tall tale amongst their stories, but most students will be more than happy to demonstrate their strength to any doubters.

Sanbo uses little flash and even less speed. Wrestlers concentrate on stunning grabs and amazing throws. Opponents, assuming that a Sanbo student is clumsy, often make the mistake of getting too close – that is when the wrestler piledrives his opponent's face into the ground. Wrestlers do not always rely on throws; they can execute lethal strikes with equally deadly results. Their strikes have been known to cripple an opponent with one hit.

Interest in Sanbo has recently increased. Sanbo students have appeared in the latest Olympics and competed in both the power-lifting and wrestling events. They have demonstrated their strength and stamina by besting some of the best athletes in the world.

Schools: Unfortunately, few schools teach Sanbo, and those schools are almost always in Russia. Because of the recent reform, schools are beginning to appear around the world, and the Russian schools are now open to all. It is still difficult to track down these schools, but students say the gain is worth the effort.

Sanbo has little organization. Students are taught the basics and then are expected to learn through experience. This is supposed to strengthen the student; it seems to have worked so far.

Members: Anyone can take classes, but Sanbo students are primarily big, strong men. Don't be fooled, though; there are women Sanbo wrestlers, but they are as big and intimidating as the men.

Most students train for about six months and then begin to learn the rest by experience. Sanbo students are trained in the harshest environments in Russia, in order to strengthen the fighters.

Concepts: Circus strongmen, blue-collar workers, giants

Initial Chi: 1

Initial Willpower: 6

Quote: *"Only the strong win battles."*

SANBO

Special Maneuvers

Punch:
Ear Pop (2)
Heart Punch (2)
Hundred Hand Slap (5)
Spinning Clothesline (3)
Turbo Spinning Clothesline (2)

Kick:
Double-Hit Kick (1)

Block:
(None)

Grab:
Air Throw (2)
Back Breaker (2)
Bear Hug (1)
Brain Cracker (1)
Disengage (2)
Dislocate Limb (3)
Face Slam (3)
Grappling Defense (3)
Head Bite (2)
Iron Claw (4)
Neck Choke (2)
Pile Driver (2)
Siberian Bear Crusher (5)
Siberian Suplex (3)
Sleeper (3)
Spinning Pile Driver (4)
Stomach Pump (3)
Suplex (1)
Thigh Press (2)
Ground Fighting (3)

Athletics:
Air Smash (1)

Focus:
(None)

SAVATE

(PG p. 14)

The art of French kick fighting was developed in the 18th century and bears similarities to boxing and karate. Unlike boxing, Savate employs jump kicks and highly acrobatic techniques. A confrontation between two Savate fighters reminds one of a bare-knuckles fight, and in many respects is exactly that, except for the inclusion of kicks.

Savate is derived from the kick fighting of French mariners and is governed by rules of conduct similar to those the Marquis of Queensbury developed for boxing. The style is characterized by a bounding gait (which makes the fighter difficult to hit) and a unique method of delivering kicks.

Kicks studied in this style are unlike those of any other martial art. When delivering a kick, the fighter leans away from the direction of the kick, stretching one arm back like a fencer to balance himself. This allows the torso to pivot away from any counterattack. The toe, rather than the heel or the ball of the foot, is used to inflict damage. For this reason, the fighter wears soft shoes with reinforced toes. Savate kicks are usually probing thrusts with the toes or shims – attacks designed to slip between the opponent's blocking hands.

Schools: Most fighters who study this style are of French descent, though anyone may learn. A Savate school is called a *salle*, and the best are located in Marseilles or Paris. This style is not so well known as others, and a *salle* may be difficult to find. Any fighter of even limited renown may open his own *salle* with little chance of competing with an established school. Of course, the rarity of salle also makes locating a Savate master extremely difficult.

Members: Savate salle are open to anyone who wishes to learn the style. The training is less grueling than more complex styles, but the physical punishment involved in simple sparring deters those unsuited to the style. Many Street Fighters begin in this styles and then add other maneuvers to diversify their repertoire.

Concepts: French aristocrat, street tough, boxer, seaman

Initial Chi: 2

Initial Willpower: 5

Quote: *"Boxing? Non, mon ami. Savate is nothing like Boxing. Come, let me show you how."*

SAVATE ADDITIONAL ABILITIES

While kicking, the fighter leans back much farther than other styles allow or expect. This gives the fighter an additional +1 to his Soak roll, provided the fighter is struck by an opponent who uses her superior Speed advantage to interrupt a Savate kick attack. Any other move that is interrupted will not give this Soak bonus, nor will Aerial Maneuvers (like the Ax Kick), jumps or blocks. This Soak modifier also does not apply to any types of leg sweeps or similar crouching maneuvers. In fact, a Savate fighter takes a -1 Soak penalty when interrupted by a sweeping maneuver.

When kicking, a Savate Street Fighter gains a +1 damage modifier. This simulates the hardened toecap of the Savate footwear and the fact that most Savate kicks are thrusting kicks designed to strike a particular point on the body, rather than sweeping blows to an entire limb.

Other fighters have difficulty blocking Savate kicks because the kicks are so different from the methods they are trained to block.

SAVATE

Special Maneuvers

Punch:
Dashing Punch (4)
Dashing Uppercut (1)
Spinning Back Fist (1)
Spinning Knuckle (3)
Turn Punch (4)

Kick:
Ax Kick (2)
Double-Hit Kick (1)
Flying Thrust Kick (4)
Lightning Leg (5)
Reverse Frontal Kick (1)
Slide Kick (2)

Block:
Deflecting Punch (1)

Grab:
(None)

Athletics:
Displacement (2)
Esquives (2)

Focus:
(None)

SHOTOKAN KARATE

(Core p. 83)

Shotokan Karate originated around 2000 years ago. The style was used by an order of Chinese monks as a form of defense. It has been passed through the generations to those who have proved themselves worthy champions. Though not a widely used style, Shotokan Karate has proved itself throughout the many years it has been taught.

Students of Shotokan Karate are usually handpicked from people who have petitioned a Sensei. Students typically display a strong sense of honor and self-worth, and usually push themselves to their limits on a regular basis. They are never satisfied with winning; it is the fight they seek, not the prizes.

Shotokan Karate takes Karate and adds powers summoned forth from the fighter's own energy. Shotokan maneuvers are often mind-blowing in their complexity. Skilled students may defy the very laws of nature for a short time. Shotokan students normal attacks are no less impressive. With but a punch, they can change the outcome of an entire fight.

Shotokan Karate became the most famous style of Street Fighting when Ryu beat the former World Warrior Champion, Sagat, with his vicious Dragon Punch. Since then, many new fighters have tried to seek out the renowned Shotokan Sensei Gouken, but he has never accepted a new student. Still, there are other masters throughout the world who will perhaps train an ambitious young fighter.

Schools: There are many schools for this style, but few masters. Most Shotokan schools are located in Japan, but one is in the western United States.

The structure of this style is somewhat simplistic in design. The students start by learning the basics and then advance by learning the complex powers and maneuvers of this style. Students are considered to have completed their training when they have truly mastered the Dragon Punch. Many students spend years just trying to learn this.

Members: Before you can even hope of getting in a class, you must have some training in Karate. Then the Sensei gathers all the students and holds a small class to weed out the undesirables. The lucky few who remain are accepted for training.

Concepts: Karate masters, fighters, health instructors, rich children

Initial Chi: 3

Initial Willpower: 4

Quote: *"We fight not for wealth or power, but for the fight itself. What care I for trophies? The thrill of victory and the thought of my next opponent are enough."*

SHOTOKAN KARATE

Special Maneuvers

Punch:
Dragon Punch (4)
Flaming Dragon Punch (4)
Knife Hand Strike (3)
Lunging Punch (2)

Kick:
Air Hurricane Kick (1)
Ax Kick (4)
Double Dread Kick (4)
Foot Sweep (1)
Hurricane Kick (4)
Whirlwind Kick (5)

Block:
Energy Reflection (3)
Maka Wara (3)
San He (4)

Grab:
Back Roll Throw (1)
Pin (3)

Athletics:
(None)

Focus:
Balance (4)
Chi Kung Healing (4)
Fireball (3)
Flying Fireball (2)
Improved Fireball (3)
Inferno Strike (5)
Levitation (4)
Stunning Shout (2)

SILAT (SFC p. 112)

Silat is an Indonesian martial art. Like the Chinese style Kung Fu, it is a catch-all style covering a number of variants. Some styles are more graceful and flowing while others are direct and hard. Some estimates calculate that there are over 500 forms of Silat.

Silat maneuvers frequently resemble those of other styles, from the leg sweeps of Judo to the deflect-and-punch combinations of Wing Chun Kung Fu. A Silat stylist must be supple and focused; she learns how to use her entire body as a weapon. She also learns where to direct her attacks on an opponent's body, and how to read his body language to determine his mental and physical fitness. Silat stylists also learn how to fight on a variety of terrains, from rocky outcroppings to swamps. Silat is a multitude of styles in one: flowery but lightning-fast, gentle but lethal.

The final phase of Silat training involves a great deal of spiritual training and mental discipline; many Silat masters have been perceived as sorcerers, with their innate ability to heal or harm from a distance, through telepathy and clairvoyance.

Silat has been fairly well known among martial artists for a while now, but as Silat stylists start to appear in the Street Fighting circuit, the art is becoming more popular. Its deceptively beautiful maneuvers, designed to lull an opponent and lower her guard, have won many a match.

Schools: Schools are now found all over the world, but the best and most traditional ones are still believed to be fund in Malaysia and Indonesia. Silat masters, called pandekars, are demanding: they require their students to study six days a week, three hours a day. Training can go on for years.

Members: Anyone who is dedicated enough to persist in the study of Silat is accepted. Although Silat stylists tend to be Indonesian, pandekars are not as restrictive in choosing students, and many Westerners have been accepted as well.

Concepts: Philosophers, itinerant mystics, sorcerer's apprentices

Initial Chi: 4

Initial Willpower: 3

Quote: *"Come my friend, let us dance a little..."*

THE KRIS

Unique to Silat is the kris, a wavy-bladed dagger or short sword with an angled "pistol-grip". The kris has as important a cultural significance in Malaysia as the katana, or samurai sword, does in Japan. The kris is both weapon and magical talisman: each kris is said to possess hantu (spirit). There are many legends about the kris, including the claim that it will rattle in its sheath to warn its owner of impending danger. However, many believe that the secrets of the kris have been lost to time.

Traditionally, every male in Malaysia was presented a kris by his father upon reaching puberty. Older variants of the weapon used to be made with a blend of nickel and now-exhausted meteoric iron.

SILAT

Special Maneuvers

Punch:
Dim Mak (4)
Dragon Punch (5)
Hundred Hand Slap (5)
Monkey Grab Punch (1)

Kick:
Double-Hit Kick (1)
Dragon Kick (5)
Lightning Leg (4)
Stepping Front Kick (3)

Block:
Deflecting Punch (1)
Energy Reflection (3)
Maka Wara (3)
San He (3)

Grab:
Dislocate Limb (3)
Grappling Defense (4)
Hair Throw (2)
Improved Pin (3)
Iron Claw (4)
Pin (3)

Athletics:
Drunken Monkey Roll (2)

Focus:
Balance (3)
Chi Kung Healing (3)
Chi Push (5)
Extendible Limbs (5)
Fireball (4)
Improved Fireball (5)
Levitation (4)
Mind Reading (3)
Psychokinetic Channeling (4)
Regeneration (2)
Sonic Boom (3)
Stunning Shout (2)
Yoga Flame (3)
Zen No Mind (3)

SPANISH NINJITSU

(SoS p. 21)

This unique blend of European and Japanese fighting styles was invented by Vega. Spanish Ninjitsu combines the European fighting art of Savate with the Japanese art of Ninjitsu. Savate lends the style lots of fast, powerful kicks, while Ninjitsu gives the style a variety of skills useful in combat, such as acrobatics, climbing and grappling. Many Spanish Ninjitsu stylists also borrow other skills from Japan's shadow warriors, such as stealth and survival training. Finally, since most of the men and women Vega trains in his art are former matadors, Spanish ninja are very elusive fighters with quick footwork learned after years of bull fighting in the arenas of Spain.

Vega's servants scout the bullfights of Spain to find prospective candidates for training in Spanish Ninjitsu. Recruits are gradually introduced to the criminal side of Vega's operation to weed out those who "don't have the stomach for assassination work". Every Spanish ninja ends up working for Vega, fulfilling assassination and espionage missions around the globe on behalf of anyone willing to pay Vega's fees, especially Shadoloo.

Training in Spanish Ninjitsu is extremely dangerous. Vega has little patience for cowards, especially unattractive ones. Recruits are thrown into pastures with mad bulls and must practice evasion and tree climbing to avoid being gored by a bull's horns. In the end, the training produces some of the fastest, most agile fighters in the world.

Schools: Students must be recruited to one of Vega's training camps in Spain.

Members: Most members come from prior criminal backgrounds or the bullfighting circuit.

Concepts: Matador, assassin, thief

Initial Chi: 2

Initial Willpower: 5

Quote: *"Fighting isn't always fair – why should the fighter be?"*

WEAPONS

In addition to their deadly empty-hand fighting skills, many Spanish Ninja frequently use weapons in combat. While they will usually obey the rules of any given tournament, they have no qualms about using their weapons whenever possible.

Spanish Ninja only use weapons that Vega deems elegant enough for his style, such as thin rapiers, darts, shuriken, and other exotic weapons. Crude weapons like clubs are strictly forbidden. A few exceptional students are taught Vega's claw techniques. Modifiers for weapons can be found in Chapter Seven.

SPANISH NINJITSU

Special Maneuvers

Punch:
Ear Pop (2)
Monkey Grab Punch (1)

Kick:
Backflip Kick (2)
Forward Backflip Kick (1)
Forward Flip Knee (3)
Forward Slide Kick (3)
Handstand Kick (1)
Scissor Kick (4)
Slide Kick (2)

Block:
(None)

Grab:
Air Throw (2)
Air Suplex (1)
Back Roll Throw (1)
Choke Throw (1)
Disengage (2)
Suplex (1)

Athletics:
Backflip (2)
Displacement (3)
Diving Hawk (4)
Flying Heel Stomp (3)
Light Feet (3)
Tumbling Attack (3)
Wall Spring (1)

Focus:
(None)

SPECIAL FORCES (Core p. 88)

Just after World War II, many nations began to implement Special Forces Training for certain elite units in their militaries. These units were nothing new, but the onset of the Cold War made covert operations much more important. Furthermore, the increase in terrorism created the need for military and police units specially trained to handle terrorists.

Some of the world's better-known Special Forces units include:

United States – Green Berets, Navy SEALs, Airborne Rangers, Delta Force, SWAT units, FBI

Russia – Spetsnaz, KGB

England – British Special Agency (Cammy's organization), SAS (Special Air Services), Royal Marine, M-12

Korea – Rock Soldiers

Israel – Mossad

Germany – GSG-9 (anti-terrorist police commandos)

France – French Foreign Legion

Special Forces soldiers have a mindset of duty and honor. They are fanatically loyal to their country and their branch of the service. Some, after they leave the armed forces, join the underground fighting circuit. They are usually quite disciplined and can follow any routine given by their trainer, no matter how rigorous. Their sense of duty to their team usually unnerves most fighters in their stable.

Special Forces Training fuses Boxing, Judo, Jiujitsu, and Tae Kwon Do into a swift and deadly hybrid. The style usually relies on the quickest and deadliest method of winning a fight. The fighter learns to use any technique in his arsenal to win and will often strike vital locations to take down an opponent. If a Special Forces fighter spots a weakness in an opponent, he will try to exploit it as much as possible.

Most nations are expanding military operations to counter the growing threat of Shadoloo. While Special Forces fighters are appearing more often, they are not the most popular competitors in the underground circuit because of their tactics. Most other styles refuse to train with a Special Forces fighter; some won't even allow them on their teams. Special Forces commandos blame this on the other styles' fear and vanity.

Schools: There are four types of schools: the Army, Navy, Air Force, and Marines. Each country has an elite military force. To enroll, just visit a recruiter.

This style usually takes away all of the fighters' freedom. Special Forces agents are up by dawn and in by dusk. There is little time for any kind of fun; even when out of the military, fighters usually maintain this grueling schedule. They are a trainer's dream and a manager's greatest asset.

Members: The average member is someone who joined the military to learn discipline or better himself. Special Forces commandos usually become Street Fighters because, after they leave the military, they find it hard to find jobs as trained killers.

Concepts: Special Ops military personnel, SWAT agent, retired military personnel, survivalist

Initial Chi: 1

Initial Willpower: 6

Quote: *"Yeah, I fight brutal. But, hey, it's him or me. You know what I mean?"*

SPECIAL FORCES

Special Maneuvers

Punch:
Heart Punch (3)
Hyper Fist (5)
Knife Hand Strike (4)
Spinning Back Fist (1)
Spinning Clothesline (5)
Spinning Knuckle (2)
Turbo Spinning Clothesline (4)

Kick:
Ax Kick (3)
Backflip Kick (3)
Double Dread Kick (4)
Flash Kick (4)
Flying Knee Thrust (1)
Flying Thrust Kick (3)
Foot Sweep (1)
Forward Backflip Kick (2)
Forward Flip Knee (3)
Handstand Kick (1)
Lightning Leg (5)
Spinning Foot Sweep (1)
Tiger Knee (5)

Block:
(None)

Grab:
Air Throw (2)
Dislocate Limb (3)
Hair Throw (2)
Improved Pin (3)
Knee Basher (2)
Neck Choke (1)
Pile Driver (3)
Pin (4)
Sleeper (4)
Suplex (1)
Thigh Press (2)

Athletics:
Cannon Drill (4)
Ground Fighting (4)

Focus:
(None)

SUMO

(Core p. 93)

Sumo Wrestling has been a part of Japanese culture since there was a Japan. *Sumotori* (wrestlers) have been revered as great warriors, and their strength is legendary. The people treat Sumo fighters like kings and the *yokozuna* (champion) like a god. Sumo is a part of history that the Japanese people treat with the utmost respect.

Sumo wrestlers combine massive size, strength and discipline. They are trained to respect themselves, their opponents and their sport. They show great restraint as they enter a match and begin by bowing to their opponents. This ritualistic attitude often makes other fighters uneasy, but is is all part of long-standing sumo tradition. Each Sumo wrestler feels that he represents not only his sport, but his family.

The style itself is rather simple. The fighter uses his body to injure the opponent. They style employs a number of punches, kicks and blocks, but the basic principle is to flatten the opponent. Sumo fighters use a number of flying tackles that other fighters have nicknamed "The Death from Above". Those unfortunates who have experienced this attack can verify its strength.

In recent years, Sumo Wrestling has undergone some changes. The Americans had the best Sumo wrestler until he was beaten by E. Honda. The American champion himself signified that Sumo Wrestling was gaining notable recognition from around the world. Now, Sumo wrestlers routinely enter Street Fighter tournaments in an attempt to prove their prowess.

Schools: Most schools are located in Japan. These are the best, but not the only, schools. There are three schools located in Hawaii. One of these schools did produce a champion.

Sumo is organized by a complex ranking system. Fighters are ranked in two ways: by weight and by number of tests completed. The weight portion is to ensure that smaller fighters aren't outclassed. The tests combine strict mental discipline and rigorous physical challenges. These challenges range from carrying large amounts of weight over long distances to fighting several Sumo at once. This tests the fighter's strength as well as his will.

Members: Sumo Wrestling is purely dominated by large men. The larger the wrestler, the greater respect he will generally get, but this is not always the case.

Concepts: Japanese traditionalists, large men

Initial Chi: 2

Initial Willpower: 5

Quote: *"My size is my greatest weapon. You may be small and agile, but that won't stop me from crushing you."*

SUMO

Special Maneuvers

Punch:
Ear Pop (2)
Head Butt (1)
Heart Punch (3)
Hundred Hand Slap (4)

Kick:
Double-Hit Kick (1)
Foot Sweep (1)
Spinning Foot Sweep (1)

Block:
Maka Wara (3)
San He (3)

Grab:
Bear Hug (1)
Face Slam (2)
Head Butt Hold (2)
Knee Basher (2)
Sleeper (4)

Athletics:
Air Smash (1)
Flying Head Butt (2)
Jumping Shoulder Butt (1)

Focus:
Stunning Shout (2)
Toughskin (2)

TAI CHI CHUAN (SFC p. 112)

Is it a martial art? Is it a dance? Is it meditation? Tai Chi Chuan is all of these at once while being none of them exclusively.

Tai Chi Chuan, the "supreme ultimate fist", is a Taoist form of Kung Fu designed to cultivate inner harmony and the practitioner's Chi. It is studied as a very slow and relaxed series of steps and moves, practiced daily by many Chinese since the Ming dynasty.

The origins of Tai Chi are mysterious. One claim is that it was developed by a Shaolin monk who saw a snake and a bird fighting and admired their constant hard-soft, action-inaction flux. Another legend states that it was taught by a celestial being.

The Tai Chi Chuan practitioner understands cycles of movement and rhythm and the harmony that exists between opposites – where the opponent is strong (throwing a punch, for example), the artist is "weak", moving away from the blow or deflecting it away. Where the opponent is weak (an opening that puts them off balance), the artist will be strong, using a gentle push to topple them.

Tai Chi is a gentle and quiet – almost meek – art, but it is very effective.

Schools: There are schools worldwide, but they are most common in China and the United States. The basic forms are widely available on videotape, but these generally teach it as a form of exercise rather than any martial application.

Members: Tai Chi Chuan may be studied by anyone of any age – training in its earliest stages is more relaxing than rigorous, and many students can benefit at this level. It is more commonly studied as just a "moving meditation", for stress relief and limbering exercises.

Concepts: Chinese immigrants, world travelers, philosophy students

Initial Chi: 6

Initial Willpower: 1

Quote: *"If one wishes to be contracted, one must first be stretched. In order to become weak, one must first be strong. Before one can dispense, one must prosper. The sage conquers what is hard, and the weak overcomes the strong."*

TAI CHI CHUAN

Special Maneuvers

Punch:
Dim Mak (4)
Monkey Grab Punch (1)

Kick:
Foot Sweep (1)
Slide Kick (2)
Spinning Foot Sweep (1)

Block:
Deflecting Punch (1)
Energy Reflection (2)
Missile Reflection (1)
San He (2)

Grab:
Air Throw (2)
Back Roll Throw (1)
Disengage (3)
Dislocate Limb (3)
Grappling Defense (3)
Improved Pin (3)
Pin (2)

Athletics:
(None)

Focus:
Balance (2)
Chi Kung Healing (2)
Chi Push (5)
Ghost Form (5)
Levitation (4)
Stunning Shout (3)
Telepathy (2)
Zen No Mind (2)

THAI KICKBOXING

(SoS p. 24)

Martial Arts in Thailand originated as an offshoot of various Chinese war arts, such as Kung Fu. However, the style of Thai Kickboxing, called Muay Thai ("Moo Tie") in Thailand itself, developed independently of Chinese influences and became a very distinct fighting style. The fighting style was used by the people of Thailand (then known as Siam) to defend itself against its many neighboring enemy nations. The Thai people developed a proud history of remaining independent despite constant war with their neighbors, and the power of Thailand's fighting arts became legendary.

As Thailand's fighting arts developed, they became a competitive sport that still contained the brutality of their founding war arts. Thai Kickboxing became the official style of the country, and schools were quite common in all parts of Thailand. Kids throughout Thailand practice kickboxing just as children in other countries practice soccer or basketball. Thai Kickboxing competitions are incredibly popular events in Thailand and are growing in popularity in other countries as well. Unfortunately, the sport's success has led to a great deal of gambling and the involvement of organized crime.

Thai Kickboxers are a strange mix of discipline and iron will. Muay Thai fighters are renowned and often feared by fighters of other styles because of the brutal and intense training the Thai Kickboxer endures to perfect his art. A Muay Thai fighter shows an aura of confidence throughout a fight and will never show a sign of weakness to his opponent. This makes some believe that they are impervious to pain.

The actual fighting style of Thai Kickboxing is one of the most brutal ever seen. The fighter uses every part of her arms and legs in a fight. She constantly kicks, elbows, punches and knees her opponent in a relentless race to bring him down in the fastest and harshest way possible. A fighter will target her opponent's joints and head. This has proven to be the end of some fighters' careers.

Their training technique is no less brutal. Fighters strengthen their arms and legs by repeatedly striking trees, walls and other hard and seemingly immobile objects. This training serves not only to strengthen a target area, but deadens it as well. This is what possibly gives them the inhuman resistance to pain for which they are famous.

With the defeat of Sagat at the hands of Ryu, many warriors in the Street Fighter circuit began to believe that the superiority of Muay Thai fighters was just hype. This is a belief that has cost many fighters more than just a match. The majority of seasoned fighters remember the beating they received from Thai Kickboxers and will tell you not to get too cocky with them – you may find yourself going down for the count.

Schools: Schools can be found all over the world, but few offer the quality of training of those in Thailand. The schools in Thailand are where some of the best kickboxers and teachers can be found. Thai Kickboxers build lifelong associations with their chosen school, representing the school in the ring.

Members: Thai Kickboxers are chosen from the most promising young students and train night and day from childhood to be fighters. Many professional Thai Kickboxers know of no other occupation.

Concepts: Kickboxers, gym trainers, ex-champions
Initial Chi: 2
Initial Willpower: 5
Quote: *"Train hard, fight hard and honor your school with victory."*

THAI KICKBOXING

Special Maneuvers

Punch:
Dragon Punch (5)
Elbow Smash (1)
Flaming Dragon Punch (4)
Spinning Back Fist (1)
Turn Punch (4)

Kick:
Double Dread Kick (3)
Double-Hit Kick (1)
Double-Hit Knee (1)
Flying Knee Thrust (1)
Foot Sweep (1)
Lightning Leg (4)
Tiger Knee (4)
Wounded Knee (2)

Block:
Maka Wara (3)

Grab:
Brain Cracker (1)
Head Butt Hold (2)
Knee Basher (2)

Athletics:
Jumping Shoulder Butt (1)

Focus:
Chi Kung Healing (4)
Fireball (4)
Toughskin (3)
Zen No Mind (3)

WESTERN KICKBOXING (Core p. 96)

Western Kickboxing began as an attempt to make the martial arts more appealing to American spectators. It combined Karate, Kung Fu, Boxing, and Thai Kickboxing. It made somewhat of a splash when it first became a sport and aired on national T.V., but Americans soon became bored when they saw it did not have the same flash as the other martial arts. Nonetheless, it has its share of practitioners.

Kickboxing tries to be a more thought-out version of Boxing and its students prove it. They try to blend the showmanship of boxing with the discipline of the martial arts. They take some of martial arts' simpler moves and spice them up with spins and jumps. This may occasionally appear to be a waste of time, but more than one fighter has lost his temper, and the match, to a skilled Kickboxer.

Western Kickboxing borrows many of its kicks from both Thai Kickboxing and Karate, and gets its punches from Boxing. In fact, most good Western Kickboxers started their careers as amateur boxers.

Recently, Kickboxing has returned to the spotlight. Several new movies based on this sport have been released, and matches have appeared on television. The Jamaican-born fighter Dee Jay has both amazed and entertained the world by adding his own kind of magic to this sport. With the right guidance, Western Kickboxing could prove to be a stunning new style.

Schools: Schools for Kickboxing can be found in every major city. The schools found in Philadelphia, New York and Washington, D.C. are usually the best, because of the cities' deep boxing background. This doesn't mean that schools in other cities are bad, but the good schools are harder to find.

Kickboxing is one of the most organized styles. It follows the normal training and publicity format that made boxing a success. The training itself is just as hard as boxing, sometimes more so. Managers and trainers normally keep fighters on a strict schedule that takes away much of the boxers' free time and liberties. This may seem bothersome, but most trainers will gladly show the door to rebellious or disobedient students.

Members: Anyone can train to be a Kickboxer, but few actually become fighters. Most give up; others just don't have what it takes. Most of the best fighters are kids off the street who have something to prove.

Concepts: Street tough, gang member, boxer, athlete

Initial Chi: 2

Initial Willpower: 5

Quote: *"I've been fighting all my life to get off the streets, and Kickboxing showed me how. I owe it my life."*

WESTERN KICKBOXING

Special Maneuvers

Punch:
Dashing Punch (5)
Dashing Uppercut (2)
Fist Sweep (2)
Heart Punch (4)
Hyper Fist (4)
Lunging Punch (2)
Rekka Ken (5)
Spinning Back Fist (1)
Spinning Knuckle (3)
Turn Punch (5)

Kick:
Ax Kick (3)
Double Dread Kick (3)
Double-Hit Kick (1)
Flying Knee Thrust (1)
Reverse Frontal Kick (1)
Slide Kick (2)
Stepping Front Kick (4)
Tiger Knee (5)
Wounded Knee (2)

Block:
Deflecting Punch (1)

Grab:
Back Roll Throw (1)
Brain Cracker (1)
Knee Basher (2)

Athletics:
(None)

Focus:
(None)

WRESTLING (SFC p. 113)

Wrestling is a catch-all term referring to a multitude of fighting styles that focus on grapples, holds, and throws. Technically, Sanbo, Sumo, and Native American Wrestling fall under this rubric, but these styles differ somewhat from the basic Western Wrestling style.

This is a style with a long history. French cave drawings, over 15,000 years old, illustrate wrestling, and variants can be found on paintings and carvings from Egypt, Persia, and Sumer. It is well known as a sport in Classical Greece and Rome, performed during the Olympics and in gladiatorial contests. In the Middle Ages, Wrestling was considered a knightly skill.

Wrestling relies on speed, coordination, and strength. Above all, it requires a knowledge of leverage, which allows a smaller, lighter stylist to defeat a larger, heavier opponent. As a competitive sport it tends to have strict rules, such as prohibitions against twisting an opponent's joints or fingers, or elbowing him the abdomen or back. As a Street Fighting style, however, all such holds are dropped and the true effectiveness of the style emerges.

Schools: Basic Wrestling instruction is easily found, from schools to amateur clubs to the YMCA. Many Wrestlers begin their instruction in elementary and high schools. Various clubs or organizations will teach a particular Wrestling variant; it is unusual to find it taught in all its forms by any one school.

Members: Anyone who wants to learn the sport and enjoys having his body contorted and tossed to the ground is welcome. Like all other styles, it requires much stamina and discipline, and many students discontinue early in the program.

Concepts: Athletes, college students, professional wrestlers

Initial Chi: 1

Initial Willpower: 6

Quote: *"I don't like your attitude. Perhaps it is time for your face to meet the floor."*

WRESTLING VARIANTS

Wrestling has a number of variants, in addition to those already represented by Sumo, Native American Wrestling, or Sanbo. The basic Wrestling variants include:

Catch-as-Catch-Can: This variant – also called Freestyle Wrestling – is the true inheritor to classical Greek and Roman wrestling. It is the most popular sporting style taught in the United States and Canada. Although it prohibits striking, kicking, and strangling, it also has a wide variety of body-contact skills. Matches vary in length, and regulations on pinning and holds vary.

Greco-Roman: This variant, mostly popular in Europe, was developed in 19th century France. It prohibits tripping and pins on or with the legs.

"Folklore" Styles: These are special variants, typically not found outside a certain country or region. Technically, Sanbo and Sumo Wrestling fit into this category. Other variants include:

● **Yagli Gures**, traditional Turkish grease-wrestling – the Pehlivan class is the championship division. These wrestlers are cultural champions in Turkey, the style going back to the Ottoman Empire.

● **Cornish Wrestling**, practiced in Cornwall for over 15 centuries.

● **Glimae**, Icelandic wrestling which relies on a leather waist belt that must be grasped throughout a match

Professional: This is the most common and popularly known Wrestling variant. It is a theatrical sport, relying upon great dramatics and gaudy costumes. A number of Professional Wrestlers have entered Street Fighting, only to find that their posturing and performance are of little avail in the ring. Professional Wrestling is not considered a legitimate competitive sport.

No-Holds-Barred: This is the style most often engaged in by Street Fighters who do not like – or need – the restrictions imposed by other variants. It is essentially "Catch-as-Catch-Can" without any formal regulations. Some schools teach this Wrestling variant; other wrestlers learn one of the formal models and then quickly adapt in the ring.

WRESTLING

Special Maneuvers

Punch:
Ear Pop (2)

Kick:
(None)

Block:
(None)

Grab:
Air Throw (2)
Back Breaker (2)
Bear Hug (1)
Brain Cracker (1)
Disengage (2)
Dislocate Limb (3)
Grappling Defense (3)
Improved Pin (2)
Iron Claw (4)
Knee Basher (2)
Neck Choke (1)
Pile Driver (3)
Pin (2)
Spinning Pile Driver (3)
Stomach Pump (3)
Storm Hammer (5)
Suplex (1)
Thigh Press (2)

Athletics:
Air Smash (1)
Breakfall (1)
Ground Fighting (3)

Focus:
(None)

WU SHU
(Core p. 99)

The words Wu Shu mean "art of war" in Chinese. However, Wu Shu actually originated as a more peaceful way of practicing Chinese King Fu. When the Communist government took control of China, they abolished the widespread practice of Kung Fu and replaced it with the government-sponsored system of Wu Shu. Wu Shu was meant to be a more acrobatic, performance-oriented art form that preserved the Chinese cultural aspects of Kung Fu, but did not include too much study of fighting. The government feared that widespread practice of Kung Fu could lead to trained fighters who might oppose the government.

This has left many people in doubt as to whether Wu Shu is a valid fighting style or just a bunch of pretty moves. No one doubts that the style is incredibly demanding on its practitioners, requiring leg strength and flexibility not found in any other style. Recently, Chun Li and other fighters have emerged from China to show the Street Fighter circuit that the flashy, acrobatic moves of Wu Shu are indeed effective combat maneuvers.

Wu Shu students begin very young, when their parents enroll them into Wu Shu schools to begin their training for the Chinese Wu Shu Olympics. The training continues throughout the child's youth, emphasizing speed and extreme flexibility. Students of Wu Shu exemplify poise and grace. They are disciplined and demonstrate a constant willingness to better themselves.

Wu Shu combines the fighter's natural acrobatic ability with advanced fighting techniques. This usually makes Wu Shu practitioners among the quickest combatants. Their strikes are quick and right on target, but beautiful to watch, with a stunning grace.

Schools: There are Wu Shu schools in nearly every country, although the best are in China. They are usually found in areas with many gymnastics or acrobatics schools.

Teachers of Wu Shu are nearly as strict as drill instructors. They expect students to perform well beyond their potential. Students who fail to pull their own weight are usually asked to stop attending classes.

Members: Wu Shu has more female practitioners than males, but this is usually because of the larger number of women in acrobatics. Men can also learn Wu Shu.

Concepts: Circus acrobat, gymnast, dancer, performer in the Peking Circus

Initial Chi: 3

Initial Willpower: 4

Quote: *"I am not just a fighter; I am also an artist. It is important that my attacks be perfect; one error, and my opponent has won."*

WU SHU

Special Maneuvers

Punch:
Rekka Ken (5)
Spinning Knuckle (3)

Kick:
Air Hurricane Kick (1)
Ax Kick (4)
Backflip Kick (2)
Cartwheel Kick (2)
Double-Hit Kick (1)
Flying Thrust Kick (4)
Forward Backflip Kick (1)
Forward Flip Knee (2)
Great Wall of China (5)
Handstand Kick (1)
Hurricane Kick (5)
Lightning Leg (3)
Reverse Frontal Kick (2)
Scissor Kick (4)
Stepping Front Kick (4)
Whirlwind Kick (4)

Block:
Maka Wara (4)
San He (3)

Grab:
Air Throw (2)
Back Roll Throw (1)
Improved Pin (3)
Pin (3)

Athletics:
Backflip (3)
Cannon Drill (5)
Displacement (4)
Drunken Monkey Roll (2)
Flying Heel Stomp (3)
Rolling Attack (3)
Vertical Rolling Attack (2)
Wall Spring (1)

Focus:
Balance (2)
Chi Kung Healing (4)
Fireball (4)
Flying Fireball (2)
Improved Fireball (5)
Levitation (4)

COMMON MOVES

(Core p. 103)

Many moves can be learned by any style – although certain styles may learn some of these moves for fewer points than the costs listed below. If your style doesn't have one of the moves listed here, don't worry. You can still learn it – it will just cost you a few more points.

   Many of these common moves are simply new punches, kicks or blocks. However, some are the freakish and unexpected supernatural powers demonstrated by many of the World Warriors. If your character wishes to purchase one of these powers, you need to make certain that you have a good reason for it (like Guile's sonic accident). Many of these so-called "super powers" are what give otherwise average Street Fighters the edge they need in combat.

   Below is a list of those Special Maneuvers that are available to anyone.

COMMON MOVES

Special Maneuvers

Punch:
Buffalo Punch (2)
Ducking Fierce (2)
Ear Pop (3)
Elbow Smash (2)
Haymaker (2)
Head Butt (2)
Knife Hand Strike (5)
Lunging Punch (3)
Monkey Grab Punch (2)
Power Uppercut (1)
Shockwave (4)
Spinning Back Fist (2)
Spinning Knuckle (4)
Triple Strike (2)
Widowmaker (1)

Kick:
Backflip Kick (4)
Cartwheel Kick (3)
Double-Hit Kick (2)
Double-Hit Knee (2)
Flash Kick (5)
Flying Knee Thrust (2)
Flying Thrust Kick (5)
Foot Sweep (2)
Forward Backflip Kick (3)
Forward Flip Knee (4)
Handstand Kick (2)
Heel Stamp (3)
Reverse Frontal Kick (3)
Slide Kick (3)
Spinning Foot Sweep (2)
Wounded Knee (3)

Block:
Deflecting Punch (2)
Energy Reflection (4)
Kick Defense (1)
Maka Wara (5)

COMMON MOVES (CONT.)

Missile Reflection (2)
Punch Defense (1)

Grab:
Air Throw (3)
Air Suplex (3)
Back Roll Throw (2)
Bear Hug (3)
Brain Cracker (2)
Choke Throw (3)
Disengage (4)
Eye Rake (2)
Face Slam (5)
Flying Tackle (2)
Grappling Defense (5)
Hair Throw (3)
Head Bite (3)
Head Butt Hold (3)
Improved Pin (4)
Knee Basher (3)
Neck Choke (3)
Pile Driver (4)
Pin (5)
Sleeper (5)
Suplex (2)
Thigh Press (3)
Throw (1)

Athletics:
Air Smash (2)
Backflip (4)
Breakfall (2)
Flying Body Spear (4)
Flying Head Butt (3)
Flying Heel Stomp (4)
Jump (1)
Jumping Shoulder Butt (2)
Kippup (1)
Light Feet (5)
Rolling Attack (5)
Tumbling Attack (5)
Vertical Rolling Attack (4)
Wall Spring (2)

Focus:
Acid Breath (4)
Cobra Charm (4)
Fireball (5)
Ice Blast (4)
Mind Reading (4)
Musical Accompaniment (2)
Psychokinetic Channeling (5)
Regeneration (3)
Repeating Fireball (4)
Shock Treatment (4)
Sonic Boom (4)
Stunning Shout (4)
Telepathy (3)
Toughskin (4)
Zen No Mind (4)

Chapter 7:

COMBAT & SUPPLEMENTAL RULES

Street Fighters live in a dangerous world filled with nearly constant turmoil and strife. The warriors who enter the dangerous world of underground tournaments run the risk of losing their health, their wealth, and sometimes their lives. Arena fighting in the world of **Street Fighter** is only for the best of the best, because every fighter knows in her heart that the only thing one can trust in the middle of an arena is oneself.

Street Fighters use combat as a very formal way to resolve their disputes and determine who among them is the very best at what they do. Different characters have different motivations for entering combat, but no honorable Street Fighter espouses violence for violence's sake. Through the ritual of tournament combat, Street Fighters seek to perfect themselves; outside the ring Street Fighters put their martial prowess to the test to correct cruelty or injustice.

This chapter concentrates solely on the rules for combat. It explains how to use the Combat Card, maps, and figures to simulate the fast-paced action of a **Street Fighter** duel.

TYPES OF COMBAT

Whether a Street Fighter voluntarily enters a tournament fight or suddenly finds herself forced into a back-alley brawl, the same game rules are used to govern combat. The rules of the fight within the story, however, can vary a great deal.

Tournament fights are ritualized events, with groups of spectators, a panel of judges or referees, starting bells, and timers. There is a nearly infinite variety of tournament settings, from temples in India where gongs signal the onset of combat, to warehouses in Eastern Europe where the referee's yell to start can barely be heard over the chants of the bloodthirsty crowd. Each tournament will make its rules known to the fighters and expect combatants to adhere to them (although not all do). That doesn't mean that tournaments can't be rigged. Fighters who own an arena don't mind giving themselves a "home court" advantage now and then. For example, a big, slow wrestler might make the floor of his arena one big mud pit, so that everyone moves slower and the acrobatic fighters will have a hard time jumping out of the wrestler's reach.

On the street, or in a Shadoloo hideout, there are no rules. Thugs will gladly draw all sorts of weapons, including guns, to deal with unwanted Street Fighters. This chapter covers all the items that a character's enemy may bring to bear in a no-holds-barred fight outside the ring.

TOURNAMENT FIGHTS

Tournament combat is rigid, formal, and stylish. This is the type of combat that the World Warriors consistently use against one another.

A typical one-on-one tournament fight begins with the two combatants standing three hexes apart from one another. The fight lasts for 10 combat turns, or one round of combat. Once the round begins, the two characters try to knock one another unconscious. If, at the end of 10 turns, both fighters are still standing, then the character who has taken the least amount of damage (as a fraction of Health Levels) wins.

Team-versus-team tournament fights are very similar. Teams typically start at opposite ends of the arena grounds, in whatever formation they desire. Often, team fights are not restricted to one round. The fight either continues until one team is unconscious, or for a longer time limit like 15 or 20 turns. If the time limit is called, then the team that has collectively suffered the least amount of damage wins.

Some tournaments progress round after round, with the winner of each round staying in the tournament and advancing to the next stage. These tournaments are very grueling on the warriors, because they must fight again before they have had a chance to rest and restore their health. A few Grand Tournaments run each stage on consecutive days, thereby giving fighters a chance to recover.

By now, you've probably gotten some idea of the sheer variety of Traits available to a **Street Fighter** character. You might be asking yourself, "How do I keep track of all this?" It's simple, really. You'll create a number of Basic and Special Maneuver cards. These cards are called Combat Cards, and they're the key to making **Street Fighter** combats fast and full of strategy.

Each Combat Card represents one maneuver that a character can use in a combat turn. Before you fight your first combat, you should fill out a Combat Card for each of your character's maneuvers. This should give you a deck of somewhere around nine to fifteen cards. During combat, hold your deck of Combat Cards in your hand; each turn, select one of your Combat Card as the maneuver your character will execute that turn.

Each character should have nine Basic Maneuver Combat Cards representing the nine Basic Maneuvers that all warriors know. These Basic Maneuvers are listed right after this discussion of Combat Cards. The other Combat Cards denote your character's Special Maneuvers. You'll want to fill out one of these Special Maneuver Combat Cards for each Special Maneuver your character is capable of using during a combat turn.

FILLING OUT THE COMBAT CARDS

Each card lists three therms; these terms define any maneuver in **Street Fighter**. They are: Speed, Damage, and Move. When you fill out a Combat Card, fill in the circles next to Speed, Damage, and Move to show that maneuver's rating in each category. Special Maneuver Combat Cards also have several blank lines so you can jot down notes about that maneuver, such as its Chi or Willpower cost and any special conditions or effects of the move.

Filling out Combat Cards takes a little extra time during character creation, but it's worth it. Once you do the preparation work of filling out the cards, combat is sped up immensely. You won't have to stop in the middle of your Dragon Punch to add up any numbers or consult any tables; everything you need is on the card.

We'll walk through an example of filling out a Combat Card, and also explain a bit about Speed, Damage, and Move. To do so, we'll use one of the nine Basic Maneuvers, the Jab Punch. The Jab Punch has maneuver modifiers of +2 Speed, -1 Damage, and +0 Move.

SPEED

Speed is a calculated statistic that determines which character acts first during a combat turn. Speed can vary from one turn to the next, depending upon what maneuver your character attempts. (For example, your character's Jab Punch will always be quicker than your character's Fierce Punch.) Other circumstances can also affect Speed, but those are discussed later in this chapter.

Speed is determined by adding your character's Dexterity to the maneuver modifier.

For example: Laura is filling out a Combat Card for her character Jade's Jab Maneuver. Laura begins by determining the Speed of that maneuver. Jade has a Dexterity of 5, so Laura fills in five dots of Speed on the card. Next she takes a look at the Jab maneuver itself. A Jab is a light, quick punch and as such has a bonus of +2 to Speed. Laura now fills in an additional two dots of Speed on her Jab card. The Speed of her Jab is 7.

DAMAGE

Boards don't hit back.
— Bruce Lee, *Enter the Dragon*

The Damage statistic determines just how much harm your maneuver inflicts upon your opponent. It's all fine and good to be first to the punch, but if your punch hits with the force of a raindrop, what's the point of being fast?

Damage is determined by adding your character's Strength, Technique rating (the number of dots that she has in whatever Technique she's employing), and maneuver modifier.

Now Laura determines the Damage rating for Jade's Jab Maneuver Combat Card. Jade has a Strength of 3. Laura would therefore fill in the first three Strength dots on her Jab card. However, a Jab subtracts one from the Damage rating, so she fills in only two dots of damage on her card. Next she adds her dots in her Punch Technique. Jade has one dot in Punch, which allows one additional die of damage. The total Damage rating of Jade's Jab is 3.

Whenever a maneuver connects, compare the maneuver's Damage rating to the target's Soak total. A combatant's Soak total is normally equal to her Stamina, but things like blocking, Special Maneuvers, and armor can increase a victim's Soak total.

The attacker subtracts the target's Soak total from the maneuver's Damage rating and rolls the dice left over to determine how many Health Levels the target loses. This Damage dice roll is handled like any other test (see Chapter Three on making dice tests) and has a difficulty of 6. Each success subtracts one Health Level from the target's Health. If the opponent's Soak is higher than the attacker's Damage, the attacker still gets to roll at least one die for damage.

An attacker can always roll at least one die to inflict damage, regardless of how high the opponent's Soak is.

For example: Laura's character, Jade, is in a fight with another Street Fighter named Hugo. Jade is attacking Hugo with her Jab Punch, which we just determined had a Damage of 3. Hugo has a 3 Stamina, so Jade subtracts Hugo's Stamina from her Damage, leaving her with zero dice to roll. However, she always gets to roll at least one die, so she rolls one die and scores a 7. Hugo loses one point of Health from the fast, snapping punch.

Displeased by the result, Jade next users the slower, more powerful Fierce Punch. Her Damage rating for that maneuver is 7. After subtracting Hugo's Soak total of 3 (equal to his Stamina), Jade still has four dice to roll. She rolls a 1, 6, 8, and 8. She scores two successes (remember, the "1" cancels out a success) and Hugo loses two Health Levels.

MOVE

Move determines how much distance your character can cover while performing a maneuver. Each maneuver has a Move modifier. Some maneuvers allow farther movement than others; indeed, some maneuvers allow no movement at all.

Move is determined by adding your character's Athletics Technique to the maneuver modifier.

Laura calculates the Move of Jade's Jab. This is how far she can move and still execute a Jab Punch. She takes her Athletics rating of 3 and adds the Move modifier of the Jab maneuver. In this case the Jab's modifier is +0, so Laura fills in three dots of Move on Jade's Jab card.

Jade's Jab ends up having a Speed of 7, a Damage of 3, and a Move of 3. It is an extremely fast, light punch.

MOVING ON THE ARENA MAPS

Maps are divided into six-sided spaces called hexes. These hexes are the key units of movement in **Street Fighter** combat. While combat does not have to be fought on a hex map, it helps avoid confusion over what

character is where and who's close to whom.

Also useful are cardboard figures or tokens you can use. These figures can be placed on the hex map to provide a better view of the action as it progresses in combat.

Each dot of Move listed on your Combat Card allows your character to move one hex on the map. Characters can never move off the map unless the Storyteller specifically says it's all right to do so. A character can never move more hexes than her Move allows, although she can always choose to stop moving before she uses up her full Move. Sometimes fighters will stand toe-to-toe and not Move at all during combat.

The only restriction on moving, besides not running through walls or over obstacles, is that one character can never move through another character on the map. Characters can enter the same hex as another character, but they cannot move into another character's hex and continue straight through it. Certain Special Maneuvers, such as Jump, allow characters to ignore this rule, because they're sailing over the other character instead of moving past him.

OBSTACLES IN THE ARENA (PW p.21)

A key element of **Street Fighter** is that fights are often staged in impromptu arenas: whatever space seems good at the time. Thus, there's often stuff in the way, such as crates, barrels, flaming oil drums, signs, fences, piles of lumber, cars or whatever, and when a character smashes into one of these obstacles, it is usually demolished in a spectacular crash. (How many of those signs has Ryu had to replace on the roof of his dojo? You'd think he'd stop putting them up there).

The Storyteller should determine where these obstacles are (a few randomly scattered about every battlefield makes fighting tactics more interesting), and how big each is. Obstacles should be given a Size rating between 1 and 3. Each point the obstacle has makes it larger:

Rating	Size
1	Small Crate
2	Oil Drum
3	Parked Car

Each point of Size has two effects:

● Obstacles impair movement. For each point of an obstacle's Size, any characters passing through the hex on or near the ground must spend an extra Move point. Thus, to walk through a hex with a Size 2 crate takes 3 points of Move instead of the usual one. Aerial characters are not affected by obstacles of Size 1 or 2 (they just jump over) but they must spend one extra Move point if the obstacle is Size 3 (they have to land on top and then jump off of it onto the other side).

● Obstacles add to the pre-Soak damage total that characters take if they are thrown into that hex. Thus, if Ryu performs a 13-die Throw on Guile and sends him flying through a Size 2 crate, the crate shatters and Guile actually takes 15 dice (pre-Soak). An obstacle that is shattered may either become so small that it is irrelevant or become an obstacle one Size rating smaller, whichever the Storyteller prefers.

The highest Size rating an obstacle can have is 3; any obstacle with a Size of 4 or higher (like a wall, for example) effectively makes the hex impassable. The Storyteller may rule that sending characters through walls or other

impassable obstacles adds four dice of damage. However, this should require the expenditure of a Willpower point and a Strength test with a difficulty of 7 for normal materials (such as wood or plaster), and 8 for very hard materials (like brick). If the roll succeeds, the target takes the extra damage and smashes through; otherwise he takes normal damage from the attack and the character is out a Willpower point.

Street Fighters who end a fight by sending someone smashing through an obstacle gain an extra point of temporary Glory. Don't let players go crazy with this! It's not terribly honorable to be deliberately smashing people through walls right and left. It can be excused from time to time, but you should start deducting temporary Honor if they try to use it on anyone and everyone that annoys them.

BASIC MANEUVERS

There are nine Basic Maneuvers that every warrior knows. These maneuvers are the building blocks for all Special Maneuvers. The Speed, Damage, and Move modifiers for each maneuver are listed below.

PUNCHES

● Jab — +2 Speed, -1 Damage, +0 Move
● Strong — +0 Speed, +1 Damage, +0 Move
● Fierce — -1 Speed, +3 Damage, -1 Move

KICKS

● Short — +1 Speed, +0 Damage, +0 Move
● Forward — +0 Speed, +2 Damage, -1 Move
● Roundhouse — -2 Speed, +4 Damage, -1 Move

OTHER MANEUVERS

● Block — +4 Speed, no Damage, no Move (Special: See description below)
● Movement — +3 Speed, no Damage, +3 Move (This is a straight-out movement card, played when a character just wants to move across the battlefield quickly)
● Grab — +0 Speed, +0 Damage, One Move (See description below)

BLOCKS

Wax — on. Wax — off.
— Mr. Miyagi, *The Karate Kid*

The Block maneuver is the basic defensive action for a character. Whenever a character uses Block, he adds his rating in his Block Technique to his Stamina for the purpose of calculating Soak. However, some attacks, such as Grab maneuvers, ignore Blocks. Damage from those maneuvers must be Soaked only with the character's Stamina.

Blocks also have a couple of other advantages. The turn after a character uses a Block, he can add +2 Speed to his maneuver for the new turn. Also, Blocks prevent a character from suffering a Knockdown from any attack that would normally cause one, except Knockdowns caused by attacks which ignore Blocks, such as Grab maneuvers.

Finally, Block can be played as an Abort Maneuver (explained later in this chapter).

A Block is a high-Speed maneuver, but even with its +4

Speed modifier, slow characters may not be able to execute the Block before another character hits with a quick attack. If an attack has a higher Speed and interrupts the Block, then the blocking character does not get the benefit of the Block against the attack. However, if a character uses Block two turns in a row, then the character is assumed to be continuously blocking and will receive the Block benefits against any attack in the second turn.

GRABS

Grab maneuvers are something special. Fighters executing Grab maneuvers must brave an opponent's punches and kicks and move into the same hex as the opponent in order to execute the Grab (including all Grab Special Maneuvers).

The advantage of Grab maneuvers is that they ignore Blocks when figuring out the Grab's Damage rating.

ORDER OF PLAY

Now you've got everything you need to run combat, and you already know most of the rules. This section covers the process of using the Combat Cards and shows how a combat turn runs from start to finish.

The order of combat can become confusing. Each player wants his character to do this or that, while everyone else wants to react to the first player's actions right away. This can get chaotic, which is why we've included a simple list to help place things in perspective. Just follow this step by step, and your Street Fighters should be up and swinging in no time flat.

Each combat turn follows the following steps:

1) Select Cards: Each player selects a card for his character. The cards are kept secret until all players involved in the combat have made their selections. Once everyone has picked out the Combat Card he wants to use this turn, go to Step Two.

2) Declare Speed: All players announce the Speed of the maneuver they've selected. Two characters who have the same Speed compare Wits. Whoever has higher Wits is considered to have a higher Speed. If the characters have equal Wits ratings, then they compare Perception. If that's also the same, each character rolls one die; the highest roller has the higher Speed for the current turn.

3) Movement: Play begins with the character who has the lowest Speed. The character first uses any movement she wants, up to the maneuver's Move rating. Once the character is done moving, she can go on to the next step of Attacking.

At any point during a fighter's movement, a character with a higher-Speed maneuver can interrupt a slower opponent. The player simply shouts "Interrupt!" and indicates at what point during the slower character's movement the faster character will take his action. The interrupted character freezes in the midst of movement and must remember how much movement the character has remaining.

The faster character now takes over the action and uses any movement he desires, the proceeds to the next step of Attacking. Once the faster character has completed his movement and attack, the interrupted character can continue her actions.

A sufficiently slow character may suffer through several successive interrupts. A slow character may be interrupted

by a faster character, who then begins to move and is interrupted by an even higher-Speed character. Just remember — always resolve the action in order of the highest- to lowest-Speed characters whenever there are multiple interrupts. Once the interrupting character with the highest Speed character has completed her turn, proceed to the next-highest Speed character who interrupted play, and so on down the line until the original, slow character gets to finish her action.

4) Attacking: Once a character has finished her movement (attacks always occur after a character has finished moving, unless the action in question is a Special Maneuver that allows movement after an attack), the player puts down her Combat Card to show the maneuver she is playing. If the character played a maneuver that can cause damage, and she is within range to attack an opponent (unless otherwise stated, a character must be in the same or an adjacent hex to attack an opponent), she can declare her attack on any target within range. The character then proceeds with the damage roll against her chosen target.

Just like during movement, a higher-Speed character can interrupt a lower-Speed character at any point. The faster character can declare an interrupt as soon as the slow character reveals his Combat Card, or even after the slow character has declared an intended target but before damage is rolled. Once the interrupt is declared, the faster character proceeds to Step Three and begins his movement and attack sequence.

Once the faster character has finished, the interrupted character can complete his attack. If she has already declared an attack against a target that is now out of range, the slow character must forfeit the attack — no damage is rolled.

5) The Next Character Goes: Once the first character has completed her movement and attack, the character with the next-lowest Speed begins at Step Three with his own movement. This process repeats until all characters have used their maneuvers, either through interrupting lower-Speed characters or waiting for their turns and using their maneuvers in order of Speed.

6) Prepare for the Next Turn: If this is a tournament combat, the Storyteller will want to record the fact that a turn has passed (remember, most tournament combats have 10-turn time limits). Also, any Special Maneuvers that have effects in between turns should be resolved now, and tests for characters in Sustained Holds should be performed now.

Once everything is ready, return to Step One and select Combat Cards for the new turn.

FEELING (BLACK-AND-BLUE)

Now that you've got all the basics of combat, we'll throw a few extra rules at you. These rules add to the excitement of combat. First, we'll present what can happen to you if the fight takes a turn for the worse.

DIZZIED

A character who loses more Health Levels from a single attack than his Stamina rating is said to be dizzied. A dizzied character's next combat turn is forfeit — lost. He plays no Combat Card and can only stand there, confused, stunned, and unable to act, while his opponent gets a free

turn. Characters cannot be dizzied two turns in a row, no matter how much damage they take.

For example, if a character with a Stamina rating of 3 takes four Health Levels of damage from a single attack, that character is dizzied. He is unable to act during the next turn.

Certain Combo Maneuvers can dizzy an opponent after multiple hits. When using a Dizzy Combo Maneuver, the damage is considered cumulative for the purposes of determining if an opponent is dizzied.

UNCONSCIOUSNESS

There are two ways you can leave this here establishment — on your feet or on your back.
— The Bartender, "Near Dark"

A character who is reduced to zero or fewer Health Levels falls unconscious. The character will remain unconscious until the Storyteller decides that he has awakened. This usually lasts until the end of the scene, but can last much longer depending on the story.

Storytellers are advised not to take advantage of this rule. The character should remain unconscious for only as long as it benefits the story. For example, if it would benefit the story for the characters to be imprisoned, the Storyteller might not have them come to until they are already in prison or on the way to prison.

The thing to avoid is having one character remain unconscious for a long period of time while the rest of the characters are still playing. This will make the player bored and lose interest in the game. Remember — the idea is to have a good time. Try to keep all players involved as much as possible.

DEATH

"I am the Fist of the North Star!"
"Of course, you realize, you are already dead."
— the English-dubbed version of *Fist of the North Star*

Fighting is a dangerous business. When Street Fighters can smash bricks with their bare fists, it becomes all too easy to kill another warrior. Even two friends fighting honorably could accidentally land an accidental killing blow, and of course Shadoloo assassins actively try to kill their intended victims by whatever means possible.

There is no game rule to govern when a character dies. Death is such a tragic event that the Storyteller should decide when an injury's effects are terminal. The death of even a minor character should be a dramatic event in a story.

There are two dramatic devices Storyteller can use (just don't overuse them) concerning death. One is the classic death trap. If the characters are captured by Shadoloo, they may find themselves in some bizarre death trap with no apparent escape. The master villain shows up to mock the characters one final time, possibly even revealing his master plan to the soon-to-die characters. Eventually the villain leaves, satisfied that the characters will shortly die hideously in the trap. Heroically, the characters manage to escape and must track down the villain to stop his plans.

The other dramatic device is the false death. Like Jason returning for yet another *Friday the 13th* sequel, some villains refuse to stay dead. No matter how final their deaths seemed, they were illusory. For example, a villain

actually dove out of the car before it went over the cliff and crashed on the rocks hundreds of feet below. This sort of escape from death can also be used as a story device to prevent the death of important characters like the World Warriors.

BOTCHES

A character who botches a damage roll has suffered a serious mishap right in the middle of combat. The character has overextended herself, is off-balance and vulnerable. As a result, a character who botches has a -2 Speed penalty to her maneuver next turn.

MANEUVER ADVANTAGES

Certain maneuvers, especially Special Maneuvers, have extra qualities beyond their ability to cause damage. These advantages are designed to reflect the **Street Fighter** world as closely as possible by adding another level of strategy to combat. The advantages are as follows:

Abort Maneuver — Any maneuver that can be used as an Abort Maneuver has a potent and life-saving advantage. Basically, you can change any other action into an Abort Maneuver at any point during the combat turn. You immediately replace your previous maneuver with the Combat Card of the maneuver to which you are aborting. Any time you change to an Abort Maneuver, you must spend a Willpower point. The new Abort Maneuver becomes your action for that combat turn, allowing you to interrupt another character's action if your new maneuver has a higher Speed.

For example, Hugo is attacking Jade with a Fierce Punch. However, Jade interrupts his attack with a higher-Speed Forward Kick. Hugo has only a few Health left and doesn't think he'll be able to survive Jade's Forward Kick, so he spends a point of Willpower and plays Block, which is an Abort Maneuver. Hugo replaces his Fierce Punch Combat Card with Block. Jade's Kick is Speed 5. Hugo's Block is Speed 6, so Hugo now interrupts Jade's Forward Kick to get his Block in place before Jade's attack lands.

Aerial Maneuver — Aerial Maneuvers are executed above the ground. The fighter may not be affected by sweeps or Crouching Maneuvers until after the fighter has finished executing the Aerial Maneuver.

Combo Maneuver — Any two or three maneuvers can be linked into a Combo Maneuver, which greatly increases the effectiveness of these maneuvers when played in succession. The basic Combo maneuver adds +2 Speed to the second maneuver, but only when it is performed directly after the first maneuver. A Dizzy Combo Maneuver combines the damage of its component maneuvers for the purpose of determining whether an opponent is dizzied. Combos are explained in detail near the end of Chapter Eight.

Crouching Maneuver — These maneuvers are performed very close to the ground. Fighters employing Crouching Maneuvers cannot be affected by Aerial Maneuvers (unless the Aerial Maneuver specifically affects Crouching Maneuvers).

Knockdown — This effect allows you to knock your opponent to the ground. Many different fighting styles have sweeps, throws, and other takedown maneuvers which can send an opponent crashing to the ground. If you are

knocked down, you subtract two Speed from your maneuver next turn as you regain your footing. If you suffer a Knockdown before your attack in the current combat turn, you do not suffer the -2 Speed penalty next turn. Instead, you forfeit your action in the current turn as you regain your feet.

A Knockdown only takes effect if the Knockdown actually scores at least one Health Level of damage. The only exception to this is if your opponent blocks. A blocking opponent cannot be knocked down, unless the Knockdown attack is a Grab or some other attack that ignores Blocks.

Multiple-Hit Maneuver — Some Special Maneuvers score more than one damage test against opponents. Moves like the Hurricane Kick or Flaming Dragon Punch allow the attacker to roll multiple times for damage when the attack lands. Multiple-Hit Maneuvers do not combine the damage of their individual strikes to dizzy the opponent, unless the Multiple-Hit Maneuver is part of a Dizzy Combo Maneuver.

Sustained Hold — Some Grab Maneuvers allow the attacking wrestler to tie up his opponent in a hold. The wrestler will continue to inflict damage upon his helpless victim each turn until the victim can escape.

If a wrestler executing a Sustained Hold scores at least one Health Level of damage, he has tied up his opponent. The opponent can do nothing until she escapes from the hold. The victim is allowed one escape attempt just after the end of the combat turn, before the new turn begins. The victim must defeat the wrestler in a contested roll of Strength versus Strength.

If the victim does not break free, she loses her action next turn. The wrestler can choose to play the same Combat Card next turn and automatically gets to inflict damage on his held opponent whenever his Speed allows him to act during the turn. The wrestler may also decide to drop the hold and play a different Combat Card the following turn.

The Sustained Hold continues until either the victim breaks free at the end of a turn, the wrestler drops the hold and uses a different maneuver, or a number of combat turns equal to the wrestler's Grab Technique have passed. The Sustained Hold also ends if the victim falls unconscious, or if a third person hits the wrestler and either dizzies him or knocks him unconscious.

EXAMPLE OF PLAY

The following example of combat between Jade and Hugo, two beginning **Street Fighter** characters, should give you a good idea of how combat flows.

Turn 1: Hugo and Jade square off. They are eight hexes apart. The round begins. Fight! Jade attempts a Spinning Knuckle Punch, while Hugo plays a Block maneuver. The players compare Speeds. The Speed of Jade's maneuver is 2. Hugo's Block Speed is 6.

Play begins with Jade. Jade's Spinning Knuckle Punch has a Move of 6. Jade moves forward six hexes, but is still two hexes away from Hugo, so she can't land her Spinning Knuckle. She decides not to execute the attack, this saving herself the Willpower point that the move normally costs.

Hugo plays his Block. He has a zero Move, so he stands in his hex blocking.

Hugo and Jade are now two hexes away. The Storyteller marks off the first turn of combat.

Turn 2: The players select their characters' new Combat Cards. Hugo's player, Bill, knows that Hugo can't block some of Jade's quicker shots, so he chooses a slower maneuver that he hopes will inflict damage. He decides to play a Roundhouse Kick Maneuver. Jade plays her Spinning Knuckle again. The players declare Speed. Jade is Speed 2; Hugo is Speed zero.

Because Hugo has a lower Speed, he begins his action first. His Roundhouse Kick has a Move of 2, so he closes the distance between him and Jade. His movement is now done. Bill reveals Hugo's Combat Card and announces that Hugo is kicking Jade.

Jade decides to interrupt with her higher-Speed Spinning Knuckle Punch. She decides to skip movement, since Hugo is already next to her, and attacks. Jade's Spinning Knuckle Punch has a Damage rating of 8. Jade subtracts Hugo's Stamina of 3 and rolls five dice. Jade rolls 8, 10, 3, 4, and 9. Any dice with numbers of 6 or higher count as successes; thus, Jade has scored three successes. Hugo takes three Health Levels of damage, dropping him from 10 to seven. Hugo has a Stamina of 3, so he is not dizzied. The Spinning Knuckle is a Multiple-Hit Maneuver, so Jade now rolls for its second and final hit. She rolls five dice for damage again and scores 1, 1, 3, 6, and 10. Her 1's cancel out her successes, leaving her with no damage. Jade spends a point of Willpower for executing the Spinning Knuckle.

Now that Jade has finished her action, Hugo gets to pick up where he left off when Jade interrupted him. He rolls damage for his Roundhouse. The Damage rating for Hugo's Roundhouse is 11. Wow! Jade's Stamina is 3, so Hugo rolls eight dice (11 Damage – 3 Stamina = 8). Hugo rolls 5, 7, 9, 6, 2, 10, 2 and 9. Tallying those dice that came up 6 or higher, Bill finds that Hugo's Roundhouse inflicts five Health Levels of damage on Jade. Jade's player marks off five Health Levels and finds that she has taken more damage than her Stamina. Jade is dizzied! The Storyteller marks off another turn of combat, and the third turn begins.

Turn 3: Jade is dizzied and cannot act this turn. Hugo gets a free shot! Hugo decides to finish her off with a Neck Choke. Because Jade is dizzied, Hugo can take his time. The Neck Choke has a Move of one, so Hugo steps into the same hex as Jade and executes the move.

Hugo lifts Jade off the ground and starts to squeeze. The Damage rating for Hugo's Neck Choke is 10. Ten minus Jade's Stamina of 3 equals 7. Bill rolls seven dice for damage, scoring 1, 10, 7, 2, 10, 1, 9. Hugo tallies his successes; four dice came up 6 or higher. However, he also rolled two 1's. Each 1 cancels one of his successes. Hugo inflicts only two Health Levels of damage on Jade. Jade, having now taken a total of seven Health Levels, only has three left. One good shot from Hugo will finish her. The Storyteller marks off the third turn.

After Turn 3: Hugo intends to continue applying the Neck Choke (which is a Sustained Hold) to Jade. After Turn 3, before Combat Cards are selected for Turn 4, Jade is allowed an escape attempt. Jade's Strength is 4, so Laura rolls four dice, scoring 6, 3, 9, 7. She has scored 3 successes. Hugo's Strength is also 4, so Bill rolls four dice, scoring 5, 9, 9, 3. He has scored 2 successes. Fortunately for her, Jade manages to wriggle free.

Turn 4: Jade knows she has to get away from Hugo.

She decides to try her Suplex maneuver. If successful, she'll knock him down and cancel his next action. In the meantime, Hugo plays his Fierce Punch maneuver. They compare Speeds. Jade's Suplex is Speed 3; Hugo's Fierce Punch is Speed 1.

Hugo, deciding not to move, declares his Fierce Punch attack on Jade. Jade interrupts his attack with her Suplex. She grabs Hugo and, using his own weight against him, flips him backward onto his head. Jade's Suplex has a Damage rating of 7. Laura subtracts Hugo's Stamina of 3 from Jade's Damage and rolls four dice. She scores three successes. More important than her damage successes, however, is her Suplex's special effect of causing a Knockdown. Hugo is sent onto the ground in an adjacent hex. Because he suffered a Knockdown, he forfeits his Fierce Punch attack while he gets back to his feet.

At this point Hugo has taken a total of six Health Levels and has four left. It's shaping up to be a pretty even match. The Storyteller marks off another turn of combat.

Turn 5: Jade and Hugo are still in adjacent hexes. Jade knows that if she doesn't knock Hugo unconscious, he'll certainly get her. Jade selects her Fierce Punch. However, Hugo, fearing another Suplex, plays his Move Card. They declare Speed. Jade's maneuver is Speed 2; Hugo's Speed 5.

This time, Jade's Speed is lower, so she begins her move. She declares no movement and reveals her Fierce Punch card, announcing her attack on Hugo. Before she can punch, though, Hugo interrupts with his move. He moves back two hexes, leaving Jade swinging at empty air. Neither Street Fighter connected with an attack, so the turn ends with no additional damage having been dealt.

Turn 6: Jade and Hugo are now two hexes apart. Each player knows that anyone could win the fight with the right maneuver and a lucky roll. Jade decides to try her Spinning Knuckle Punch again. Hugo plays a Forward Kick.

They declare Speeds. Jade is Speed 2; so is Hugo. They compare Wits. Jade has Wits 3 and Hugo has Wits 2, so Hugo is considered to have a lower Speed this turn.

Hugo starts his move. He moves next to Jade and reveals his Forward Kick attack. Jade interrupts with her faster attack, executing her Spinning Knuckle. She rolls her first damage test of Damage 8 minus Hugo's Soak of 3 = five dice. Jade rolls 2, 4, 9, 1, 1. Not only did Jade fail to do any damage, she botched the attack entirely. She scored only one success (the 9) and rolled two botches (the 1's). She must forfeit the second damage test of the Spinning Knuckle, and next turn she'll have a -2 Speed penalty. Jade spends a point of Willpower for executing the Spinning Knuckle.

Hugo's player, Bill, wants Hugo to give it his best shot and decides to spend a point of Willpower for an extra success. His Forward Kick has a Damage rating of 9. Hugo subtracts Jade's Stamina and is left with six dice. Hugo rolls 2, 6, 5, 8, 2, 7. He scores three successes, plus one additional success for the spent Willpower, inflicting an additional four Health Levels on Jade. Unfortunately, Jade only had three Health Levels remaining. She is knocked unconscious in the sixth turn of Round One. Hugo wins.

COMBAT WITH THUGS

Hints for the Storyteller on how to keep it simple.

Often, a Storyteller doesn't have time to write up stats for basic thugs who are just there to rough up the characters a bit. Stats for such characters can be found in various supplements, though you may enjoy creating some stock thugs that can be reused throughout your Chronicle.

Each thug, henchman, agent, minion, or other minor nuisance should have his combat maneuvers listed on his sheet or in his write-up. When using these thugs in combat against the characters, simply use generic maneuver cards; you don't need to fill out Combat Cards for each thug. If a thug throws a Fierce Punch, just play a generic Fierce Punch card and look at the thug's Fierce Punch statistics to determine Speed, Damage, and Move. Thus, a few cards will work for all your thugs, because the actual details for the thugs' maneuvers are written on their sheets.

Alternatively, you can make things even simpler and play the combat fast and loose by using the narrative system suggested later in this chapter.

USING WEAPONS

The primary thing when you take a sword in your hands is your intention to cut the enemy, whatever the means. Whenever you parry, hit, spring, strike or touch the enemy's cutting sword, you must cut the enemy in the same movement. It is essential to attain this. If you think only of hitting, springing, striking or touching the enemy, you will not be able actually to cut him. More than anything, you must be thinking of carrying your movement through to cutting him.
— Miyamoto Musashi, *The Book of Five Rings*

Occasionally (especially during Duelist tournaments), weapons are used in combat. No honorable Street Fighter would resort to using a weapon. Street Fighters have honed their fists, feet, and minds to be better than any weapons. Who needs a gun when you've got a fireball?

Nevertheless, Duelist characters and Shadoloo thugs often carry weapons. All weapons have basic Speed, Damage, and Move modifiers. Each weapon also has its own Technique. Just like Punch determines a character's skill at using her hands, a weapon Technique determines a character's skill with a particular weapon.

Using weapons in **Street Fighter** is somewhat different from unarmed combat: although it is based on the same system, there are a few particulars which you should be aware of.

WEAPONS AND UNARMED COMBAT

Weapons use often precludes other types of attacks. A Duelist using weapons will find his unarmed attacks restricted.

Punches: If using one-handed weapons, the Duelist may alternate between weapon and open-hand attacks. If using two-handed weapons, then she may not Punch.

Kicks: Weapon-wielding Street Fighters are not generally prohibited from kicks, although more acrobatic kicks may be restricted. Use common sense: attempting a Backflip Kick while holding a spear is not very practical – even for a Street Fighter.

Blocks: Armed Street Fighters may block with a free hand or their weapon, and most blocks are not restricted by weapons use.

Grabs: Street Fighters cannot attempt Grab maneuvers while holding a weapon.

WEAPONS MANEUVERS

Fighting with weapons is slightly different than unarmed fighting, and requires a different set of basic maneuvers. Any fighter trained in any Weapons Techniques has the following Weapons Basic Maneuvers

ATTACKS

- Jab Strike: +2 Speed, -1 Damage, +0 Move
- Strong Strike: +0 Speed, +1 Damage, +0 Move
- Fierce Strike: -1 Speed, +3 Damage, -1 Move
- Berserk Attack: -2 Speed, +4 Damage, -3 Move (cost: one Willpower)

OTHER MANEUVERS

- Parry: +4 Speed, no Damage, no Move (Special: see description below)
- Disarm: -1 Speed, no Damage, -2 Move (Special: see description below)
- Movement: as unarmed fighting
- Grab: see description below

Players should complete eight combat cards for each Weapons Technique – one card per Basic Maneuver.

ATTACKS

These are the basic attack maneuvers. The first three correspond with the Jab, Strong and Fierce Punch Maneuvers in unarmed combat. The fourth, Berserk Attack, is an all-out, do-or-die attack, usually used in desperation or rage. Players should use this Maneuver only when the Story calls for it – as the climactic blow of a major duel, for example. If used successfully, this Maneuver should have a dramatic effect (such as smashing through the target's blocking weapon or pinning the target to the wall behind them, etc.), and will gain the character one point of temporary Glory. Characters who routinely go Berserk run the risk of being perceived as unstable and dangerous.

PARRIES

Parrying with weapons is similar to the unarmed Block Maneuver. When a character Parries, he adds the +4 Speed Modifier to his Dexterity, and adds his Weapons Technique to his Stamina for the purposes of calculating Soak.

When Parrying with a weapon, a character can add +2 to her next maneuver (the following turn) if she uses the weapon. Parries, like Blocks, can be used to avoid some Knockdowns and as Abort Maneuvers.

DISARMS

Disarms only work against armed opponents, knocking the weapon out of the target's hand and away. The combatant rolls his Strength + appropriate Disarm Technique – Weapon, Punch, or Kick. Successes rolled determine distance in hexes while the direction the weapon flies is the player's choice.

MOVEMENT

Movement is treated the same in armed and unarmed combat.

GRAB

Very few weapons can be used to Grab the opponent – generally such weapons must be flexible, like a chain or whip. This is determined on a weapon-by-weapon basis and by Storyteller discretion.

THE WAY OF THE WARRIOR: DUELISTS

Weapons are tools of violence; all decent men detest them. Weapons are the tools of fear; a decent man will avoid them except in the direst necessity and, if compelled, will use them only with the utmost restraint.
- Lao Tzu, Tao Te Ching

The use of weapons in Street Fighting is stained with dishonor – an unusual fact considering that many honorable martial arts are almost exclusively oriented towards weapon training. For instance, Kyujitsu and Kyudo focus on archer while Kenjitsu and Kendo on swordplay; both, however, are respected Japanese martial arts.

However, with few exceptions, honorable Street Fighters avoid the use of weapons in the ring: Street Fighting is a contest of skill against skill, not simply a gauge of who has better hardware. This attitude is often carried outside the ring, and the most honorable Street Fighters will avoid using weapons whenever possible.

There are, of course, occasions when armed combat may be acceptable. For instance, characters may be challenged to a weapons-duel and refusing could be a stain on their reputation. Furthermore, if an opponent resorts to using weapons, Street Fighters don't lose honor for fighting back in kind – but they do gain extra Glory if they are victorious without resorting to weapons use.

Duelists, however, are a special breed of Street Fighter: they attach no dishonor to the use of weapons in or out of the ring. Duelists study the same martial arts as most other Street Fighters, only their instruction focused on weapons-use. Duelists who fight exclusively in a Duelist tournament, or who use weapons only against other Duelists, do not lose Renown merely for weapons use. However, there are still conventions of "honorable" behavior associated with Duelist matches, which must be followed lest Honor or Glory be lost. Duelists who fight unarmed combatants do face a potential loss of Renown, while their opponents may gain Renown.

Note: Combatants who fight with Animal Companions are **not** considered unarmed.

STYLES AND WEAPONS TRAINING

Weapon use is often integral to the upper-level training of many martial arts styles – thus, even if the Street Fighter never uses the weapon, she many still have trained extensively with it. A number of styles represented in Street Fighter are listed below, along with some appropriate weapons that might be studied.

Aikido
> Staff
> Bokken
> Naginata
> Spear

Baraqah
> Saber
> Staff

Caporiera
> Razor

Kabaddi/Ler Drit
> Bhuj (Axe)
> Chakram
> Katar
> Pata
> Saber
> Spear
> Spear
> Staff

Kung Fu/Wu Shu
many, including
> Broadsword
> Saber
> Spear
> Staff
> Steel Whip

Ninjitsu
many, including
> Bow
> Kusari, Kusarigama
> Ninjato
> Shuriken

Savate
> Cane/Baton
> Rapier

Shotokan Karate
> Nunchaku
> Sai
> Staff
> Tonfa

Special Forces
> Combat Knife

Silat
> Baton
> Kris

Spanish Ninjitsu
> Claw
> Dagger
> Rapier
> Saber
> Shuriken

Tai Chi Chuan
> Baton
> Broadsword
> Spear
> Staff

WEAPON DESCRIPTIONS

You choice of weapons does not make much difference if you understand their nature.
> *- Miyamoto Musashi, The Book of Five Rings*

The following weapons can be found used by Duelists and other Street Fighters, as well as Shadoloo thugs and other dishonorable folk.

Bagh Nakh – This weapon, a.k.a. "Tiger's Claws", consists of a crossbar held in the palm of the hand, with long, sharp "claws" protruding from between the user's fingers – somewhat like a set of spiked brass knuckles.

Balisong – This is a small, switchblade-like knife which has a 6" blade concealed in a lock-open handle. It is popularly called a "butterfly knife".

Baton – This is a simple club, typically used in law enforcement.

Bokken/Shinai – A bokken is a wooden katana, used in Kenjitsu practice. A shinai is a long bamboo sword used in the sport of Kendo. Since armor is usually worn while using these weapons, there is normally little chance of injury during practice with these weapons. However, even wooden swords can be deadly in the hands of a master.

Brass Knuckles – This item, popular among thugs, is simply a clump of metal rings which the user slips her fingers through to give her fist more "punch". These do not use a Weapon Technique, but are instead used in conjunction with Punch maneuvers.

Broadsword – This is a standard double-bladed straight sword found across the globe.

Butterfly Knife (true) – This short, broad-bladed sword, very often used in pairs, is popular among Kung Fu practitioners.

Cestus – This heavy gauntlet, often worn in pairs, has spikes or knobs protruding from it at all angles. Like Brass Knuckles, a Cestus does not use a Weapon Technique, but is instead used in conjunction with the three basic Punch maneuvers.

Chain – This is a 2' – 4' length of heavy chain. Like brass knuckles, it is a weapon favored by thugs, but is a bit more flexible and sophisticated in use. If the chain is weighted at either end, however, it uses the stats listed for a Kusari (see below).

Chakram – This South Asian weapon is basically a razor-edged frisbee, a sharpened metal ring which is deadly when thrown.

Garrote – This is anything used to strangle someone. Most garrotes are simply rope or lengths of cloth, and is a favorite weapon of assassins. If the target of the attack is taken by surprise or takes five or more health levels from the initial attack, he is considered to be choking and does not get to Soak the damage from subsequent Turns in the Hold! Once he is unconscious, the victim can take up to his Health again in aggravated damage before he asphyxiates.

A particularly nasty variant on the garrote is a thin wire garrote, which cuts into the target's flesh, severing their

Weapon	Technique	Speed	Damage	Move	Special
Balisong	Knife	+2	+1	+0	Easily concealed
Bagh Nakh	Knife	+1	+1	+1	
Baton	Blunt	+1	+0	+1	
Bokken	Sword	+1	+3	+0	
Brass Knuckles	Punch	+0	+1	+0	Must be combined with a Punch Maneuver
Bow					
● Long Bow	Archery	+1	+2	+0	Range: 120 yards
● Short Bow	Archery	+2	+1	+0	Range: 90 yards
● Yumi	Archery	+0	+4	No move	Range: 150 yards
Broadsword	Sword	-1	+4	+0	
Butterfly Knife (true)	Sword	+0	+2	+0	
Cestus	Punch	+0	+2	+0	Must be combined with a Punch Maneuver, +1 to Soak if Blocking
Chain	Chain/Whip	+0	+2	-2	Range: 2 hexes
Chakram	Thrown	+1	+1	-3	
Club	Blunt	+0	+2	+0	
Combat Knife	Knife	+0	+3	+0	
Garrote	Grab	-3	+4	No move	Sustained Hold, may not be able to Soak (see description)
Hook Sword	Sword	+0	+3	+0	+2 Dice to Disarm
Katana	Sword	+1	+3	+0	
Katar	Knife, Punch	+2	+3	+0	+1 to Soak against bladed weapons when Blocking
Knife	Knife	+2	+1	+0	
Kris	Knife	+2	+2	+0	
Kusari	Chain/Whip	+0	+2	-1	Range: 2 hexes, can be used to Grab for zero damage, +1 die to Disarm
Kusarigama	Chain/Whip	+0	+3	-2	As above
Naginata	Spear	+0	+4	+0	
Ninjato	Sword	+1	+2	+1	
Nunchaku	Flail	+1	+2	+0	
Pata	Sword	-2	+3	+0	+2 to Soak if Blocking
Rapier	Sword	+2	+1	+1	
Razor	Knife	+2	+2	+0	
Saber	Sword	+1	+3	+0	
Saber (fencing)	Sword	+1	+1	+1	+1 to Soak if Blocking
Sai	Knife	+1	+0	+0	+1 to Soak if Blocking, +2 dice to Disarm
Shikomi-Zue					
● shaft	Staff	+0	+1	+2	
● blade	Spear	+1	+2	+1	
Shinai	Sword	+1	+3	+0	
Short Axe	Axe	+1	+2	+0	Can be thrown
Shuko	Punch	+0	+1	+0	Must be combined with a Punch Maneuver
Shuriken	Thrown	+2	-2	+0	Can throw multiple (see description)
Sickle	Knife	+0	+3	+0	
Spear	Spear	+0	+3	+1	
Staff	Staff	+0	+2	+1	
Steel Whip	Chain/Whip	-1	+3	No move	Range: 3 hexes, +2 dice to Disarm, can be used to Grab for one die of damage
Switchblade	Knife	+2	+2	+0	
Throwing Knife	Thrown	+0	+0	+0	
Tonfa	Blunt, Punch	+0	+1	+0	+1 to Soak when Blocking
Wakizashi	Knife	+1	+2	+0	
Whip	Chain/Whip	-1	+2	No move	Range: 6 hexes, +2 dice to Disarm, can be used to Grab for one die of damage.

Carotid Artery and possibly even decapitating them. (Ick!)

Hook Sword – A popular Kung Fu weapon, the hook sword consists of a long rod with the tip curved into a large sharpened hook and a small ace-like blade extending perpendicularly from the handle. They are usually used in pairs, and can be used to Disarm or trip opponents (Characters who know the Monkey Grab Punch maneuver and have Sword ●●● or higher may use the Monkey Grab Punch with a pair of hook swords).

Katana – The katana is often the weapon of choice for the modern samurai. Slightly curved with a single edge, the best katanas are excellent examples of craftsmanship and design.

Katar (Punch Dagger) – This South Asian weapon consists of a crossbar handle and a broad, triangular blade which protrudes from the wielder's fist along the plane of the arm. It inflicts a very wide wound. Because of the structure of the weapon surrounding the wielder's hand, it can be used as a gauntlet for blocking blade attacks.

Kris – A long dagger with a wavy blade, this kris cuts easily and deeply. It is the traditional weapon of the Silat system.

Kusari – This is a length of chain with a weighted end, usually a large metal ring. It can be used like a chain, but it can also be used to trip opponents, snare their weapons, etc. A variant design, the kusarigama, has a sickle at one end of the chain.

Longbow – This six-foot-long bow is a standard western weapon.

Naginata – The naginata is a Japanese polearm with a broad, curved blade at the end. It was often used by samurai.

Ninjato – This resembles the samurai's katana, but its blade is straight and shorter. Its hilt and scabbard often contain numerous small secret compartments to carry wire, darts, etc.

Nunchaku – Nunchaku are two short wooden or metal rods connected by a rope or chain. In the hands of an expert, they are versatile and devastating weapons.

Pata – This Indian variant of the broadsword has a gauntlet incorporated into the hilt. An awkward fencing weapon, it is primarily used for cavalry or demonstrations.

Rapier – Primarily a fencing weapon, rapiers are among the thinnest and lightest of swords. Rapiers are almost exclusively thrusting weapons.

Razor – This is a straight razor used for combat. Capoeiristas often use them in tight situations.

Saber – A variant on the Broadsword, this weapon has a curved, single-edged blade. A fencing Saber resembles a Rapier, only it includes a knuckle guard.

Sai – This consists of a long, unsharpened blade with two tines extending from the handle, appearing much like a large fork. It is designed to catch and block incoming weapon attacks, as well as for stabbing. It can also be sharpened and used as a knife, with the same statistics as a normal knife.

Shikomi-Zue – This is a staff which has a dagger blade hidden in one or both ends. It normally looks like an ordinary staff or walking stick. However, with a twist of the handle, the blades lock into place and it can be used like a spear.

Short Axe – This item is as much a martial arts weapon as a camp instrument.

Short Bow – Although the range of the short bow is not that of the long bow, it is more easily concealed or transported. It is a common Ninja weapon.

Shuko – These are Ninja climbing claws, although the statistics can also be used to represent razor-tipped gloves or other claw-like weapons. They must be used with a Punch-based maneuver, which is delivered open-handed. They also lower the difficulty of any climbing attempt (one lower for wearing one claw, or two lower for a pair).

Shuriken – These are Ninja throwing stars, but can also be darts, razor shards, or any other bladed throwing weapon not suitable for knife fighting. They are more irritating than deadly, but they are easily hidden and can hinder or even badly injure an opponent when thrown by a master. A character can throw one shuriken for each dot in Thrown Weapon Technique. Thus, a master ninja with Thrown Weapon ●●●●● could hurl five shuriken simultaneously.

Sickle – This tool can be a deadly weapon and was often used by feudal ninja when acting in the guise of simple farmers.

Staff – A wooden shaft from four to six feet long, the staff is a common weapon across the world. It is often one of the first weapons learned in a martial art.

Steel Whip – Much like a standard whip, only its length is made of steel links.

Switchblade – This weapon, with a spring-activated blade, is a staple of criminals.

Sword Cane – Usually appearing as nothing more than a simple cane, the handle and shaft separate, revealing a concealed rapier blade. Savateurs often wield them either as batons or rapiers – the weapon of choice for gentlemen.

Tonfa – This is a small club with an extra handle protruding approximately 1/3 the length of the club.

Wakazashi – This short blade is worn and used as a companion to the katana.

Whip – This is the standard 18-foot-long bullwhip, favored by lion tamers and pulp heroes. Learning to use it is a painful and difficult experience, but it is a versatile weapon.

Yumi – This Japanese bow is the standard weapon of Kyudo and Kyujitsu, the arts of Zen archery.

FIREARMS

Firearms are an unfortunate reality in both the **Street Fighter** world and our own. For the most part, gunplay is left to minions and extras — it is neither honorable nor in keeping with the genre for Street Fighters to pick up guns and start blasting people. Players should rely on their other skills to deal with gun-toting opponents.

For the sake of playability, guns in **Street Fighter** are considered far simpler and less lethal than they actually are. It's no fun to have E. Honda wasted by a bunch of wise guys with automatic weapons, and it really isn't in keeping with the style of classic martial arts adventure films. All the same, players should feel somewhat intimidated by a small army of Uzi-wielding thugs. Guns, therefore, can do a lot of damage if they hit, but are somewhat clumsy to use. A good Street Fighter can avoid

getting shot, provided she is wise enough to scat when the bullets start flying. Again, it bears repeating that this feature is for game playability only — people only dodge bullets in comics and the movies.

Firearms should be put on a Combat Card like any other maneuver. The Firearm is played in the order of its speed. Guns can be very quick; it's best to avoid them if at all possible.

A gun does not fire on the first round that it's played. It fires on the next round, and every round thereafter. This is because the thug must first draw the gun. If a thug enters into a fight with his gun drawn, the Storyteller should just place the card on the table to indicate that the thug is wielding a firearm.

FIREARMS

Firearms calculate their Speed by using the gun's Speed modifier plus the thug's Wits. Firearms Damage is calculated by adding the thug's Firearms Technique (this is added to the character sheet below any other Techniques the character might have) to the gun's Damage modifier.

FIREARMS

Weapon	Speed	Damage
Pistol	+2	+3
Rifle	+0	+5
Scattergun	+1	+2 (Make 2 tests)
Blaster Pistol	+2	+4
Blaster Rifle	+1	+6

All Firearms have no Move.

"LIGHTKNIFE" EXPERIMENTAL LASER

Shaped roughly like a smooth black flashlight mounted with a pistol grip, this gun is practically silent; when fired it makes a quiet electronic squeal that sounds roughly like a camera flash recharging. It is also very painful: it emits a cutting beam which burns for five dice of aggravated damage and lasts for up to six turns, like a Sustained Hold (the firer just keeps pointing the laser at the target). After six turns worth of firing, the power source in the laser burns out. The attacker does not have to fire all six turns' worth consecutively, however – releasing the trigger turns the beam off. Putting something between the firer and the target stops the damage until the firer gets around the object, the power source burns out, or the laser burns through the target, whichever comes first.

Weapon	Speed	Damage
Lightknife	+2	5 (aggravated)

HEAVY WEAPONS

If someone pulls out a grenade, dive for cover! Even Street Fighters aren't immune to explosives. Unfortunately, soldiers and some agents pack heavy weapons in combat. For Storytellers who want some sort of guidelines for heavy weapons, we present the following statistics, although we don't advise tossing grenades at Blanka as a regular activity — it tends to make the green guy mad.

Speed and Damage for Heavy Weapons are calculated just like Firearms. Characters must have a separate Heavy Weapons Technique.

HEAVY WEAPONS

Weapon	Speed	Damage
Hand Grenade	+0	6 (affects a three-hex radius – all within take damage)
Rocket Launcher	-4	12 (affects a five-hex radius – all within take damage)
TNT Bomb	-6	9 (affects a six-hex radius – all within take damage)

All Heavy Weapons have no Move.

GADGETS

Many agents use high-tech toys or secret weapons. Such gadgets range from bulletproof vests to cigarette lighters filled with napalm to watches that spray sleep gas. Many gadgets can be simulated by Special Maneuvers focused through devices, or by simple common sense ("His cane has a swing line in it. He fires the line between the roofs and swings to safety."). A few gadgets are featured below to give you some ideas:

GADGETS

Sleep-Gas Capsules: Roll seven dice (difficulty 6). If your successes exceed your opponent's Stamina, the opponent is knocked unconscious.

Sharpened Throwing Hat: A sharpened hat that is thrown like a frisbee. Base Technique: Athletics
+2 **Speed**; +3 **Damage**; +1 **Move**; **Special:** Can be thrown up to twice the thrower's Strength in hexes. The owner must retrieve the hat before he can use it again.

Wrist Computer: Up to five dots of Knowledge Abilities can be stored in this computer. The character can access this knowledge and use it by successfully rolling Wits + Computer (difficulty 6).

Forklifts (SoS p.47): A forklift can move up to eight hexes per turn. Turning a forklift can be difficult. A thirty-degree turn (one hex side) in combat requires a roll of Dexterity + Drive and one success; turning two hex-sides requires two successes; turning three hex-sides requires three successes. A charging forklift will do two dice of damage for each hex it moves in a straight line before ramming an opponent, up to a maximum of 16 dice of damage.

NET TRAP (SoS p.72)

A hidden net is dropped from above, covering a range of hexes. Unless characters can move out of the area before it falls, they will suffer a -3 penalty to Speed for all maneuvers until they can escape. In addition, Damage is -1 due to the constricting net, and Movement for all maneuvers cannot be more than 1.

Three successes on a Strength roll are required to break free of a new (ripping the net around the character). Alternatively, the character can slowly over to the edge of the net and slip out.

FIGHTING UNDERWATER (SoS p.48)

Fighting underwater is not easy. There is considerably more resistance when a fighter is trying to move through water – unless he has the right equipment. All characters will be at -1 to Speed and Damage while fighting in the water. Additionally, characters without scuba gear will be -1 to Movement for all techniques.

The Storyteller must decide which Special Maneuvers can still function underwater. Fireballs are obviously useless, while Powers like Whirlwind Kick might take on new effects underwater.

A character can hold her breath for a number of turns equal to her Stamina. She can add two turns to this for each Willpower point spent. After that, she will lose one Health Level each turn as she begins to drown.

A knife attack made against scuba equipment is resolved as a normal attack, but using the opponent's Dexterity, not Stamina to Soak. If the attack is successful, the attacker must then beat his opponent in a resisted roll of their Dexterity. If the attacker is successful, the opponent's scuba gear is ruined (a hose is cut, a face mask shattered, etc.).

NARRATIVE COMBAT

Sometimes you just want to keep things very simple. You want to run a bang-up combat with a couple of thugs and not worry too much about complications. Below are a few suggestions that can be used with or without Combat Cards.

STUNT CARD

A Stunt Card is an additional Combat Card that we recommend every player add to her deck of maneuvers. It can be played just like any other maneuver. Unlike most other maneuvers, the Stunt Card depends entirely upon the situation.

No Speed, Damage, or Move is listed on the Stunt Card. Instead, the player uses the Stunt Card and describes to the Storyteller whatever dramatic action she wants her character to take that turn. The Storyteller then decides the stunt's Speed and what test the character might have to perform to complete her stunt successfully. The Storyteller must also decide how much damage, if any, the character's action causes.

Stunt Cards allow a character to go crazy in combat. Stunts add a lot of drama and variety. They also allow characters to use the setting of the fight to their advantage in heroic ways.

Examples of Stunts include things like:
● Grabbing a nearby pole and swinging it around to clothesline a group of Shadoloo agents.
● Leaping from roof to roof across the skyline.
● Fireballing the chain holding a chandelier to drop it on a pack of Shadoloo thugs.
● Jumping onto the roof of a car as it drives by.

NO CARDS

Another option is not using any cards at all. Character can combine Attributes with Techniques to determine their degree of success, much the same as Attributes combine with Abilities. If a character wishes to punch someone, the Storyteller can have the player roll the character's Dexterity + Punch Technique to see if the character connects with his opponent. The player can then roll Strength + Punch Technique (minus his opponent's Stamina) to determine how much damage is inflicted.

This system promotes extremely fast-and-loose combat, with more emphasis on narrative, flashy actions and less detail on how far a character moves and exactly how quickly a character reacts. If you want detailed action, we suggest you stick with the basic combat system.

OTHER SOURCES OF DAMAGE

A character's Health is lost whenever she suffers damage. Damage is inflicted by a variety of sources. Another person's fist is probably the most common source of damage for a Street Fighter, but warriors risk life and limb out of the ring as well.

This section provides guidelines for arbitrating damage a character might sustain from sources other than combat, namely falling and fire.

Falling

Occasionally, characters will fall. This could happen when one of the villains cuts a character's rappelling line, or when a character doesn't quite grab onto the ledge, or under any other appropriate circumstances. Consult the chart below to determine the damage a character suffers.

Distance	Injury
One Story	One Health Level
Two Stories	Two Health Levels
Three Stories	Four Health Levels
Four Stories	Eight Health Levels
Each additional story above four adds one Health Level of damage.	

A character can try to roll with the fall. The character tries to tumble when he hits the ground, thus reducing the amount of damage he suffers from the fall. The roll is made with Dexterity + Athletics (difficulty 6). Each success reduces the damage inflicted from the fall by one Health Level of damage.

Fire

Not all fire spews from the mouths of yoga warriors. Flames, even natural ones, are potentially dangerous to everyone. Look on the chart below to see how much damage an open flame inflicts per turn of contact.

Size of Flame	Damage
● Fireplace, torch	One Health Level
● Bonfire	Two Health Levels
● Raging Inferno, Exploding Oil Drums	Three Health Levels

HEALING DAMAGE

A character can recover all lost Health after 15 minutes of rest, unless the character suffered more damage that she had Health Levels remaining. Damage sufered in excess of a character's Health Levels is called aggravated damage and takes more time to heal. Aggravated damage takes one day to heal for every "negative" Health Level suffered.

For example, Guile has already lost 17 Health Levels (he starts with 20, so he has three left). Sagat hits him and Guile takes five additional Health Levels of Damage. Because he only had three Health left, the additional two points become aggravated damage.

Later, Guile sleeps off his wounds and restores 18 Health Levels. Guile's player marks X's over two of the Health squares on Guile's character sheet to show that he has suffered to Health Levels of aggravated damage. This damage will take two days to heal (Guile will heal one aggravated wound each day). Until then, Guile only has 18 Health Levels he can afford to lose before he is once again at zero Health.

Chapter 8:

SPECIAL MANEUVERS

Almost anyone can study the basics of martial arts, but most people don't have the patience or discipline to advance to the higher levels of their style. Only a rare individual has the mental discipline, physical ability and fighting spirit to become a master of her chosen art. Only these few masters ever perfect what others call special powers of the martial arts. These superhuman abilities often distinguish the winners from the losers on the Street Fighter circuit.

Many Street Fighters distinguish themselves by their mastery of Special Maneuvers. These moves display such impressive martial prowess that they become recognizable trademarks of the wielder. A warrior is identified by and remembered for his special moves. Everyone knows that if you stay within arm's reach of Honda, you'll have a hundred bruises to show for it.

In most cases, a Special Maneuver is the result of talent and training. By practicing a move countless times, a Street Fighter can hone the maneuver to superhuman levels. However, in some cases a Special Maneuver is actually a manifestation of a superhuman ability. The rigors of training, the focus of meditation and the sacrifice of dedication evoke these latent powers in a true Street Fighter.

CHOOSING YOUR POWERS

If you plan on using one of the World Warriors for your character, your special moves and powers are already listed with the World Warrior's stats. Just look up the descriptions of your World Warrior's powers in this chapter so you'll know what you're unleashing when you cut loose with one of the special moves.

If you're designing your own character, you've got one last stage of character creation to complete: selecting your Special Maneuvers. When you designed your basic character, you had a certain number of points to spend on different Traits. Now you have a number of Power Points to spend of Special Maneuvers and Combo Maneuvers. For a starting **Street Fighter** character, you have **seven Power Points** with which to buy Special Maneuvers. If you want another move or two, you can get an extra Power Point or two by spending freebie points. Four freebie points buy one additional Power Point (see Chapter 3: Character Creation).

Each of the special powers described in this chapter has a Power Point cost associated with it. Sometimes this cost differs for different styles of martial arts, and some moves are available only to Street Fighters who practice a certain style. You can spend your Power Points on nearly any Special Maneuver you choose, but watch out for the prerequisites each move has (prerequisites are explained below).

Remember to choose your powers carefully. Special powers are difficult to master and take a long time to learn with experience. Your character had better be able to survive, in and out of the ring, with the powers you select.

WHAT DO THE NUMBERS MEAN?

"You cannot define the spirit of the dragon! When I kick, the dragon spirit is unleashed within me. It lifts me into flight and I feel my chi rush to my kicking feet until the very air explodes in the dragon's fiery anger."
- Fei Long, in an interview for Kung Fu World Magazine.

The description of each Special Maneuver includes numbers and information that define how the move is learned and used in combat. All these numbers are explained below.

PREREQUISITES

"You have to walk before you can run"
*   - Old adage*

You don't see many beginning Street Fighters rocketing 20 feet into the air and busting loose with a Flaming Dragon Punch. Ken certainly didn't just wake up one day with the ability to perform it. He learned the technique over many years by first mastering other techniques along the way. First Gouken taught him an uppercut punch, then a jumping uppercut, then a true Dragon Punch, and finally Ken went on to perfect his Flaming Dragon Punch.

The same progression holds true for any Street Fighter who wishes to master a special power, especially the most powerful maneuvers. Therefore, each special power description includes a list of prerequisites. Before a character can buy that special power, he must meet all of the prerequisite requirements.

There are two types of prerequisites: Technique level and mastery of other special powers. Technique level prerequisites are simple – if a power has a prerequisite of Punch ●●●, then a Street Fighter must have three dots in his Punch Technique before he can learn that power.

The other type of prerequisite is that the character must have mastered a basic special power before she can purchase a more advanced version of it. For example, a character must have already purchased Dragon Punch with Power Points or through experience before she can spend Power Points or experience on Flaming Dragon Punch.

Many special powers will have both types of

Prerequisites. For example, both Punch ●●●●● and Dragon Punch are needed before a character can buy Flaming Dragon Punch.

POWER POINTS

"Sure, some days I'd ask myself if it was worth it. Every day, bustin' my head on the tarmac 'cause I didn't flip all the way around in the Flash Kick. I'd kick up over my head, and then gravity would grab me like I was pullin' a 4G climb in a F-16 and slam me headfirst on the concrete. My buddies would laugh, but I just got up and practiced it again, and again, and again. My buddies don't laugh now, except at the foolboys who come to the airbase thinkin' they can take me on – take me and my Flash Kick on, that is."

- Guile, in an interview for Fortune Soldier Magazine

Mastering Special Maneuvers takes uncommon determination from a Street Fighter. Moves must be practiced endlessly to achieve true mastery. The Street Fighter must not only be able to perform a technique, it must be a natural part of the fighter's arsenal, allowing the Street Fighter to perform the special power reflexively in response to an opponent's move.

Each Special Maneuver has a Power Point cost listed for it. The cost to buy a move depends on a character's style, as shown under each move. For example, the Power Point cost for a move might say "Wu Shu 3; Any", which means that a Wu Shu stylist can buy the power for three Power Points, and any other style must spend four points to buy the power.

However, some moves are only available to certain styles. Unless a power lists "Any" under its Power Point Cost, then only certain styles can buy that move. For example, a Special Maneuver might have a Power Point cost that reads "Shotokan Karate 2; Wu Shu, Kung Fu 3". This means that only Shotokan Karate, Wu Shu, and Kung Fu stylists can learn that maneuver, and characters of those three styles would purchase the maneuver at a cost of two or three points depending on their style.

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DESCRIPTION AND SYSTEM

Each Special Maneuver also has a short explanation of what the power is, what it looks like when it's executed, and how the power was developed or how martial artists train to perfect the move.

All the gritty rules information is listed under the System header for each power. A lot of the rules might not make sense until you read the chapter on combat, but you can ask your Storyteller about them.

CHI AND WILLPOWER COST

Many moves require a Street Fighter to spend one or more points of Chi and/or Willpower before he can execute the move. Chi and Willpower costs are listed where applicable. If a character doesn't have enough Chi or Willpower to pay for the move, then he cannot perform it. If the fighter is interrupted and cannot perform his special move (victim moves out of range, fighter gets knocked down, etc.) he can always choose not to perform the special move and save his Chi and Willpower. Only when the move is actually performed does he have to spend that power's Chi and Willpower cost.

MODIFIERS

Each combat maneuver in the basic version of Street Fighter has three modifiers: the Speed modifier, the Damage modifier, and the Move modifier. Every character has certain basic maneuvers like a Jab Punch or a Roundhouse Kick. The modifiers for these basic maneuvers are given in Chapter Seven: Combat.

All of the special moves and powers in this chapter also have these three modifiers, which describe the maneuver in terms of the game rules. For example, a maneuver's Speed modifier determines how quickly a fighter can execute this move. Some moves take longer to execute than others. For example, Honda's Hundred Hand Slap is slower than Fei Long's blindingly fast Rekka Ken punches. This is shown by the Hundred Hand Slap power having a lower Speed modifier than Rekka Ken. Similarly, a special power's Damage modifier determines how hard the power hits, and the Move modifier determines how far the character can move while executing the maneuver.

How modifiers add up is fully explained in Chapter Seven. For now, keep in mind that the higher the number, the better. Also, you'll see two different kinds of modifier numbers listed for special powers. If a number has a plus sign (+) or minus sign (-) in front of it, you will add or subtract this number to another number. If the number is written out, then the number is set and nothing gets added or subtracted to it. For instance, "**Speed:** Two" means that the total Speed for this Special Maneuver is two. It doesn't matter what the character's Dexterity is; any time she uses this move her Speed is 2. However, a modifier of "**Speed:** +2" means that a character's Speed while using this move increases by two (so a character with a Dexterity of 3 who uses this move will have a Speed of 5 in that combat turn). Similarly "**Damage:** +0" means that the maneuver doesn't add any dice to its Damage roll, "**Speed:** -1" means that one is subtracted from the character's Speed, and "**Move:** None" means that the character cannot move out of her hex that turn.

LEARNING NEW MOVES

In real life, training in martial arts is a lifelong process; it takes months or even years to learn, let alone master, a new technique. However, the **Street Fighter** world is a little more forgiving: Street Fighters who are dedicated and study hard can learn new maneuvers much faster. In terms of game mechanics, if a Kung Fu practitioner has 16 free experience points, she can theoretically learn the Rising Storm Crow immediately.

But this doesn't really make for a very satisfying story – if it was so easy a move to master, everyone would know it! It is recommended that Storytellers require a character to train for a long time before he can automatically succeed at performing a new maneuver. A good length of time is one month of tough training for every two experience points that the maneuver costs to buy. Thus, in the case of

the Rising Storm Crow, eight months of dedicated practice would make the character a master of the maneuver.

During the intervening period, the character can attempt the maneuver at any time. This requires two tests. The first is to determine how capable the character is of performing the maneuver. Roll Wits plus the most difficult Technique the maneuver is based on (Athletics or Grab in the case of the Rising Storm Crow), with a difficulty equal to the number of months remaining; the minimum difficulty must be 3. If the first test succeeds, the character is then able to attempt the maneuver normally with a second test; if the first test is failed, the maneuver's Speed, Move, and Damage of a successful second test are all halved. If either test is botched, the maneuver fails spectacularly, leaving the character in a vulnerable (and embarrassing) position.

This method can also be used to simulate characters learning of maneuver that they are saving up experience points for. If a character has six points and is saving up for a 12-point maneuver, the Storyteller may allow her to start learning it. However, all of the character's free experience must go towards that maneuver until it is completely paid off, and the character can only learn one new maneuver at a time this way

SPECIAL MANEUVERS

Here they are – the descriptions of the specific Special Maneuvers. The powers are grouped in six categories (Punch, Kick, Block, Grab, Athletics, and Focus) according to the Technique on which they mainly rely. For example, you'll find Ken's Dragon Punch under Punch and Blanka's Rolling Attack under Athletics.

PUNCH

This category of special moves includes all the variety of ways martial artists have found for using their hands in combat. The category also includes elbows and even head butts.

Boshi-ken (Thumb Drive)   (PG p. 83)

Prerequisites: Punch ●●●, Shikan-ken

Power Points: Ninjitsu 2

The thumb-drive fist, or Boshi-ken, is like a regular punch, except that the thumb protrudes along the front of the fist and is used for striking the opponent. Typically, the force of the punch is directed at the nerve clusters of an enemy's muscles for maximum effectiveness.

System: An opponent struck with this punch will suffer numbness during the following round. If any damage is inflicted, the opponent suffers a -1 to Move during the next round. If no damage was scored by the Ninja, it is assumed that the strike missed the targeted nerve cluster and doesn't slow the target appreciably.

Cost: None

Speed: -1

Damage: +2

Move: +0

Buffalo Punch   (Core p. 106)

Prerequisites: Punch ●●

Power Points: Native American Wrestling, Pankration 1; Any 2

The fighter clenches both hands together into one big fist above his head and swings both arms down on his opponent's head. It is said that some Native Americans could stun a full-grown buffalo with this slow but powerful punch.

System: Use the modifiers below.

Cost: None

Speed: -2

Damage: +5

Move: One

Dashing Punch   (Core p. 166)

Prerequisites: Punch ●●●●, Athletics ●

Power Points: Boxing, Savate 4; Western Kickboxing 5

This explosive move was practically invented by Balrog (although some people say one of his trainers actually developed it). When the starting bell rang for Balrog's boxing matches, he would dash across the ring and blast his opponent with a knockout punch before the opponent realized the fight had begun. The move was considered by many to be a typical Balrog cheap shot, but it won him lots of matches.

Now Balrog uses his Dashing Punch to crush his Street Fighter competitors. Many Street Fighter boxers have added the move to their own repertoires.

System: Use the modifiers below.

Cost: 1 Willpower

Speed: +0

Damage: +4

Move: +2

Dashing Uppercut   (Core p. 166)

Prerequisites: Dashing Punch

Power Points: Boxing 1; Savate, Western Kickboxing 2

This move is a slight adaptation of the Dashing Punch. The difference is that the fighter delivers an uppercut punch instead of a straight punch at the end of the dash.

System: The Dashing Uppercut can hit opponents executing Aerial Maneuvers. Against such opponents, it scores a Knockdown in addition to damage.

Cost: 1 Willpower

Speed: +0

Damage: +4

Move: +2

Dim Mak   (Core p. 107)

Prerequisites: Punch ●●●●, Focus ●●●, Chi Kung Healing

Power Points: Aikido, Kung Fu, Lua, Silat, Tai Chi Chuan 4; Majestic Crow Kung Fu 5

Dim Mak is the art of the death touch. Masters of Dim Mak possess secret knowledge of how Chi Flows within the human body. The human body's Chi patterns are said to vary according to the time of day, season, and many other esoteric factors. A master of Dim Mak possesses knowledge of all of these factors and utilizes it to pinpoint

vulnerable locations on his opponent's body. Thus, a mere finger thrust can disrupt a Chi flow and bring all sorts of misery to the victim of the Dim Mak strike.

Legends of Dim Mak say that it is possible for the master to touch a victim and delay the damage to the victim's body by seconds, minutes, days, or even months. Certain pressure point strikes can paralyze the limbs, afflict the victim with specific diseases, and even kill with one blow.

The arts of Snake Kung Fu come closest to maintaining the knowledge of Dim Mak, but a qualified teacher is extremely rare.

System: While there are many effects of Dim Mak that a Storyteller should feel free to include for dramatic purposes, use of Dim Mak in tournament combat has certain specific effects.

Whenever a fighter strikes an opponent with a Dim Mak touch, damage is rolled normally, but the attacker inflicts two extra effects. The first is that she can decide to delay the damage from the strike for any specified number of turns. The damage will be applied against the opponent's Health at the beginning of the specified turn. The character does not have to tell her opponent when the damage will be dealt, but the player should tell the Storyteller or write it on a piece of paper.

The second effect is that the attacker can temporarily lower one of the victim's Physical Attributes by one point per successful Dim Mak strike. Physical Attributes cannot be lowered below 1 in this manner. The victim's Speed, Damage and natural resistance temporarily drop as his Dexterity, Strength or Stamina is reduced. Any tests involving the affected Attributes must be made using the lower score. The victim can regain these lost points after combat by making a successful Honor roll, as if the points were Chi.

Example: A Dim Mak practitioner strikes an opponent. She scores three damage successes. The fighter can choose to apply this to the victim's Health now or wait to apply it any number of turns in the future. In addition, the fighter chooses to lower the opponent's Strength by one (she has struck a point along the victim's rib cage that leaves his arms feeling numb and weak).

Cost: 1 Chi

Speed: +0

Damage: +0

Move: +0

Dragon Punch   (Core p. 107)

Prerequisites: Punch ●●●●, Jump, Power Uppercut

Power Points: Shotokan Karate 4; Jeet Kune Do, Kung Fu, Majestic Crow Kung Fu, Silat, Thai Kickboxing 5

Gouken is the only living master who is known to teach this incredible maneuver. He has passed it on to his students Ryu and Ken, and they have used it to forge their names among the ranks of the World Warriors.

System: The Dragon Punch is a leaping uppercut that counts as an Aerial Maneuver. The fighter chooses any one ground or aerial opponent within his Move range to suffer the Dragon Punch's wrath. Opponents in the middle of Aerial Maneuvers suffer a Knockdown if the Dragon Punch scores damage against them (as if it wouldn't!). Grounded opponents are simply knocked back one hex from the force of the blow.

The force of the punch carries the fighter high into the air. The Dragon Punch can be used like the Athletics special move Jump to avoid incoming projectile attacks; however if it is used to interrupt and leap over a projectile attack, the Dragon Punch cannot be used against the opponent firing the projectile attack.

Cost: 1 Willpower

Speed: +0

Damage: +6

Move: -2

Ducking Fierce   (SoS p. 27)

Prerequisites: Punch ●●

Power Points: Ler Drit, Pankration 1; Any 2

The fighter crouches low and delivers a short powerful blow to her opponent's midsection. This punch often catches unsuspecting opponents off-guard.

System: This punch combines a Fierce attack with a deceptive Crouching Maneuver. Use the modifiers below.

Cost: None

Speed: -1

Damage: +4

Move: Zero

Ear Pop   (Core p. 108)

Prerequisites: Punch ●●

Power Points: Baraqah, Jeet Kune Do, Jiu Jitsu, Native American Wrestling, Ninjitsu, Pankration, Sanbo, Spanish Ninjitsu, Sumo, Wrestling 2; Any 3

The big wrestlers of Russia, Japan and North America could not find many punching techniques that would seriously slow other fighters of their style, until they developed the Ear Pop. This nasty move is held to be dishonorable under some tournament rules. The fighter slaps both sides of his opponent's head with his hands slightly cupped. This causes incredible air pressure to rush into the opponent's ears, stunning her and possibly causing loss of hearing (which is why the move is held to be dishonorable by some).

System: The strike completely ignores the opponent's Stamina for purposes of Soaking the damage from the Ear Pop strike.

Any fighter who uses the Ear Pop automatically loses one Honor point.

Cost: None

Speed: -1

Damage: -4

Move: -1

Elbow Smash   (SoS p. 27)

Prerequisites: Punch ●

Power Points: Thai Kickboxing 1; Any 2

By firmly planting his feet, the fighter can deliver a quick powerful elbow smash to a nearby opponent. Many deaths are caused in Thai Kickboxing rings by the lethal power of these elbow strikes.

System: Use the modifiers below.

Cost: None

Speed: +2

Damage: +2

Move: One

Eye Rake   (PG p. 87)

Prerequisites: Grab ●, Punch ●

Power Points: Animal Hybrid, Lua, Ninjitsu 1; Any 2

In a truly desperate move, the fighter clenches her fingers into a claw and rakes them across her opponent's eyes. The pain caused by this is incredible but usually does not result in any permanent damage.

Few Street Fighters use this attack, as it is considered extremely poor form. Nonetheless, this move has often meant the difference between winning and losing a match.

System: Very little damage results from this attack, but for the next turn the opponent must fight blind. If her Blind Fighting Skill is zero, she is effectively dizzied.

A fighter forced to resort to this desperate move loses one temporary Honor point. If an Eye Rake is used in a tournament, he will also lose one temporary Glory point.

Cost: None

Speed: +2

Damage: -3

Move: +0

Fist Sweep   (Core p. 166)

Prerequisites: Punch ●●●

Power Points: Boxing, Pankration, Western Kickboxing 2

Nobody told the boxers on the Street Fighter circuit that they couldn't hit below the belt. Not to be outdone by other styles, some boxers developed a low, powerful punch that takes the legs right out from under their opponents.

System: Victims of a successful Fist Sweep suffer a Knockdown in addition to normal damage. The Fist Sweep is a Crouching Maneuver.

Cost: None

Speed: -1

Damage: +3

Move: -2

Flaming Dragon Punch   (Core p. 108)

Prerequisites: Punch ●●●●●, Focus ●●, Dragon Punch

Power Points: Shotokan Karate, Thai Kickboxing 4

Ken was not satisfied with his ability to execute the Dragon Punch, so he trained long and hard to improve the already devastating move. He learned to focus his Chi into his fist during the punch, causing his fist and anything hit by it to burst into flame.

System: The Flaming Dragon Punch is identical to the regular Dragon Punch, with the following exceptions: Any opponent hit with the Flaming Dragon Punch suffers a Knockdown, regardless of whether the opponent is on the ground or in the air. If the Flaming Dragon Punch is used on an opponent standing in a hex adjacent to the fighter (the fighter using the Flaming Dragon Punch does not have to move in order to be next to the opponent), the Flaming Dragon Punch will hit twice! The player gets to roll two damage tests for her character's punch.

For example, during a combat turn, Zangief's player plays a Roundhouse and decides to move next to Ken to deliver the blow. Ken's player decides to interrupt Zangief's action when the big Russian moves next to Ken. Ken's player reveals the Flaming Dragon Punch card. Because Zangief is right next to Ken when Ken begins his Flaming Dragon Punch action, Ken gets to hit Zangief twice with the punch.

Cost: 1 Chi, 1 Willpower

Speed: -1

Damage: +6

Move: -2

Haymaker   (PG p. 84)

Prerequisites: Punch ●

Power Points: Any 2

The fighter actually winds up like a baseball pitcher to deliver this crude yet powerful punch. She first reaches as far down to the ground as she can without overbalancing herself. Then she whips her fist in a wide arc over her own head and directly into her opponent's. The momentum imparted by the wide overhead swing imparts tremendous force to this maneuver. Because of the windup required, it is hard to move while executing this maneuver.

System: The Haymaker is used like any other punching maneuver, with the modifiers below.

Cost: None

Speed: -2

Damage: +4

Move: -2

Head Butt   (Core p. 109)

Prerequisites: Punch ●

Power Points: Boxing, Capoeira, Kabaddi, Ninjitsu, Pankration, Sumo 1; Any 2

When the knuckles won't do, some fighters use their heads. Many styles practice head butt strikes as part of their close range fighting arsenal of maneuvers. Fighters have to undergo grueling training to perfect this move. Training involves conditioning a fighter's forehead to take the punishment of the hit. The fighter bangs his head on padded wood, then bare wood, the bricks, then stone. This gradually toughens the fighter's head until he can crack just about anything with one solid blow from his head.

System: Use the modifiers below.

Cost: None

Speed: +0

Damage: +3

Move: -2

Heart Punch   (SoG p. 8)

Prerequisites: Punch ●●●, Focus ●

Power Points: Native American Wrestling, Sanbo 2; Special Forces, Sumo 3; Boxing, Kung Fu, Western Kickboxing 4

The Heart Punch is a blow designed to stun an opponent, leaving him vulnerable to the fighter's next blow. A quick powerful blow is delivered to the opponent's chest. This move is considered a cheap shot and can result in the loss of honor, depending upon the circumstances under

which it was applied.

System: No damage is done by this attack. However, damage is still rolled for the purposes of determining a dizzy. Because of the nature of the Heart Punch Technique, it may not be a part of a Dizzying Combo Maneuver. It can, however, be combined for the purposes of gaining a speed bonus.

Cost: None

Speed: -1

Damage: +5 (see above)

Move: -2

Hundred Hand Slap (Core p. 109)

Prerequisites: Punch ●●●●

Power Points: Majestic Crow Kung Fu, Sumo 4; Baraqah, Jeet Kune Do, Kung Fu, Sanbo, Silat 5

In formal sumo wrestling matches, *sumotori* are not allowed to strike with a closed fist, only with slaps and palm heel strikes using an open hand. This restriction has led *sumotori* to develop an awesome technique that utilizes open hand slapping. With the Hundred Hand Slap, the *sumotori* creates a blurringly fast flurry of strikes to overwhelm an opponent.

The strike's name derives from the fact that *sumotori* who train to perfect this special move practice by striking a large wooden post 100 times as fast as they can. A fighter is timed on how fast he can deliver the blows with his open hand to the wooden post; over years of training, he is expected to reduce this time to under two seconds! Even the thickest posts often crack under the torrent of hammering blows.

System: A fighter who uses Hundred Hand Slap in combat gets to roll three times for damage, using the modifier given below for each strike.

Cost: 1 Willpower

Speed: -2

Damage: +0

Move: One

Hyper Fist (Core p. 109)

Prerequisites: Punch ●●●●, Power Uppercut

Power Points: Boxing, Western Kickboxing 4; Jeet Kune Do, Ler Drit, Special Forces 5

Dee Jay has generated a lot of business for dentists with his chin pounding Hyper Fist. Other fighters have tried to learn the move with varying degrees of success. Fighters who master the Hyper Fist are able to throw a flurry of uppercut punches that pound their opponents with multiple hits.

System: The fighter gets to roll three damage tests against the victim of Hyper Fist.

Cost: 1 Willpower

Speed: +1

Damage: +0

Move: One

Knife Hand Strike (SoG p. 8)

Prerequisites: Punch ●●●

Power Points: Kung Fu, Shotokan Karate 3; Special

Forces 4; Any 5

The fighter straightens her hand so that it's rigid and strikes fingers first at an unprotected part of an opponent's body. The effect is a quick deadly strike which can incapacitate an unsuspecting foe.

System: Use the modifiers below to perform this strike. Unless an opponent is blocking, damage is applied against only half his Stamina (rounded down).

Cost: None

Speed: +1

Damage: -1

Move: -1

Lunging Punch (SoG p. 8)

Prerequisites: Punch ●●●, Athletics ●

Power Points: Boxing, Shotokan Karate, Western Kickboxing 2; Any 3

The fighter dashes forward and delivers a low sweeping punch that catches his opponent off-guard. Legs and shoulders play a big role in executing this maneuver as the fighter must dash several feet forward and remain close to the ground.

System: Use the modifiers below. The Lunging Punch ignores blocks, unless an opponent is doing a crouching block or is using Kick Defense. The Lunging Punch is considered a Crouching Maneuver.

Cost: None

Speed: +0

Damage: +1

Move: +1

Monkey Grab Punch (Core p. 109)

Prerequisites: Punch ●, Grab ●

Power Points: Baraqah, Jeet Kune Do, Kung Fu, Majestic Crow Kung Fu, Silat, Spanish Ninjitsu, Tai Chi Chuan 1; Any 2

This relatively simple Special Maneuver originates from Monkey Kung Fu. The fighter lunches forward, grabbing and pulling away an opponent's blocking arm with one hand, then delivering a quick punch with her remaining hand.

System: The Monkey Grab Punch works just like the Basic Maneuver Strong Punch, but it is slower and ignores Blocks. If the fighter's target Blocks, he does not get to add his Block Technique to his Soak total against the damage from the Monkey Grab Punch.

Cost: None

Speed: -2

Damage: +1

Move: +0

Power Uppercut (Core p. 109)

Prerequisites: Punch ●

Power Points: Any 1

This move is relatively basic as Special Maneuvers go, but more than one Street Fighter has won a tournament with bread-and-butter moves like the Power Uppercut. This powerful punch starts low and ends high above the fighter's head. By using her leg and back strength, the

fighter can deliver some fierce power with this punch. The total commitment to the punch usually lifts the fighter slightly off her feet as she punches upward.

System: If the Power Uppercut is used to interrupt an opponent's Aerial Maneuver, the Power Uppercut will also cause a Knockdown (if it scores damage), knocking the opponent out of the sky before he can land his own move.

Cost: None

Speed: -1

Damage: +3

Move: One

Rekka Ken   (Core p. 109)

Prerequisites: Punch ●●●●, Athletics ●●

Power Points: Kung Fu 4; Boxing, Majestic Crow Kung Fu, Ninjitsu, Western Kickboxing, Wu Shu 5

The Rekka Ken maneuver was developed by Fei Long. He combined the speed of his Wing Chun Kung Fu punching with new concepts of footwork. The Rekka Ken is essentially a special kind of punching combination. First, the fighter dashes forward and delivers a blindingly fast punch. This first punch is followed by advancing steps and up to two more consecutive punches. The rapid three-punch combination can devastate an opponent in mere seconds.

System: The Rekka Ken is similar to other Combo Maneuvers. During the first turn of the Rekka Ken, the player uses her Rekka Ken Special Maneuver card along with any of the three Basic Maneuver punch cards (Jab, Strong or Fierce). The punch is resolved normally, but the Rekka Ken gives it +3 extra Speed beyond its normal speed rating.

For up to two subsequent turns, the player can continue playing the Rekka Ken card along with a regular punch and get the +3 Speed bonus to the punch. Each punch must be used on the same opponent, and the damage from each punch combines for the purposes of dizzying the opponent.

A special showmanship always accompanies the Rekka Ken; If a fighter uses the Rekka Ken for three consecutive turns against an opponent, the fighter is obligated to take a moment to strut his stuff, posing and howling in overconfident zeal. If the fighter does not take a turn to do this, he loses three temporary Glory points. If he does pose, he gets the standard +1 Glory (temporary) for showmanship.

Cost: 1 Willpower per turn used.

Speed: See description above.

Damage: See description above.

Move: See description above.

Shikan-ken (Ninja Knuckle Fist)   (PG p. 84)

Prerequisites: Punch ●●

Power Points: Ninjitsu 3

Shikan-ken is very similar to a Jab, but the striking surface is significantly different. Most punches are thrown with a clenched fist, which provides a wide area of impact. When throwing a Knuckle Fist, the Ninja does not flex the innermost joints of her fingers. This leaves the bony middle knuckles as the striking surface. The reduced area of impact increases the strength and damage of the punch.

System: An opponent struck by the Knuckle Fist must make a resisted Strength test to see if they are also knocked back one hex. This punch will cause a Knockdown against jumping opponents.

Cost: None

Speed: +1

Damage: +1

Move: +0

Shockwave   (Core p. 110)

Prerequisites: Punch ●●●●, Focus ●●

Power Points: Native American Wrestling 3; Any 4

Native American warriors can strike the earth with a mighty fist, causing it to tremble and quake. The force of the strike sends a shockwave straight across the ground; the tremor can topple objects and people. The Shockwave Maneuver can even cause some walls to buckle and crack as their supports vibrate.

System: The character chooses a straight hex-line down which to send the shockwave. The shockwave extends for a number of hexes equal to the character's Strength, beginning with the hex adjacent to the character.

Anyone standing in one of the affected hexes (characters in the middle of Aerial Maneuvers are not affected) suffers damage and is Knocked Down. Note that Shockwave knocks everyone down, even if an opponent was blocking or didn't suffer any damage from the maneuver.

Cost: 1 Chi

Speed: +0

Damage: +0

Move: None

Shuto (Sword Hand)   (PG p. 84)

Prerequisites: Punch ●●●, Shikan-ken

Power Points: Ninjitsu 2

The arm is swung in a wide arc toward the target. At the last moment, the Ninja's fist unclenches, and the fingers form a line 90 degrees from the palm. The lower edge of the fingers strikes the target with a force similar to that imparted by a sword or club.

System: This punch ignores any bonuses the target gains from armor, Toughskin or similar powers. A target without such protection suffers an additional +1 to damage.

Cost: None

Speed: -1

Damage: +3 (or +4, see above)

Move: -2

Spinning Back Fist   (Core p. 110)

Prerequisites: Punch ●●

Power Points: Baraqah, Pankration, Savate, Special Forces, Thai Kickboxing, Western Kickboxing 1; Any 2

This punch gets its power from the rotation of the fighter's body. To deliver the Spinning Back Fist, the fighter steps forward with her rear foot, pivoting 180 degrees backward to strike with an outstretched back fist. This move is powerful and allows the fighter to advance on an opponent as she delivers the strike.

System: Use the modifiers below.

Cost: None

Speed: -1

Damage: +2

Move: +1

Spinning Clothesline (Core p. 110)

Prerequisites: Punch ●●●●, Athletics ●●●

Power Points: Sanbo 3; Capoeira, Native American Wrestling 4; Special Forces 5

Whirling destruction! The wrestler spins her body like a top. Her outstretched arms club any opponent near her. She can wade through a gang of street punks, sending them flying in all directions.

System: When using the Spinning Clothesline, the fighter moves and attacks simultaneously. When she initiates the move, the wrestler makes a damage test against all opponents sharing her hex or in an adjacent hex. All opponents who are hit are knocked back one hex from the wrestler. The wrestler then moves one hex and repeats the round of damage rolls. She keeps moving and making damage rolls until she uses up her Move or decides to stop.

Anyone nearby who is executing a Crouching Maneuver will not be hit.

Cost: 1 Willpower

Speed: +0

Damage: +0

Move: -2

Spinning Knuckle (Core p. 110)

Prerequisites: Punch ●●●, Athletics ●, Spinning Back Fist

Power Points: Special Forces 2; Baraqah, Ler Drit, Savate, Western Kickboxing, Wu Shu 3; Any 4

This move is an advanced version of a Spinning Back Fist. Instead of taking one step forward and spinning into a back fist, the fighter actually dances forward, taking several body-turning cross-steps before delivering the attack. The Spinning Knuckle uses the fighter's advancing motion to add power to the blow. Furthermore, the fighter actually delivers two back fists at the end.

System: The fighter gets to roll two damage tests, as the fist connects twice.

Additionally, the fighter's dancing, turning steps allow him to evade projectile attacks. If the fighter interrupts a projectile attack with a Spinning Knuckle, the fighter gets a chance to dodge the projectile just as if he had used the Jump special move (see Athletics special moves section).

Cost: 1 Willpower

Speed: -1

Damage: +1

Move: +3

Triple Strike (Core p. 110)

Prerequisites: Punch ●●, Kick ●

Power Points: Majestic Crow Kung Fu 1; Any 2

The fighter pulls back into a tight position, almost as if she were blocking, and then lashes out with two fists and a kicking foot at any one target next to her.

System: The fighter rolls damage for all three strikes, but the target only suffers damage from the two strikes that inflict the most damage (the third one is assumed to have missed its mark). For example, the fighter rolls damage for the two punches and the kick, scoring two, one and three successes on the damage rolls. The two- and three-point damage strikes are applied to the target; the punch that scored only one damage success is ignored.

The two punches have a +0 damage modifier; the kick has a +1 damage modifier. Naturally, the damage for the kick is calculated using the fighter's Kick Technique, even though the Triple Strike is a Punch Special Maneuver.

Cost: None

Speed: -2

Damage: See description above.

Move: None

Turbo Spinning Clothesline (Core p. 110)

Prerequisites: Athletics ●●●●, Spinning Clothesline

Power Points: Sanbo 2; Capoeira, Special Forces 4

Frustrated by the speed of some opponents, Zangief worked hard to make his Spinning Clothesline faster.

System: This move is identical to the Spinning Clothesline, except that it is quicker and travels farther.

Cost: 1 Willpower

Speed: +1

Damage: +0

Move: -1

Turn Punch (Core p. 166)

Prerequisites: Punch ●●●●

Power Points: Boxing, Savate, Thai Kickboxing 4; Western Kickboxing 5

This heavy punch is one of the most potent Special Maneuvers available to the style. The boxer craftily works his way around the ring, setting up his opponent for a powerful overhand blow. The boxer actually turns his torso away from his opponent and then twists all the way forward as he throws the punch. This turning body motion gives the punch its name and its power.

System: At the beginning of any combat turn, a player can play her fighter's Turn Punch Combat Card. This shows that her character is beginning to size up her opponent in preparation for a Turn Punch. During that same turn, the player can use any other maneuver she wants, but the move has a -1 penalty to Speed, Damage, and Move because the boxer is concentrating on setting up the Turn Punch.

This can continue for up to four turns total. The player continues to use any maneuver she chooses, but all maneuvers have penalties of -1 Speed, Damage and Move. At any time, including during the very first turn she played the Turn Punch card, she can choose to execute the Turn Punch instead of playing some other Combat Card. The modifiers for the Turn Punch depend on how many combat turns the boxer was allowed to prepare the Turn Punch:

Combat Turn	Speed	Damage
1	-1	+4
2	-1	+5
3	+0	+6
4	+1	+7

Cost: 1 Willpower when the card is first laid down.
Speed: See description above.
Damage: See description above.
Move: Two

Widowmaker   (PG p. 84)

Prerequisites: Punch ●●●, Jump, Haymaker
Power Points: Any 1

This move is similar to the Haymaker, except that the fighter makes a short jump to increase the damage inflicted. Gravity and the punishing mass of the fighter propel the attacker's fist directly onto the target's head. This move is slow, but when it connects, it will often end a fight.

System: The fighter may jump up to two hexes toward an opponent before inflicting damage. Any target damaged by the Widowmaker suffers a Knockdown. Because of the overhand strike involved with this move, a jumping target will not be hit, as the punch doesn't develop any real force until the swing is completed.

The Widowmaker is an Aerial Maneuver and can be used to avoid projectiles.

Cost: None
Speed: -3
Damage: +5
Move: Two

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KICK

</div>

Why use two clubs when you can use four? That's what many martial artists ask boxers and other street brawlers who rely solely on their hands for combat. Some Street Fighters' kicks are 10 times more deadly than their hands. All the kicking special moves are found in this section, including the use of knees.

Air Hurricane Kick   (Core p. 111)

Prerequisites: Kick ●●●●, Athletics ●●●, Jump, Hurricane Kick
Power Points: Kung Fu, Majestic Crow Kung Fu, Shotokan Karate, Wu Shu 1

Only after they had begun testing themselves in Street Fighter combat did Ryu and Ken fully embrace the spirit of the Hurricane, allowing them to fly on the winds of fury as they deliver their Hurricane Kick.

System: This move works just like the standard Hurricane Kick (see the Hurricane Kick description), except that the fighter has trained herself to execute the move while airborne. This allows the fighter to jump over incoming projectile attacks (see the Athletics special move Jump) and then execute the Hurricane Kick from the high point of her jump to descend on her opponents in a blaze of spinning feet.

Cost: 1 Chi, 1 Willpower
Speed: -1
Damage: -1
Move: +1

Ax Kick   (PG p. 85)

Prerequisites: Kick ●●, Jump
Power Points: Savate 2; Special Forces, Western Kickboxing 3; Kung Fu, Shotokan Karate, Wu Shu 4

One of the few airborne kicks favored by Savate fighters, this move is also popular with other styles. The attacker begins this attack by jumping into the air and stretching his leg high above his head. He then slams the leg down onto his target's head or shoulders, using his height and momentum to increase the force of the blow. Few Street Fighters can withstand the ferocity of an Ax Kick.

System: This attack is considered an Aerial Maneuver and may be used to avoid projectiles. The fighter travels his allowed movement in the air using the -2 modifier and ends his attack in the same hex as his target. Because this attack targets the head from above, crouched opponents are struck. Jumping opponents are likewise struck and will suffer a Knockdown.

Cost: None
Speed: -1
Damage: +4
Move: -2

Backflip Kick   (Core p. 111)

Prerequisites: Kick ●●, Athletics ●●
Power Points: Capoeira, Jeet Kune Do, Ninjitsu, Spanish Ninjitsu, Wu Shu 2; Kung Fu, Lua, Majestic Crow Kung Fu, Special Forces 3; Any 4

This move combines acrobatics and a powerful kick into a special move that can rattle an opponent and simultaneously tumble the attacker to safety.

System: The fighter waits for an opponent to close, and then interrupts with a sudden backflip (Capoeira teaches a back hand spring), kicking the would-be attacker as the fighter's feet sweep up and through in the back flip. The fighter flips away, landing two hexes straight back from the opponent and thus preventing the opponent from striking back. This move is one of the few times a fighter may move after rolling damage in the same turn.

The Backflip Kick does not count as an Aerial Maneuver.

Cost: None
Speed: +0
Damage: +2
Move: Two (backwards)

Cartwheel Kick   (PG p. 85)

Prerequisites: Kick ●●, Athletics ●●
Power Points: Capoeira, Ninjitsu, Wu Shu 2; Any 3

The fighter flips into an acrobatic cartwheel, smashing her feet and fist into her opponent over and over again. The amount of ground covered is truly amazing. This move is also used to put distance between a fighter and an opponent who is pressing her to hard.

System: A Cartwheel Kick must travel in a straight line in

any of the six directions available to the Street Fighter. When an opponent is encountered, the fighter does not stop, but pushes her opponent back one hex. For each hex an opponent is pushed back, the opponent suffers one attack using the modifiers below.

The fighter may end her turn in any hex she likes along her line of travel. Cartwheel Kicks must travel in a straight line.

Cost: 1 Willpower

Speed: +0

Damage: +1 (per hex)

CARTWHEEL KICK

Many considered Cartwheel Kick to be a wildly unbalanced and overly powerful maneuver when it was first released in the Player's Guide. In response to player concerns, Steve Wieck (who strongly contributed to writing and developing the game) offered this alternate (and frankly, much more reasonable) set of stats for the Cartwheel Kick.

Cartwheel Kick   (Steve Wieck Version)

Prerequisites: Kick ●●, Athletics ●●

Power Points: Capoeira, Ninjitsu, Wu Shu 2; Any 3

The fighter travels in a series of accelerating cartwheels towards his target, ending with a powerful kick.

System: The attacker must move in a straight line to the enemy. Each hex moved by the attacker adds +1 damage to the final kick.

Cost: 1 Willpower

Speed: -1

Damage: +1 (per hex)

Move: +2

Double Dread Kick   (Core p. 111)

Prerequisites: Kick ●●●, Double-Hit Kick

Power Points: Majestic Crow Kung Fu, Thai Kickboxing, Western Kickboxing 3; Kung Fu, Ler Drit, Shotokan Karate, Special Forces 4

This special move is a fast combination of a roundhouse kick and spinning back thrust kick. The fighter stuns her opponent with a quick kick and the spins into the more powerful thrust kick before the opponent can recover.

System: This move scores two damage tests on its victim. The first test has a +1 Damage Modifier; the second has a +4. The first hit knocks the opponent back one hex; the second hit knocks him back another hex. After the first hit, the fighter must have enough Move left to advance into the hex out of which he just knocked his opponent in order to deliver the second kick. If the fighter's intended victim is at the maximum Move range of the attack, the fighter can still spin the first kick into the empty hex in front of the victim and fire off the second thrust kick at the opponent.

For example, Dee Jay's Move for his Double Dread Kick is his Athletics rating of 4 plus the maneuver's modifier of +1, for a total Move of 5. If Balrog is standing six hexes

away, Dee Jay can move four hexes, throw the first kick into thin air, and then advance into his fifth hex of movement with the second spinning thrust kick. This last hex of movement puts him adjacent to Balrog, so he can hit Balrog with the second damage test (with the +4 modifier) and knock Balrog back one hex. If Balrog had been any closer, Dee Jay could have moved to him, hit him with the first kick (at +1 damage modifier), knocked Balrog back one hex, and moved into the now-empty hex to deliver the second kick.

The damage rolls inflicted by these two kicks do not combine to dizzy the opponent unless they are part of a greater combination maneuver.

Cost: 1 Willpower

Speed: -2

Damage: +1, +4 (see description above)

Move: +1

Double-Hit Kick   (Core p. 112)

Prerequisites: Kick ●●

Power Points: Kung Fu, Majestic Crow Kung Fu, Ninjitsu, Sanbo, Savate, Silat, Sumo, Thai Kickboxing, Western Kickboxing, Wu Shu 1; Any 2

Many styles feature combination kicks that use one leg to deliver two kicks in rapid succession without the kicking foot touching the ground in between. Usually, the first kick lands low and the second kick lands high.

System: The kick hits twice using the modifier below. Opponents executing Crouching or Aerial Maneuvers will only be hit once.

Cost: None

Speed: -2

Damage: +1

Move: -1

Double-Hit Knee   (Core p. 112)

Prerequisites: Kick ●●

Power Points: Capoeira, Lua, Ninjitsu, Pankration, Thai Kickboxing 1; Any 2

This is a close-in move popular with Capoeira dancers. The fighter leaps into the opponent, allowing his knee to smack the victim's stomach and continue into the opponent's chin.

System: Roll twice for damage using the modifiers below when using this move.

Cost: None

Speed: +0

Damage: +0

Move: -2

Dragon Kick   (Core p. 112)

Prerequisites: Kick ●●●●●, Focus ●●●●, Jump

Power Points: Kung Fu, Silat 5

The ancient art of Dragon Kung Fu is the only system that has preserved the knowledge of this mystical technique. The fighter taps the spirit of the celestial dragons, rising into the air in a twirling kick while his focused Chi spurts fire from his leg. The kick is beautiful and deadly.

System: The Dragon Kick works identically to the Flaming Dragon Punch. Like the Flaming Dragon Punch, it is an Aerial Maneuver.

Cost: 1 Chi, 1 Willpower

Speed: -1

Damage: +6

Move: -2

Flash Kick   (Core p. 112)

Prerequisites: Kick ●●●, Athletics ●●, Focus ●●

Power Points: Majestic Crow Kung Fu, Special Forces 4; Any 5

   Guile's trademark kick is one of the deadliest moves on the Street Fighter circuit. A fighter who has mastered this move crouches down before springing into an aerial back flip. As her body flips over, her foot sweeps a deadly arc in front of her. Energy trails after the kicking foot, adding sizzle to the kick. When Guile executes the kick, a blaze of sonic energy follows his foot. Other fighters throw arcs of flame or electricity behind their kicking feet.

   The Flash Kick is a tough move to learn. It requires a combination of athletics to execute the back flip, Chi focusing to release the energy, and kicking talent to plant the foot under an opponent's jaw.

System: Use the modifiers below. The Flash Kick will also inflict a Knockdown against opponents who were executing Aerial Maneuvers. The Flash Kick itself is an Aerial Maneuver.

Cost: 1 Chi, 1 Willpower

Speed: -1

Damage: +7

Move: None

Flying Knee Thrust   (Core p. 112)

Prerequisites: Kick ●●, Athletics ●

Power Points: Jeet Kune Do, Ler Drit, Pankration, Special Forces, Thai Kickboxing, Western Kickboxing 1; Any 2

   This move has quickly become a favorite among beginning Street Fighters. It's fast, covers a lot of ground, and still hits hard. The fighter launches into a quick broad jump and flies into the opponent, driving a knee right into him.

System: Use the modifiers below. The Flying Knee Thrust is an Aerial Maneuver.

Cost: 1 Willpower

Speed: +1

Damage: +2

Move: +1
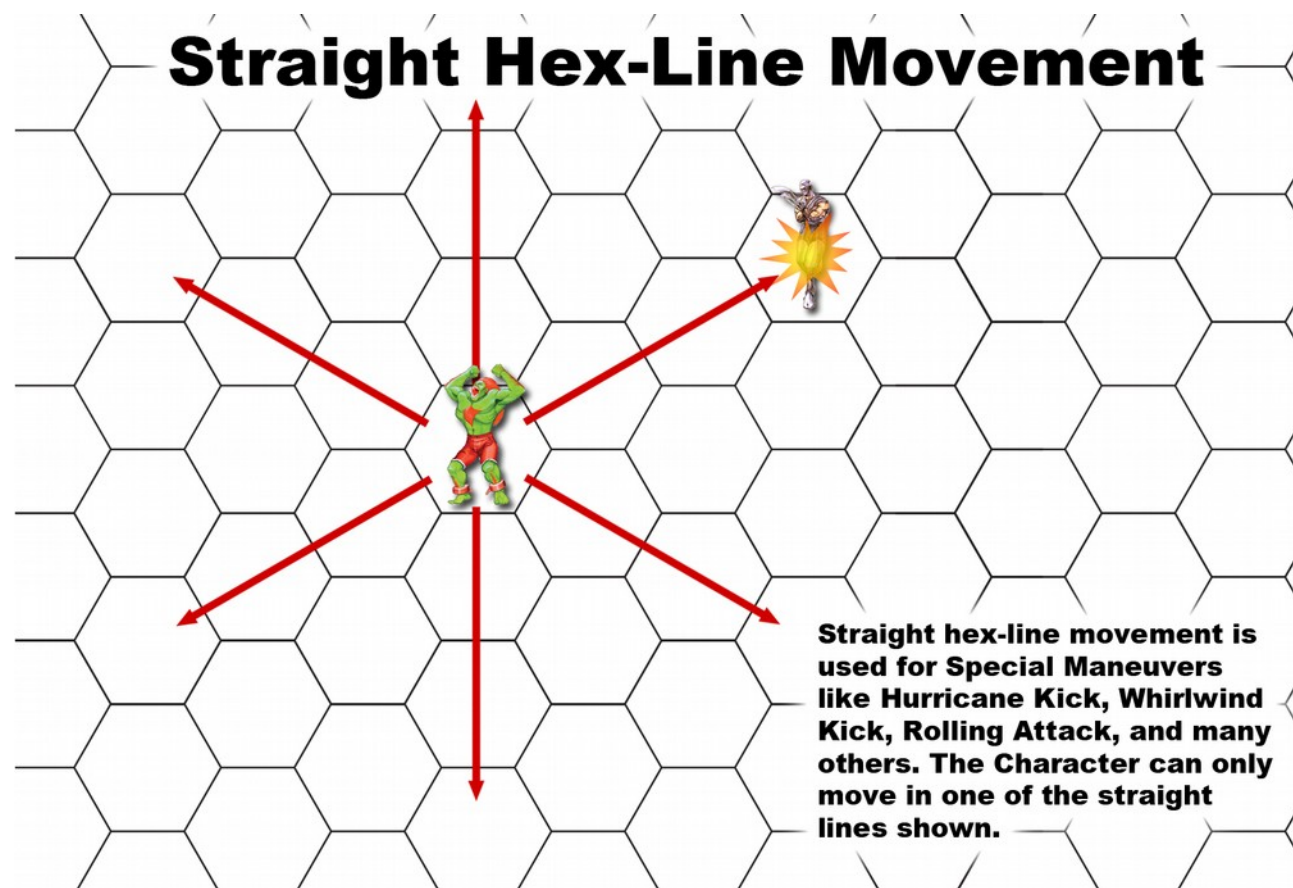
Flying Thrust Kick   (Core p. 112)

Prerequisites: Kick ●●●●, Athletics ●●●●, Jump

Power Points: Special Forces 3; Majestic Crow Kung Fu, Ninjitsu, Savate, Wu Shu 4; Any 5

   This move requires strong legs! The fighter thrust-kicks into the air so hard he actually lifts off the ground and rockets into the air heel-first with his body inverted.

   In order to perfect the move, the fighter has to develop the leg flexibility to do a full split and must have superhuman leg muscle conditioning. One-legged squats are popular training exercises among fighters who wish to develop the strength to do a proper Flying Thrust Kick.

System: The Thrust Kick works just like a Dragon Punch. It can knock down aerial opponents and be used to jump over fireballs. The Flying Thrust Kick is an Aerial Maneuver.

Straight Hex-Line Movement

Straight hex-line movement is used for Special Maneuvers like Hurricane Kick, Whirlwind Kick, Rolling Attack, and many others. The Character can only move in one of the straight lines shown.

Cost: 1 Willpower
Speed: +0
Damage: +6
Move: -2

Foot Sweep   (Core p. 113)
Prerequisites: Kick ●●
Power Points: Aikido, Baraqah, Jeet Kune Do, Jiu Jitsu, Pankration, Shotokan Karate, Special Forces, Sumo, Tai Chi Chuan, Thai Kickboxing 1; Any 2
   This low, powerful kick is intended to knock an opponent off her feet and send her crashing to the ground.
System: Victims of a successful Foot Sweep suffer Knockdown in addition to normal damage. The Foot Sweep is a Crouching Maneuver.
Cost: None
Speed: -2
Damage: +3
Move: -2

Forward Backflip Kick   (SoG p. 8)
Prerequisites: Kick ●●●, Athletics ●●●, Backflip Kick, Jump
Power Points: Capoeira, Spanish Ninjitsu, Wu Shu 1; Kung Fu, Special Forces 2; Any 3
   With this move a fighter jumps up and toward her opponent, and executes a backflip in the air and kicks. This maneuver is especially effective against airborne opponents.
System: This maneuver is most effectively played as an Interrupt. If an opponent is performing an Aerial Maneuver, she is knocked down and suffers two damage tests as the kick strikes twice.

Cost: 1 Willpower
Speed: +2
Damage: +1
Move: Two

Forward Flip Knee   (Core p. 113)
Prerequisites: Kick ●●, Athletics ●●
Power Points: Capoeira, Wu Shu 2; Jeet Kune Do, Kung Fu, Ler Drit, Spanish Ninjitsu, Special Forces 3; Any 4
   This move is very similar to the Back Flip Kick, except the fighter actually launches into a forward flip over the head of an opponent. As she drops out of the forward flip, the fighter uses her body weight to drive her knee into the opponent's back.
System: The fighter must attack someone standing in her own hex or an adjacent hex. The fighter moves one or two hexes forward to land in a hex on the far side of her opponent. As the fighter lands, she rolls for damage. If the fighter interrupted an opponent's attack with the Forward Flip Knee, the opponent cannot execute his declared attack on the fighter, who has now flipped behind him.
   The Forward Flip Knee is an Aerial Maneuver.
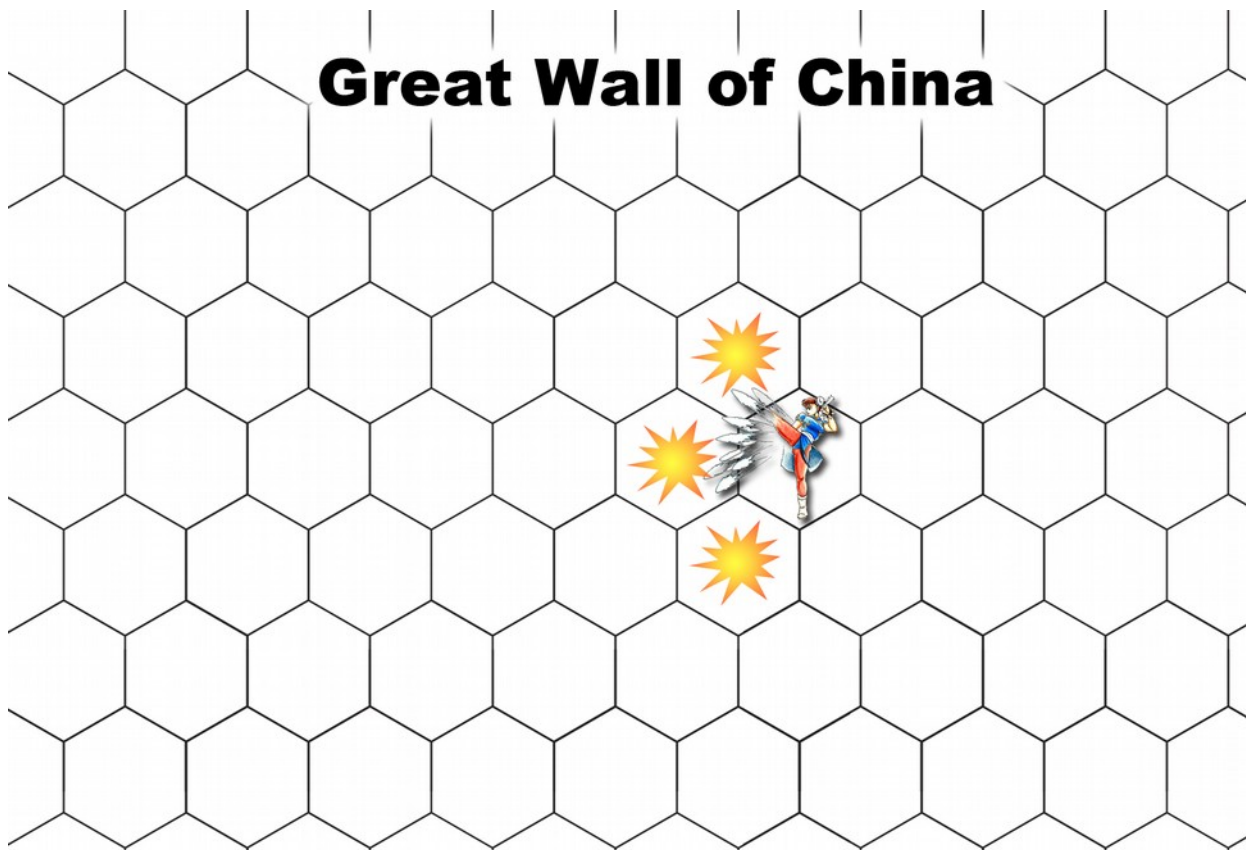**Cost:** None
Speed: -2
Damage: +4
Move: Two

Forward Slide Kick   (SoS p. 27)
Prerequisites: Kick ●●, Athletics ●●
Power Points: Ler Drit 2; Spanish Ninjitsu 3
   This maneuver is very similar to the regular Slide Kick, except that the fighter remains upright as he slides forward

Great Wall of China

to quickly take an opponent off her feet. The Street Fighter remains in a standing position and, in one swift slide, covers several feet, taking his opponent's legs right out from under her in the process.

System: The Forward Slide Kick causes a Knockdown if any damage is scored.

Cost: None

Speed: +0

Damage: +2

Move: +0

Great Wall of China   (Core p. 113)

Prerequisites: Kick ●●●●●, Lightning Leg

Power Points: Majestic Crow Kung Fu, Wu Shu 5

No one in the world is known to posses this awesome power. It is widely held that its existence is only superstitious nonsense. After all, no one alive could possess the kind of kicking ability necessary to execute this maneuver. No one alive.

System: When executing this maneuver, the fighter chooses three connecting hexes adjacent to him. He then fills these hexes with a superhuman flurry of kicks that to the naked eye appears like a solid wall of leg and foot. Anyone in the hexes in hit three times at the damage listed below.

Cost: 2 Willpower

Speed: -2

Damage: +1

Move: None

Handstand Kick   (Core p. 113)

Prerequisites: Kick ●●, Athletics ●

Power Points: Ninjitsu, Spanish Ninjitsu, Special Forces, Wu Shu 1; Any 2

The fighter bends over, puts his hands on the ground, and presses his legs up into a handstand. The legs snap up with the force of a kicking mule, bringing an airborne opponent down for a crude landing or just clipping a ground opponent under the chin.

System: Use the modifiers below. Aerial opponents will suffer a Knockdown in addition to damage.

Cost: None

Speed: -1

Damage: +4

Move: -2

Heel Stamp   (PG p. 86)

Prerequisites: Kick ●, Athletics ●

Power Points: Ninjitsu 1; Any 3

The Heel Stamp is designed to increase the distance between a Ninja and an enemy who is pressing the Ninja too hard. The Ninja raises her leg in front of her and lashes out, slamming her heel into the closing opponent's chest or blocking arms. The two warriors are propelled directly away from each other.

System: The Ninja causes very little actual damage with a Heel Stamp; the maneuver is primarily used to gain breathing room or to set up a more offensive move for the next round (or to knock the opponent off a cliff, into a vat of

sulfuric acid, etc.). The Ninja moves back one hex, while the target moves in the opposite direction.

The target is moved a distance in hexes equal to the (Ninja's Strength + Athletics) minus the target's Strength.

Cost: None

Speed: +2

Damage: -4

Move: +1

Hurricane Kick   (Core p. 114)

Prerequisites: Kick ●●●●, Athletics ●●●

Power Points: Shotokan Karate 4; Jeet Kune Do, Kung Fu, Majestic Crow Kung Fu, Wu Shu 5

By embracing the raw power of the hurricane, the fighter lifts himself into the air and spins like a cyclone. As the fighter spins, his outstretched foot carves a deadly path through his opponents, mowing them down like wheat before the scythe.

System: A character executing this move can move up to his full Move in hexes, but must travel in a straight hex-line. Each time he enters a new hex, anyone occupying that new hex or any of the six hexes adjacent to it must Soak the Hurricane Kick's damage roll. The fighter must roll a separate damage test for each person affected.

Regardless of damage, anyone in range of the kick is automatically knocked backward one hex away from the kicking fighter (or back the way the attacker came if the victim is in the same hex as the kicker).

After all damage rolls and Knock Backs are resolved, the attacker can move again. For each hex moved, damage rolls and Knock Backs are calculated again. This process continues until the character chooses to stop moving or uses up his Move. So, a character with Hurricane Kick could move right into a single opponent and continue knocking her back hex by hex and inflicting damage each time, up to the kicker's full Move in hexes.

Opponents who block can continue to use their Block against each damage roll. Multiple hits do not combine to dizzy an opponent.

The Hurricane Kick is an Aerial Maneuver.

Cost: 1 Chi, 1 Willpower

Speed: +0

Damage: -1

Move: -1

Lightning Leg   (Core p. 114)

Prerequisites: Kick ●●●●, Double-Hit Kick

Power Points: Wu Shu 3; Jeet Kune Do, Kung Fu, Majestic Crow Kung Fu, Silat, Thai Kickboxing 4; Savate, Special Forces 5

Victims who have experienced this maneuver first hand report hearing a loud rustling sound as their attacker's foot rushed through the air, hitting them from all sides. This sound, the victims continue, was quickly replaced by loss of consciousness.

Street Fighters who have the ability to use Lightning Leg have honed their kicking ability to near-perfection. They can split the air with dozens of kicks in the blink of an eye.

System: When using this move, the Street Fighter must remain standing in one place as she selects one opponent on whom to unleash her flurry of kicks. The attacker makes

three consecutive damage rolls using the modifiers below.

Cost: 1 Willpower

Speed: -2

Damage: +1

Move: None

Reverse Frontal Kick (PG p. 86)

Prerequisites: Kick ●●●, Double-Hit Kick

Power Points: Savate, Western Kickboxing 1; Wu Shu 2; Any 3

The fighter launches a feint kick past the head of his opponent, then quickly reverses it with a sharp snapping motion, driving his heel into the back of the opponent's head.

System: The Reverse Frontal Kick hits only once, using the modifiers below. This kick ignores Block Maneuvers.

Cost: None

Speed: -1

Damage: +3

Move: -1

Scissor Kick (SoS p. 27)

Prerequisites: Kick ●●●, Athletics ●●●, Jump

Power Points: Jeet Kune Do, Ler Drit 3; Spanish Ninjitsu, Wu Shu 4

With this maneuver, the Street Fighter can cover tremendous distances and deliver two stunning and deadly blows to his opponent. The fighter actually leaps towards his opponent and performs a front flip in the air so that his feet follow out of the flip into a rapid one-two strike, hitting his opponent first high, then low. The Scissor Kick is both deceptive and fast.

System: Use the modifiers listed below. The Scissor Kick is a powerful leaping attack and is considered an Aerial Maneuver. This warrior can make two damage tests against his opponent using the modifier listed below.

Cost: 1 Willpower

Speed: +0

Damage: +3

Move: +3

Slide Kick (Core p. 114)

Prerequisites: Kick ●●, Athletics ●

Power Points: Aikido, Kabaddi, Ler Drit, Pankration, Savate, Spanish Ninjitsu, Tai Chi Chuan, Western Kickboxing 2; Any 3

Some fighters have developed sliding kicks designed to take an opponent's feet right out from under him. From a ready stance, the fighter drops to the ground, slides an amazing distance and kicks the victim's feet.

System: In addition to regular damage, the victim of a successful Slide Kick will suffer a Knockdown unless he was blocking.

Cost: None

Speed: -1

Damage: +3

Move: +1

Spinning Foot Sweep (Core p. 115)

Prerequisites: Kick ●●, Athletics ●, Foot Sweep

Power Points: Aikido, Jiu Jitsu, Special Forces, Sumo, Tai Chi Chuan 1; Any 2

This move is identical to a regular Foot Sweep, except that the fighter actually spins his body and his outstretched kicking leg a full 360 degrees around him, mowing down anyone standing near him. This move is sometimes called an iron broom, tiger's tail, or dragon's tail sweep by Kung Fu and Wu Shu stylists.

System: The fighter rolls for damage against everyone in her own hex and the six hexes directly adjacent to her. Any victim who suffers damage also suffers a Knockdown (unless the victim was blocking).

The Spinning Foot Sweep is a Crouching Maneuver.

Cost: 1 Willpower

Speed: -2

Damage: +3

Move: None

Stepping Front Kick (Core p. 115)

Prerequisites: Kick ●●●●, Double-Hit Kick

Power Points: Jeet Kune Do, Kung Fu, Majestic Crow Kung Fu, Silat 3; Ler Drit, Western Kickboxing, Wu Shu 4

This kick requires some fancy footwork and powerful legs. The fighter takes a skipping step toward her opponent and unloads with a rising knee. This drives the opponent back, allowing the fighter's kneeing leg to extend into a forward snap kick. The opponent is thus struck twice.

System: The fighter must move into the same hex as her opponent, then roll one damage test for the knee. The force of the knee will knock the opponent back one hex. The fighter can then roll for the second damage test as the snap kick connects.

If the fighter does not have enough movement to reach her opponent's hex, she can still hit with the front snap kick if she can reach a hex adjacent to her opponent.

Cost: 1 Willpower

Speed: +0

Damage: +1

Move: +1

Tiger Knee (SoS p. 27)

Prerequisites: Kick ●●●, Athletics ●●, Jump

Power Points: Thai Kickboxing 4; Jeet Kune Do, Special Forces, Western Kickboxing 5

One of Sagat's most famous moves is the Tiger Knee. The fighter begins by crouching down, like a tiger preparing to pounce on its prey, and then springing forward and up, driving knee-first into an opponent. The Tiger Knee is insanely quick and hits hard.

System: The Tiger Knee will cause a Knockdown and can also damage an opponent caught in the middle of an Aerial Maneuver. The Tiger Knee is also an Aerial Maneuver, allowing the fighter to dodge over fireball projectiles just as he would with a jump.

Cost: 2 Willpower

Speed: +3

Damage: +2

Move: +0

Whirlwind Kick (Core p. 115)

Prerequisites: Kick ●●●●, Athletic ●●●●

Power Points: Wu Shu 4; Majestic Crow Kung Fu, Shotokan Karate 5

Few fighters have mastered the Whirlwind Kick, which Chun Li has made famous. The move requires superhuman athleticism and kicking skill. The fighter begins by kicking into a handstand and then launching herself into a spinning tornado of striking feet. The fighter appears almost to fly (upside down, no less!) across the ground and into the midst of her opponents.

System: The Whirlwind Kick works just like the Hurricane Kick, but its modifiers are different, making it a slower-starting, but harder-hitting maneuver. Like the Hurricane Kick, the Whirlwind Kick is an Aerial Maneuver.

Cost: 2 Willpower

Speed: -2

Damage: +0

Move: -1

Wounded Knee (Core p. 115)

Prerequisites: Kick ●●●

Power Points: Baraqah, Lua, Native American Wrestling, Pankration, Thai Kickboxing, Western Kickboxing 2; Any 3

Native American Wrestling shares this Special Maneuver with Western Kickboxing. The Wounded Knee kick involves the fighter executing a low, powerful kick that drives his shin into the femoral nerve, which runs down the outside of the leg, and weakens the opponent's leg, making it hard for him to move or kick.

System: In addition to normal damage, the Wounded Knee attack causes its victim to suffer penalties of -2 to Move on all maneuvers for the next two turns, and -2 Speed on all Kick Maneuvers for the next two turns.

Cost: None

Speed: -2

Damage: +3

Move: -1

BLOCK

If you don't know how to defend yourself, you won't survive long on the Street Fighter circuit. Many fighters are content with basic forms of blocking, preferring a more aggressive style of combat, so relatively few special moves have been developed to give a fighter better defensive ability. Nonetheless, they exist, and the fighters who master them swear by them.

Unless otherwise stated, the fighter still gets his +2 Speed bonus for blocking the turn after executing any Block, even a Block special move.

Deflecting Punch (Core p. 115)

Prerequisites: Block ●●●, Punch ●, Punch Defense

Power Points: Aikido, Baraqah, Boxing, Jeet Kune Do, Jiu Jitsu, Kung Fu, Ninjitsu, Savate, Silat, Tai Chi Chuan, Western Kickboxing 1; Any 2

Wing Chun Kung Fu is famous for quick counter-punches that deflect an opponent's punch at the same time the fighter is himself attacking. When the martial artist sees his opponent punching, he counters with his own punch, deflecting his opponent's punch with his arm as his fist continues on to strike his opponent.

System: The fighter must interrupt an opponent's Punch maneuver. The opponent rolls damage for his punch even though he was interrupted. The fighter gets his full Block Soak against the opponent's damage. The blocking portion of this move is only useful against a punch. If the fighter's opponent uses any other Technique, the fighter gets no blocking bonus to his Soak total (although he can still land his counter-punch).

Once the opponent has dealt damage, the fighter immediately gets to land his counter-punch unless he was dizzied, knocked back, or knocked down by his opponent's maneuver. The fighter calculates damage using his Punch Technique.

Cost: None

Speed: +2

Damage: +0

Move: None

Energy Reflection (Core p. 117)

Prerequisites: Block ●●●●, Focus ●●●●, Missile Reflection

Power Points: Tai Chi Chuan 2; Aikido, Baraqah, Jiu Jitsu, Kabaddi, Lua, Shotokan Karate, Silat 3; Any 4

Once a fighter has mastered the art of catching and returning physical objects, he can begin to use the same physical coordination to catch and reflect energy attacks. This phenomenal maneuver also requires the fighter to have a high degree of control over his own Chi. He must instantly summon the correct energy into his hands to "catch" energy projected at him and reflect it away.

System: This maneuver is similar to Missile Reflection, except that the fighter can reflect any kind of energy projectile, such as a fireball, bolt of electricity, or sonic boom. The fighter must spend one point of his own Chi for each energy projectile reflected and must score two or more successes on a Wits roll to gauge and reflect the energy pattern of the projectile. If the projectile is redirected at another victim, it will inflict the same amount of damage it would have inflicted upon the fighter who reflected it.

Cost: 1 Chi

Speed: +1

Damage: None

Move: None

Kick Defense (Core p. 115)

Prerequisites: Block ●●

Power Points: Any 1

A fighter who can guess his opponent's next move always has a distinct advantage, unless he guesses wrong! Kick Defense incorporates many movements that help defend the fighter against an opponent's foot and knee attacks. However, because the fighter's concentration is on his opponent's feet, he is more susceptible to be punched or blasted with a Focus attack.

System: This operates as a standard Block Maneuver, except that the fighter is +4 to Soak kicks (including Special Maneuver kicks) and -2 Soak to any other type of Technique. This Soak modifier is added or subtracted to the fighter's normal Blocking Soak total.

Cost: None

Speed: +4

Damage: None

Move: None

Maka Wara (Core p. 116)

Prerequisites: Block ●●●●

Power Points: Baraqah, Jeet Kune Do, Kung Fu, Ninjitsu, Pankration, Shotokan Karate, Silat, Sumo, Thai Kickboxing 3; Jiu Jitsu, Wu Shu 4; Any 5

Both Japanese and Chinese martial arts incorporate training methods for turning a fighter's body surfaces and bones as hard as iron. This training, called Maka Wara in Japanese, involves the fighter striking his hands, forearms, shins, etc. into progressively harder surfaces: padded wood, bare wood, bricks, tone, and finally metal. The repeated blows causes the fighter's bones to harden over time until they become like rods of iron. The training is facilitated by a secret herbal formula called *dit da jow* in Chinese. The herbal remedy helps heal the bruises that form on the fighter's arms and legs, allowing him to train again the next day.

No one likes to punch or kick a rod of iron, but that is essentially what an opponent must do to overcome a Maka Wara master.

System: Characters who posses Maka Wara do not have to fill out a Combat Card for the power. Instead, they invoke the power whenever they use a Blocking Technique and an opponent strikes them with a punch or a kick. The Maka Wara fighter takes damage as normal, but immediately rolls a damage test against his opponent, who has just injured herself by striking the iron-hard arms or legs of the Maka Wara fighter. The fighter rolls damage using a Dice Pool of (Stamina + Block) – 3. The attacker's Soak total is then subtracted. If the defender is attacked with a weapon or Grab Technique maneuver, the attacker does not take damage.

Cost: None

Speed: See description above.

Damage: See description above.

Move: See description above.

Missile Reflection (Core p. 116)

Prerequisites: Block ●●●●

Power Points: Jiu Jitsu, Tai Chi Chuan 1; Any 2

Martial artists who have studied the intimate details of evasion and deflection motions are able to snatch arrows out of the air and catch thrown knives between clapped hands. Often the fighter will return the missile weapon to its sender in one fluid catch-and-throw motion.

System: When this Special Maneuver is used, the fighter poises herself to intercept any objects thrown or fired at her. If any missile attacks are directed at her, she has a chance to catch them and even return them toward their sender or in any other direction. The fighter must roll Dexterity (difficulty 6) to catch a missile successfully.

Thrown weapons like knives, shruikens, and rocks require one success to catch, missiles from weapons like bows or slingshots require two successes, and gunfire requires three successes to deflect. In order to deflect gunfire, the fighter must be holding some piece of metal or other material capable of withstanding the bullets and bouncing them away.

If the missile is reflected at another party, the new victim suffers the same damage that the missile would have inflicted upon the fighter who caught and returned it. Gunfire cannot be reflected at the attacker (unless the Storyteller allows it in a heroic moment of high drama).

The fighter can reflect any number of missiles targeted at her during the same turn. Yes, *any* number.

Cost: None

Speed: +3

Damage: None

Move: -1

Punch Defense (Core p. 116)

Prerequisites: Block ●●

Power Points: Any 1

Similar to Kick Defense, Punch Defense incorporates a variety of ducking, bobbing, and deflecting movements that defend a fighter against punches but leave her open to other attacks.

System: This operates as a standard Block Maneuver, except that the fighter is +4 to Soak punches (including Special Maneuver punches) and -2 to Soak any other type of maneuver. This Soak modifier is added or subtracted to the fighter's normal Blocking Soak total.

Cost: None

Speed: +4

Damage: None

Move: None

San He (Core p. 116)

Prerequisites: Block ●●●, Focus ●●

Power Points: Tai Chi Chuan 2; Aikido, Jiu Jitsu, Kabaddi, Kung Fu, Ler Drit, Silat, Sumo, Wu Shu 3; Majestic Crow Kung Fu, Shotokan Karate 4

Some styles teach practitioners the ability to root their bodies to the ground using their internal Chi energy. This same energy can be spread out across the surface of a body, causing all the muscles to tighten. This rigid, immovable stance is part of the San He form of Kung Fu. Other styles refer to it by different names. When a fighter assumes this stance, her body becomes like a single, solid piece of iron – immovable and resistant to all attacks.

System: When executing San He, the character adds double her Block Technique to her Soak total. For example, a character with a Stamina of 3 and a Block Technique of 4 would have a Soak total of 11 the turn she uses San He.

In addition, the fighter cannot be knocked down except by a Grab Maneuver, nor can she be kicked back out of her hex. The San He stance roots the fighter to the ground, and even special powers like Hurricane Kick or Dragon Punch will not knock the character back. Against truly massive moving objects, like cars, the Storyteller can have the fighter roll Strength + Block to stand her ground. The

bigger the object, the more successes the fighter needs on her roll (a car might be four successes, a bus might be seven successes).

The fighter does not gain a +2 Speed bonus for blocking the turn after using San He.

Cost: 1 Chi

Speed: +2

Damage: None

Move: None

GRAB

These moves all involve grabbing the opponent and then doing something with her. Whether it's throwing an opponent across the arena, squeezing the life out of her, or even biting her, this category of special moves covers it all. Remember, all Grab maneuvers first require the attacker to move into the opponent's hex unless otherwise specified. Grabs are explained fully in Chapter 7. There, you will also find out how Sustained Holds work.

Air Throw   (Core p. 117)

Prerequisites: Grab ●●, Athletics ●, Jump, Throw

Power Points: Aikido, Jeet Kune Do, Jiu Jitsu, Majestic Crow Kung Fu, Native American Wrestling, Ninjitsu, Pankration, Sanbo, Spanish Ninjitsu, Special Forces, Tai Chi Chuan, Wrestling, Wu Shu 2; Any 3

Some Native American Wrestlers have been known to jump into the air to catch an aerial opponent, grab the opponent like a hawk snatching a dove, and slam the opponent to the ground. This lethal move is also seen in Sanbo, has been picked up by many Special Forces soldiers, and is even seen in the aerial artistry of Wu Shu.

System: To execute the move during combat, the fighter must interrupt another character's Jump move, or must interrupt right after any other opponent has played a special move that also acts as a Jump (like a Vertical Rolling Attack, Dragon Punch, Flying Heel Stomp, etc.). The fighter then must jump to where the intended victim is, enter the same hex as the airborne victim, and execute the throw. If any damage is scored, the fighter can pick any spot within three hexes to deposit the victim. In addition to regular damage, the victim will suffer a Knockdown. After executing the throw, the attacker can finish any remaining hexes of movement.

Cost: 1 Willpower

Speed: +2

Damage: +5

Move: +0

Air Suplex   (SoS p. 27)

Prerequisites: Grab ●●●, Athletics ●●●, Jump, Suplex

Power Points: Spanish Ninjitsu 1; Kabaddi 2; Any 3

The warrior intercepts his opponent in mid-leap, grabbing the opponent and twisting him upside-down so that both the attacker and victim fall to the ground headfirst. Of course, the victim of the Air Suplex crashes to the ground first, absorbing the impact of the fall.

This maneuver was actually developed by Indian Kabaddi masters who were said to be able to intercept the pounce of a full grown tiger and bring the tiger crashing into the ground.

System: Use the modifiers below. The fighter must interrupt an opponent performing an Aerial Maneuver. If the victim suffers any damage, then the Air Suplex was successful and the victim suffers a Knockdown. The attacker and the victim both end the turn in the same hex where the attack occurred.

Cost: None

Speed: -1

Damage: +4

Move: +0

Back Breaker   (Core p. 118)

Prerequisites: Grab ●●●

Power Points: Jiu Jitsu, Native American Wrestling, Pankration, Sanbo, Wrestling 2

The wrestler grabs an opponent, turns the body over and slams his head and back into the ground. Simple and effective.

System: The opponent suffers a Knockdown in addition to damage.

Cost: None

Speed: -1

Damage: +3

Move: One

Back Roll Throw   (Core p. 118)

Prerequisites: Grab ●●, Kick ●, Athletics ●, Throw

Power Points: Aikido, Baraqah, Capoeira, Jiu Jitsu, Ninjitsu, Shotokan Karate, Spanish Ninjitsu, Tai Chi Chuan, Western Kickboxing, Wu Shu 1; Any 2

This move is an advanced version of the Throw special move. Instead of using her shoulders or hips to throw an opponent, the fighter grabs the opponent and then rolls backwards onto the ground, planting a foot on the opponent's chest to heft him up and over. The victim of the Back Roll Throw ends up tossed behind the attacker's head.

System: The move is quicker than a basic Throw, and the opponent can be thrown farther. The victim can be thrown a number of hexes equal to the attacker's Strength Attribute + Kick Technique.

Cost: None

Speed: -1

Damage: +4

Move: One

Bear Hug   (Core p. 118)

Prerequisites: Grab ●●

Power Points: Native American Wrestling, Pankration, Sanbo, Sumo, Wrestling 1; Animal Hybrid 2; Any 3

Grab that irritatingly quick little fighter and crush her into your chest until her bones rattle. The Bear Hug is an old standby for many wrestlers, and a few other stylists have decided to adopt it as well.

System: The Bear Hug is a Sustained Hold.

Cost: None

Speed: -1

Damage: +3

Move: One

Brain Cracker   (Core p. 119)

Prerequisites: Grab ●●, Punch ●

Power Points: Boxing, Kabaddi, Native American Wrestling, Pankration, Sanbo, Thai Kickboxing, Western Kickboxing, Wrestling 1; Any 2

Defeating an opponent isn't enough for some fighters. They want to drive some sense into their opponent's brains. A fighter employing the Brain Cracker Special Maneuver grabs his opponent's hair, ear or nose, pulls her head down, and rains smashing punches into her skull or drives elbows into her face.

System: This is a Sustained Hold that allows a fighter to punch a held opponent each turn the hold is maintained. The damage for the move is based on the fighter's Punch Technique instead of his Grab Technique.

Cost: None

Speed: +0

Damage: +2

Move: One

Choke Throw   (SoS p. 27)

Prerequisites: Grab ●●●, Athletics ●●, Jump

Power Points: Spanish Ninjitsu 1; Lua, Pankration 2; Any 3

The fighter leaps up and either catches his opponent mid-air or executes this maneuver upon landing. Either way, the result is the same. The fighter catches his opponent by the throat and uses his momentum to hurl his opponent to the ground.

System: Use the modifiers below. The fighter executing the Choke Throw can interrupt an opponent performing an Aerial Maneuver. It can also be used to attack a standing opponent. Any damage done indicates that the victim suffers a Knockdown. The attacker and victim both end the tun in the same hex where the attack occurred.

Cost: None

Speed: -1

Damage: +2

Move: +0

Disengage   (PG p. 86)

Prerequisites: Grab ●●, Athletics ●●

Power Points: Ninjitsu 1; Lua, Native American Wrestling, Pankration, Sanbo, Spanish Ninjitsu, Wrestling 2; Tai Chi Chuan 3; Any 4

This maneuver utilizes a fighter's flexibility and quickness, enabling her to extract herself from an opponent's grasp.

System: A fighter may play this move during any turn in which she is in a Sustained Hold. When played, the captive fighter rolls a second time to try to escape from her captor. However, for the second roll the fighter rolls her Dexterity versus her opponent's Strength. If she escapes and has any Move left, she may move away from her opponent.

Cost: None

Speed: +1

Damage: None

Move: -2

Dislocate Limb   (PG p. 87)

Prerequisites: Grab ●●●, Kick ●●, Athletics ●

Power Points: Baraqah, Capoeira, Lua, Ninjitsu Pankration, 2; Jiu Jitsu, Kabaddi, Native American Wrestling, Sanbo, Silat, Special Forces, Tai Chi Chuan, Wrestling 3

Jumping forward, the fighter grasps his opponent's arm tightly with both of his. He then lifts one leg into the pit of the opponent's arm and pulls with all of his strength. This pulls the shoulder joint loose from its socket, causing incredible pain and immobilizing the arm.

Very little damage is inflicted by this maneuver, but it is an effective way to deal with an opponent who specializes in punches.

System: The turn after a fighter's shoulder has been dislocated, he suffers a -3 Speed penalty. This is because he is forced to pop his arm back into its regular position. Any punches used this turn will have a -2 Damage modifier, as the fighter attempts to return some feeling to his arm. Alternately, the opponent can choose not to relocate his arm. However, he may only throw kicks until he takes the time (and the -3 Speed penalty) to relocate his arm.

Cost: None

Speed: -1

Damage: +1

Move: +1

Face Slam   (SoG p. 8)

Prerequisites: Grab ●●, Strength ●●●●

Power Points: Native American Wrestling, Sumo 2; Sanbo 3; Any 5

This maneuver requires tremendous upper body strength. Basically, the fighter palms his opponent's face, lifts him off the ground and slams him head-first into the ground. The World Warrior, E. Honda, has worked this maneuver into a frightening combination.

System: Use the modifiers below. If any damage is done, the opponent suffers a Knockdown.

Cost: None

Speed: -1

Damage: +3

Move: One

Flying Tackle   (SoG p. 8)

Prerequisites: Grab ●●, Athletics ●●

Power Points: Any 2

The fighter launches into the air and slams into his opponent, taking them both to the ground. This maneuver is considered crude by many high-ranking Street Fighters, although its effectiveness cannot be denied.

System: Both the attacker and defender suffer a Knockdown, but only if any damage is done. After impact, attacker and defender fly back two hexes and end the turn

on the ground, occupying the same hex. The attacker gains a bonus +2 to her Speed if her next maneuver is a Grab Maneuver.

Cost: None

Speed: -1

Damage: +0

Move: +2

Grappling Defense (Core p. 119)

Prerequisites: Grab ●●●●

Power Points: Jiu Jitsu 2; Aikido, Baraqah, Lua, Native American Wrestling, Pankration, Sanbo, Tai Chi Chuan, Wrestling 3; Jeet Kune Do, Kung Fu, Ler Drit, Majestic Crow Kung Fu, Silat 4; Any 5

Wrestlers don't survive long unless they learn ways to escape and counter the grabs and holds of their fellow wrestlers. Other styles, such as the Kung Fu art of Chin Na or the Japanese art of jui-jitsu formalize this grappling training.

System: The Grappling Defense Special Maneuver works similarly to a Block, but it only protects against Grab maneuvers. A fighter employing Grappling Defense adds his Grab Technique to his Stamina to determine his Soak total against any Grab Maneuver. For example, E. Honda grabs his opponent and applies a Bear Hug. The opponent is using Grappling Defense, so he adds his Stamina of 2 and his own Grab Technique of 4 to get a Soak total of 6 against the damage of Honda's Bear Hug maneuver.

Grappling Defense can even be played each turn by a fighter trapped in a Sustained Hold, thereby minimizing the damage the hold inflicts.

Cost: None

Speed: +4

Damage: None

Move: -1

Hair Throw (Core p. 119)

Prerequisites: Grab ●●●, Athletics ●●, Throw

Power Points: Jiu Jitsu, Kung Fu, Majestic Crow Kung Fu, Ninjitsu, Silat, Special Forces 2; Any 3

This throwing maneuver was invented hundreds of years ago by a Mongolian tribe renowned for its acrobatic grappling maneuvers. The tribe was assaulted by bands of thieving marauders who would gallop in on horses and pillage the tribe's villages. Seeing that the marauders wore their hair in long locks, the tribe invented a technique for running at a horseman, flipping up and over the horseman's head, grabbing his hair from behind and throwing the marauder off his horse.

Various styles of Kung Fu have since picked up the technique, and the hair pulling maneuver is also used by many Special Forces groups.

System: The fighter must move into and straight through an opponent's hex. The opponent can then be thrown (per the Throw maneuver) along the same straight line the fighter initially used to move over his opponent.

Cost: None

Speed: -2

Damage: +5

Move: Two

Head Bite (Core p. 119)

Prerequisites: Grab ●●

Power Points: Animal Hybrid, Boxing 1; Capoeira, Lua, Pankration, Sanbo 2; Any 3

Some Street Fighters either have a little vampirism in them or, like Blanka, are just downright savage. It's a nasty move, but some fighters have been known to leap onto their opponents and bite right into their necks.

System: This is a Sustained Hold and inflicts damage each turn the hold is maintained.

Cost: None

Speed: +1

Damage: +3

Move: One

Head Butt Hold (Core p. 167)

Prerequisites: Grab ●●, Head Butt

Power Points: Boxing, Kabaddi, Sumo, Thai Kickboxing 2; Any 3

Las Vegas-style boxing doesn't allow head butts; however, some fighters don't mind banging heads in the middle of a clinch. Street Fighter boxers take this one step further, grabbing their opponents and smashing them with repeated head butts.

System: The move is a Sustained Hold, so the boxer gets to attack his opponent each turn until the victim escapes.

Cost: None

Speed: -1

Damage: +3

Move: One

Improved Pin (SFC p. 114)

Prerequisites: Grab ●●●, Athletics ●●, Pin

Power Points: Aikido, Baraqah, Jiu Jitsu, Lua, Wrestling 2; Kung Fu, Pankration, Silat, Special Forces, Tai Chi Chuan, Wu Shu 3; Any 4

This is simply a refinement of the Pin technique.

System: The fighter may use an Improved Pin on any one target in their hex or an adjacent hex, regardless of whether the target is Knocked Down or Dizzy, using the modifiers below. In all other ways, it acts exactly like a Pin.

Cost: 1 Willpower on the first turn only

Speed: +0

Damage: +2 (first turn)/+1 (subsequent turns)

Move: +1 (first turn)/Two (subsequent turns)

Iron Claw (Core p. 119)

Prerequisites: Grab ●●●●●

Power Points: Lua, Majestic Crow Kung Fu, Native American Wrestling, Sanbo, Silat, Wrestling 4, Ler Drit 5

The wrestler quickly grabs her opponent with one hand, draws him in, and then places her other hand on the opponent's face. The wrestler's hand clenches like a vise over the opponent's face, each finger digging into some pressure point like the temples, under the jaw, or even into the eyes. The sheer force of the squeeze causes intense

pain to the victim.

Wrestlers train for the Iron Claw by performing a variety of exercises to increase their grip strength. One of the most popular involves dropping and catching slabs of concrete. A wrestler takes a concrete block and raises it over her head with both outstretched arms. She releases the block and then darts her hands down to catch it before it hits the ground. Grasping the heavy concrete quickly builds tremendous hand strength. Wrestlers then practice clapping their hands together after they release the concrete, and then still grabbing it before it hits the ground. This clapping builds speed.

System: The Iron Claw is a Sustained Hold that uses the modifiers listed below.

Cost: 1 Willpower on the first turn only.

Speed: +1

Damage: +4

Move: One

Jaw Spin (PG p. 87)

Prerequisites: Grab ●●●●, Athletics ●●●, Tearing Bite

Power Points: Animal Hybrid 3

Truly a terrifying tactic. The fighter assumes a crouching stance (apparently a Block Maneuver) and waits for her opponent's attack. When the attack is launched, the hybrid jumps, grips her assailant's limb in her jaws, and worries the opponent.

System: To be successful, the hybrid must actually allow the slower attack to hit. If the opponent's attack is faster, this maneuver cannot be played. Once the blow has landed (assuming the hybrid is not dizzied and is still on her feet), she then executes the Jaw Spin.

When determining the damage done by this attack, the Animal Hybrid Background is used in place of the hybrid's Grab Technique.

Cost: 1 Chi

Speed: +1

Damage: +5

Move: None

Knee Basher (Core p. 119)

Prerequisites: Grab ●●, Kick ●

Power Points: Capoeira, Pankration, Special Forces, Sumo, Thai Kickboxing, Western Kickboxing, Wrestling 2; Any 3

This move resembles the Brain Cracker, except that the wrestler grabs his opponent's head and doubles the opponent over in order to knee him in the head. Capoeira stylists practice this move by holding coconuts in one hand and crushing them with their knees.

System: This move is a Sustained Hold, and even if the opponent is lucky enough to escape, she is considered Knocked Down and suffers a -2 Speed penalty the turn after she frees herself. Damage for the Knee Basher is calculated using the fighter's Kick Technique instead of his Grab Technique.

Cost: None

Speed: -1

Damage: +4

Move: One

Neck Choke (Core p. 120)

Prerequisites: Grab ●●●

Power Points: Jiu Jitsu, Native American Wrestling, Special Forces, Wrestling 1; Lua, Pankration, Sanbo 2; Any 3

The fighter grabs her opponent and applies a strangling Neck Choke. Big fighters like T. Hawk prefer to lift their opponents off the ground as they apply the hold.

System: The Neck Choke is a Sustained Hold.

Cost: None

Speed: -1

Damage: +3

Move: One

Pile Driver (Core p. 120)

Prerequisites: Grab ●●●, Athletics ●

Power Points: Sanbo 2; Native American Wrestling, Special Forces, Wrestling 3; Any 4

The Pile Driver is an advanced grappling move that takes a lot of training to execute against a live opponent. The wrestler must grab his opponent and invert her body so that the opponent's head is between the wrestler's legs and the opponent's legs extend above the wrestler's head. The wrestler than jumps up and raises his own legs into the seated position. When the wrestler and his victim land, the opponent's head hits first.

System: The victim of a successful Pile Driver also suffers a Knockdown.

Cost: None

Speed: -2

Damage: +4

Move: One

Pin (SFC p. 114)

Prerequisites: Grab ●●

Power Points: Aikido, Jui Jitsu, Lua, Pankration, Tai Chi Chuan, Wrestling 2; Baraqah, Jeet Kune Do, Kung Fu, Shotokan Karate, Silat, Wu Shu 3; Special Forces 4; Any 5

Jui Jitsu practitioners learn many ways to hold someone immobile. To perform a Pin, the target must either have suffered a Knockdown or be Dizzied; the fighter moves into his opponent's hex and makes his attack roll. If he performs two or more levels of damage, the opponent is held in a painful, immobilizing hold until she manages to break free – a difficult task. The Jui Jitsu practitioner often pins his opponent near the end of the fight, then just waits for the time to run out. This maneuver is often bought as the second half of a Combo with Throw or Air Throw.

System: The Jui Jitsu practitioner's Strength is considered to be raised by three only for the purposes of holding the opponent (it does not add to the damage roll). The fighter may choose to inflict damage or not each Turn after the first; the target only gets their Stamina and Grappling Defense against this attack. This is a Sustained Hold. If the fighter is Dizzied or knocked out by a third party's attack, the Pin is automatically broken.

Cost: 1 Willpower on the first Turn only

Speed: -1

Damage: +2 (first turn)/+0 (subsequent turns)

Move: +1 (first turn)/None (subsequent turns)

Ripping Bite (PG p. 88)

Prerequisites: Grab ●●●, Bite

Power Points: Animal Hybrid 2

Animal hybrid Street Fighters often use their jaws as weapons. The fighter chomps down on the limb he wishes to weaken, and then tries to tear the muscles and ligaments from their connecting tissue. It is because of this maneuver (and others like it) that animal hybrids are looked down upon, in and out of tournaments.

System: The fighter leaps forward and indicates which limb he wishes to strike. A successful roll inflicts damage and causes the target to suffer a -1 penalty on both Strength and Dexterity for the remainder of the combat. This maneuver can be performed multiple times, thus further impairing an opponent.

When determining damage inflicted by this attack, the Animal Hybrid Background is used in place of the hybrid's Grab Technique.

Cost: 1 Willpower

Speed: -1

Damage: +1

Move: One

Rising Storm Crow (PW p. 60)

Prerequisites: Grab ●●●, Athletics ●●●, Throw

Power Points: Majestic Crow Kung Fu 4; Kung Fu 5

The Rising Storm Crow is a devastating maneuver based on the same principles of leverage seen in the Thigh Press, only taken to a further level of power. The fighter charges and grabs anything at hand on the front of her target (lapels, hair, ears); she then launches into a forward flip directly over her opponent. As she lands in a crouched position (still facing the direction she started in), she bends her opponent over backwards and pulls him over her head, using the momentum of the leap to fling him tumbling through the air. Damage is caused by both the forced backward contortion and the impact of the landing. Successful repetition of this maneuver can easily batter an opponent senseless.

System: The fighter must start at least two hexes away from her target when starting, and can throw the target in a straight line forward for as many hexes as her Strength. The target takes two damage tests: one at the fighter's Strength -3 when the forced flip is initiated, and then another at twice the fighter's Strength when the target lands. Thus, a character with a high Strength throws the target farther and harder. The opponent automatically suffers a Knockdown, whether or not he takes any damage from either test. Both damage tests combine to determine if the victim is dizzied.

Cost: 1 Willpower

Speed: -3

Damage: -3/x2

Move: +2 (minimum Move 2)

Siberian Bear Crusher (Core p. 120)

Prerequisites: Grab ●●●, Athletics ●●, Back Breaker

Power Points: Sanbo 5

Irritated by little capitalist opponents who would hit and run from him, Zangief revived and perfected a maneuver he had previously practiced on the wild bears of Siberia. In doing so, Zangief would rush at the bear, closing inside the range of the bear's deadly claws before it could strike. Then he lifted the bear into an airborne back breaker to hammer the beast into submission. (Of course, Zangief acquired a lot of claw scars trying to learn the maneuver.)

System: The wrestler dashes forward into the opponent's hex, grabs the opponent, inverts him, and leaps into the air, in midair, the wrestler adjusts his hold to ensure the victim lands in the Back Breaker position. The wrestler can choose any hex up to three hexes away to land in. The victim suffers a Knockdown in addition to damage. The Siberian Bear Crusher is considered an Aerial Maneuver during the time the wrestler and his prey are both airborne.

Cost: 1 Willpower

Speed: +0

Damage: +3

Move: +1

Siberian Suplex (Core p. 120)

Prerequisites: Grab ●●●●, Athletics ●●, Suplex

Power Points: Sanbo 3

Russian Sanbo wrestlers invented the bouncing Siberian Suplex in order to have more fun with their puny opponents from the West. Sanbo wrestlers found that their opponents would usually be knocked senseless after only one Suplex, thus ending the match before the Sanbo fighter could work up a sweat. So Sanbo fighters invented the Siberian Suplex. This move begins exactly like a regular Suplex, but the fighter back-bridges the opponent's shoulders into the ground hard enough to bounce both fighters into the air. While in the air, the Sanbo wrestler maintains the Suplex hold. When the pair lands, the victim again suffers a Suplex collision on the ground.

System: This move is identical to a Suplex, except that the fighters end the move one hex farther back as they land from the second hit. The fighter rolls two damage test using the modifiers below. The victim also suffers a Knockdown.

Cost: 1 Willpower

Speed: +0

Damage: +2

Move: One

Sleeper (PG p. 88)

Prerequisites: Grab ●●●

Power Points: Baraqah, Lua, Native American Wrestling, Sanbo 3; Sumo, Special Forces 4; Any 5

The wrestler grabs her opponent and quickly positions herself behind him, simultaneously wrapping her arms around his neck and head. In this position she massages pressure points on the scalp while compressing the carotid artery, which control the flow of blood to the brain. Eventually the lack of circulation will cause the opponent to lose consciousness.

System: If the character can maintain her grip for three rounds, including the first, she will automatically dizzy her opponent. This is a Sustained Hold.

Cost: 1 Willpower for the first turn only

Speed: -1

Damage: +2

Move: One

Spinning Pile Driver (Core p. 120)

Prerequisites: Grab ●●●●, Athletics ●●●, Jump, Pile Driver

Power Points: Wrestling 3; Sanbo 4; Native American Wrestling 5

This advanced version of the regular Pile Driver has carried Zangief to the title of World Warrior (often over the mangled bodies of his opponents).

Zangief perfected this move when he wrestled wild bears. Finding that the regular Pile Driver was not forceful enough to stun the hard-headed Siberian bears, Zangief grabbed them, upended them into a Pile Driver position and then jumped high into the air. The added force from the fall proved sufficient to stun the most ferocious bears.

When Zangief entered Street Fighter tournaments, he continued to use the Spinning Pile Driver to finish his opponents. He added the spin into the move to please the Russian crowds and disorient his victim.

System: The victim suffers a Knockdown in addition to regular damage, and is bounced three hexes away (attacker's choice which direction) after impact.

The Spinning Pile Driver can be used like a Jump to interrupt and dodge a projectile attack. The move counts as an Aerial Maneuver after the fighter grabs his opponent and begins the airborne spin.

Cost: 2 Willpower

Speed: -2

Damage: +7

Move: Two

Stomach Pump (Core p. 120)

Prerequisites: Grab ●●●●, Punch ●●

Power Points: Jiu Jitsu, Native American Wrestling, Pankration, Sanbo, Wrestling 3

The wrestler grabs the opponent, lifts her off her feet with one hand and repeatedly smashes the pit of her stomach with a palm heel. The move's name derives from the fact that many victims end up losing their lunch before they escape from this organ-squeezing hold.

System: The Stomach Pump is a Sustained Hold.

Cost: None

Speed: +0

Damage: +4

Move: One

Storm Hammer (Core p. 121)

Prerequisites: Grab ●●●●●, Athletics ●●●, Jump

Power Points: Native American Wrestling, Wrestling 5

Unfortunate souls who anger T. Hawk in the midst of combat are in for a disorienting, bone-crushing experience as T. Hawk unleashes his Storm Hammer throw. T. Hawk grabs his opponent's head in one huge hand, leaps into the air, spins his arm (opponent included!) in a big circle and then crushes the opponent's face into the arena floor.

Very few opponents get back up.

System: As with all Grab Special Maneuvers, the fighter must move into the same hex as his opponent. The fighter can choose to land up to three hexes away. The opponent suffers a Knockdown in addition to damage. Fighter and opponent end the turn in the same hex.

Once the fighter has grabbed the opponent and jumped into the air, the Storm Hammer is considered an Aerial Maneuver until the fighter and his prey land. The move can be used to interrupt an incoming projectile attack and possibly dodge it (see the Jump Athletics Maneuver).

Cost: 2 Willpower

Speed: -2

Damage: +7

Move: One

Suplex (Core p. 121)

Prerequisites: Grab ●

Power Points: Jiu Jitsu, Native American Wrestling, Pankration, Sanbo, Spanish Ninjitsu, Special Forces, Wrestling 1; Any 2

The Suplex is a relatively fast Grab move. The fighter lunges forward, grabs her opponent, and then twists around to fall backwards. By arching her back, the wrestler slams the opponent's head into the ground and simultaneously cushions the wrestler's own fall.

System: Victims of a successful Suplex also suffer a Knockdown. The victim lands one hex behind his original position (attacker's choice which hex).

Cost: None

Speed: +0

Damage: +2

Move: One

Tearing Bite (PG p. 88)

Prerequisites: Grab ●●, Athletics ●●, Bite

Power Points: Animal Hybrid 2

This Special Maneuver is similar to the Head Bite, except that as the fighter's teeth bear down on his opponent's neck, he also applies leverage to the victim and throws him over his back.

System: After applying the damage, the attacker then throws his opponent in the opposite direction from the one he is facing. The victim travels a number of hexes equal to the fighter's Strength -1.

Like the Jaw Spin, this Special Maneuver uses the Animal Hybrid Background in place of the fighter's Grab Technique when determining the damage for this attack.

Cost: 1 Chi

Speed: +1

Damage: +4

Move: One

Thigh Press (Core p. 121)

Prerequisites: Grab ●●, Athletics ●●

Power Points: Jiu Jitsu, Native American Wrestling, Sanbo, Special Forces, Wrestling 2; Any 3

This move is also called a Reverse Suplex, but many tournament fighters began calling it the Thigh Press after

they saw Cammy's version of the move.

The fighter starts by jumping onto the opponent's shoulders, locking her feet behind the opponent's back and catching the opponent's head between her thighs. The fighter then drops her body weight backward, bending the opponent over. As she does so, the fighter flips backward, doing a half back flip and landing on her stomach. Meanwhile, the opponent is pulled over and off his feet, smashing headfirst into the ground.

System: The opponent suffers a Knockdown in addition to regular damage. The fighter switches hexes with her opponent unless both combatants started in the same hex, in which case the attacker can choose the adjacent hex in which the victim lands.

Cost: None

Speed: -1

Damage: +4

Move: One

Throw   (Core p. 122)

Prerequisites: Grab ●

Power Points: Jiu Jitsu 0; Any 1

Most martial arts teach special techniques for grabbing and throwing an opponent. These techniques involve using the hips, shoulders and/or arms to unbalance the opponent and leverage him into a throw. Masters can throw opponents over 20 feet through the air.

System: If the move succeeds, the fighter can choose the hex in which his opponent lands after the Throw. The fighter can throw an opponent a number of hexes equal to the fighter's Strength. For example, Ken has a Strength of 5, so he can shoulder-throw an opponent up to five hexes away. The opponent lands in the designated hex and suffers a Knockdown. Fast member of successful tournament teams often throw opponents to their stronger, slower comrades, who then finish off the unfortunate with a powerhouse Special Maneuver.

The damage from a Throw is actually inflicted when the opponent lands and hits the ground, wall, car windshield, other fighter, etc. If the victim is thrown into another fighter, the fighter is struck by the flying body and may suffer damage as well. Roll damage based on the thrown character's Stamina minus the struck character's Soak total (Stamina or Stamina + Block). For example, Fei Long throws Zangief into a hex where Cammy is standing. Zangief's Stamina is 7 (he's a big guy!), and Cammy's Soak total is equal to her Stamina of 4 (it would have been more had she been Blocking), so Fei Long's player rolls 7 – 4 = 3 dice of damage for Cammy.

Cost: None

Speed: -2

Damage: +2

Move: One

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ATHLETICS

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Some Street Fighters can execute acrobatic moves that would make Olympic gymnasts jealous. All Athletics Special Maneuvers use the fighter's Athletics Technique to calculate damage (Strength + Athletics + Maneuver Modifier; see Chapter 7 for more information).

Air Smash   (Core p. 122)

Prerequisites: Athletics ●, Jump

Power Points: Majestic Crow Kung Fu, Native American Wrestling, Pankration, Sanbo, Sumo, Wrestling 1; Any 2

This move is popular with large fighters because it uses their weight to flatten an opponent into the sparring mat. The fighter leaps into the air, high above the opponent's head, and then falls straight down on top of her. Most fighters tend to land in an aerial seated position, which has caused the Air Smash to be nicknamed the "Butt Crush".

System: The Air Smash is an Aerial Maneuver and acts as a Jump for the purposes of interrupting and evading projectile attacks. The fighter must move in a straight hex-line while executing the power, and he will end the move in the same hex as the opponent on whom he landed.

Cost: None

Speed: -1

Damage: +4

Move: -1

Backflip   (SoS p. 28)

Prerequisites: Athletics ●●●

Power Points: Capoeira, Jeet Kune Do, Spanish Ninjitsu 2; Wu Shu 3; Any 4

This athletics maneuver provides a warrior with an excellent retreating defensive move. A well-trained fighter using a backflip can avoid nearly any attack. The Backflip maneuver is actually a series of back-handsprings that can take a competent gymnast halfway across an arena while he dodges projectiles and other attacks.

System: While executing this maneuver, the fighter can only move in a straight line away from his foe. While executing this maneuver, the fighter cannot be harmed by any attack. However, he will be vulnerable to attack both before and after the maneuver is executed.

Cost: 1 Willpower

Speed: +3

**Damage:** None

Move: +2

Beast Roll   (Core p. 122)

Prerequisites: Athletics ●●●●●, Rolling Attack, Vertical Rolling Attack

Power Points: Capoeira 3

Superhuman. Few individuals have deciphered exactly how Blanka accomplishes this gravity-defying move. He begins by springing backward into several aerial backflips, then rolls back forward in a series of somersaulting forward flips to ram his opponent.

System: The Beast Roll is an Aerial Maneuver that can be used like a Jump to dodge projectiles. The fighter begins by traveling in a straight hex-line backward using the -2 Move modifier. This backward roll can be used to attack an opponent. The fighter then reverses direction along the same straight hex-line to strike a second opponent. The fighter caroms off the second opponent, ending up two hexes away in the direction from which he came. For both attacks, the fighter must move into the opponent's hex.
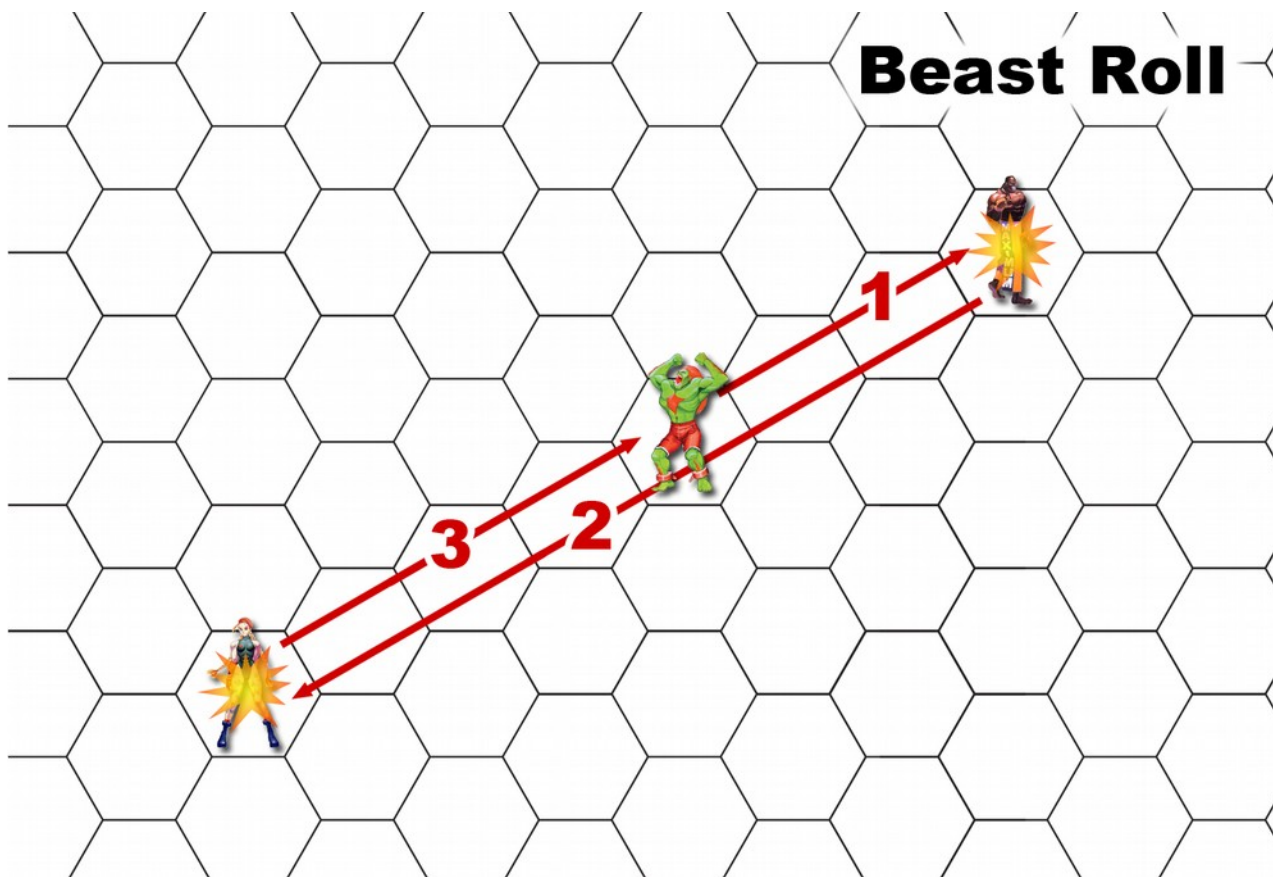
Beast Roll

Speed: +0

Damage: +3

Move: -2 / +2

Breakfall
(SFC p. 115)

Prerequisites: Athletics ●

Power Points: Jiu Jitsu 0; Aikido, Capoeira, Pankration, Wrestling 1; Any 2

Jiu Jitsu, Aikido, and a number of other styles emphasize throwing techniques. Before one can learn how to throw, however, she must first learn how to be thrown without getting hurt. Breakfall is usually performed as a roll onto the shoulders and arms, with the head tucked in to protect against neck injuries.

System: Breakfall is a technique that fighters practice until it becomes instinctive; therefore, you do not need to play a Breakfall card to use it. Whenever your character takes damage from a maneuver that foes Knockdown, you may reduce the amount of damage he takes from the fall by one point of Health for each success made on a Dexterity + Athletics roll. (Note: Breakfall doesn't help against maneuvers that do damage and then knock you down, only against maneuvers where hitting the ground is the source of the damage, such as a Throw.)

Cost: None

Speed: See description above.

Damage: See description above.

Move: See description above.

Cannon Drill
(Core p. 123)

Prerequisites: Athletics ●●●●●

Power Points: Special Forces 4; Kabaddi, Majestic

Fast and ferocious, the Cannon Drill Special Maneuver has given Cammy an edge on her competition in the Street Fighter tournaments. Since they saw Cammy pull off the move, many other fighters have tried to imitate it; only a few have actually succeeded.

To execute the Cannon Drill, the fighter throws her body into a low airborne trajectory. The fighter's body actually twists like a horizontal tornado as she flies across the field to strike her opponent feet first.

The move is very quick, has a vicious hit, and moves the fighter quite a distance.

System: Because it flies so low to the ground, the Cannon Drill does not count as an Aerial Maneuver.

Cost: 1 Willpower

Speed: +2

Damage: +2

Move: +2

Displacement
(PG p. 88)

Prerequisites: Athletics ●●, Block ●●, Punch ●

Power Points: Savate 2; Spanish Ninjitsu 3; Wu Shu 4

This move consists of a quick sidestep, which allows the fighter to dodge an oncoming attack. The fighter may then execute a short jab if the opponent is still within range. Many opponents are intensely frustrated by this evasion, which is commonly practiced by Savate fighters.

System: This maneuver is completely effective only if the fighter has enough Move to initiate a counterattack and is quicker than his adversary. When the opponent begins his attack, the fighter must have enough Speed to interrupt the attack; otherwise, the Displacement is ineffective. The fighter executing the Displacement may then travel up to her full Move to the left or right of her opponent. Once the

opponent's move is completed, the "displaced" fighter may move back in and counterattack if the fighter has any Move left. This maneuver can be used to evade projectiles, although a contested roll must still be made (as with the Jump Special Maneuver).

The Street Fighter's Punch Technique is used for the purposes of determining damage.

Cost: 1 Willpower

Speed: +2

Damage: -1

Move: +1

Diving Hawk (Core p. 123)

Prerequisites: Athletics ●●●, Focus ●, Jump

Power Points: Native American Wrestling, Spanish Ninjitsu 4

The ultimate cure for the Fireball blues. The Diving Hawk maneuver allows a fighter to soar over incoming projectiles and then dive down to crush the missile-throwing opponent. The fighter jumps straight up into the air, then positions her body into a gliding position, emulating a hawk diving at prey. She then soars down to strike her chosen victim with a full-body collision.

System: The Diving Hawk is an Aerial Maneuver. It starts as a vertical Jump (and can dodge Fireballs just like a Jump). The fighter subsequently uses her Move to enter her opponent's hex and deal damage.

Cost: 1 Willpower

Speed: +0

Damage: +5

Move: +2

Dragon's Tail (PG p. 89)

Prerequisites: Athletics ●●●●, Upper Tail Strike

Power Points: Animal Hybrid 3

This Special Maneuver is similar to the Upper Tail Strike, but is more difficult to control and requires greater strength and coordination to perform. The fighter leans forward as if winding up for a powerful uppercut. He then shifts his weight in the other direction while twisting his lower body to snap the tail forward. Using sheer brute strength and momentum, the fighter crashes his tail across the upper body of the target.

System: The target suffers a Knockdown if airborne; otherwise a grounded target damaged by the Dragon's Tail will be pushed one hex directly away from the fighter.

When determining damage inflicted by this attack, the Animal Hybrid Background is used in place of the hybrid's Athletics Technique

Cost: None

Speed: -1

Damage: +5

Move: -2

Drunken Monkey Roll (Core p. 123)

Prerequisites: Athletics ●●

Power Points: Jeet Kune Do, Kung Fu 1; Aikido, Animal Hybrid, Capoeira, Majestic Crow Kung Fu, Ninjitsu, Silat, Wu Shu 2

It is said that the unjustly imprisoned founder of Monkey Kung Fu invented this evasive maneuver after watching a group of monkeys through the bars of his jail cell. The monkeys got inebriated on wine thrown out by prison guards and began staggering and tolling around on the ground. Copying the monkeys' drunken antics, the master developed a series of evasive tumbles, which became the Drunken Monkey Roll.

System: The Drunken Monkey Roll is a good all-purpose evasive technique. It counts as a Crouching Maneuver because it stays low to the ground. It can also be used to interrupt and evade projectile attacks (use the same rules given under the Jump Special Maneuver).

Cost: None

Speed: +3

Damage: None

Move: +2

Esquives (PG p. 89)

Prerequisites: Athletics ●●, Block ●

Power Points: Savate 2

An evasion technique similar to certain Aikido moves. The fighter simply sidesteps away from the attack, placing himself out of harm's way. As with Boxing, Savate strategies depend a lot upon avoiding an adversary's blows.

System: The fighter must have enough Speed to interrupt his attacker. As the opponent attacks, the player using Esquives simply moves his counter in any one direction up to two hexes. The move is similar to Displacement, except that the fighter may not initiate a counterattack with this move.

Cost: None

Speed: +2

Damage: None

Move: Two

Flying Body Spear (Core p. 123)

Prerequisites: Athletics ●●●, Jump

Power Points: Kabaddi 2; Ler Drit, Majestic Crow Kung Fu 3; Any 4

Street Fighters seem to find an unending variety of ways to use their bodies as weapons. This Special Maneuver involves the fighter jumping into the air and twisting his body into a rotating human torpedo as he descends on his opponent. Some fighters like to cruise down feet first; others lead with their fists or even heads. Because the fighter has his full weight behind him, the Body Spear inflicts a fair amount of damage.

System: The Flying Body Spear is an Aerial Maneuver that acts like a Jump, enabling the user to dodge missile attacks. The fighter can then spiral down and smash into any opponent within his Move range. The fighter must travel in a straight hex-line and ends the move in the hex in front of the victim.

Cost: 1 Willpower

Speed: +0

Damage: +3

Move: +1

Flying Head Butt (Core p. 123)

Prerequisites: Athletics ●●●, Head Butt, Jump

Power Points: Sumo 2; Any 3

This move is similar to the Flying Body Spear, except that the fighter leaps horizontally at an opponent, ramming her headfirst. Because the fighter does not jump up first, the move is a little quicker than the Flying Body Spear, but the low-flying head butt doesn't give the fighter a chance to dodge oncoming missiles.

System: The Flying Head Butt is an Aerial Maneuver. The fighter must travel in a straight line on the hex map.

Cost: 1 Willpower

Speed: +0

Damage: +4

Move: +3

Flying Heel Stomp (Core p. 123)

Prerequisites: Athletics ●●●, Kick ●●, Jump

Power Points: Ler Drit, Majestic Crow Kung Fu, Ninjitsu, Pankration, Spanish Ninjitsu, Wu Shu 3; Any 4

This high-flying aerial assault utilizes a fighter's body weight to hammer an opponent from above. The fighter leaps into the air above her opponent's head and lands hell first on her opponent's head or shoulders.

Additionally, the fighter can use her opponent as a springboard to launch away to safety after the attack.

System: The fighter can interrupt her own movement with a damage roll and then finish her allowed Move after rolling damage. For example, Chun Li, with an Athletics Technique of 6, can Move eight hexes using her Flying Heel Stomp, and can stop at any point in her movement to attack one opponent. She decides to jump three hexes, stomp Sagat, and then finish her move five hexes away. The only limit is that the jump has to be in a straight line from beginning to end.

The Flying Heel Stomp is an Aerial Maneuver and can be used like a Jump move to interrupt and evade a projectile attack (as well as give the would-be attacker a heel-stomping headache).

Cost: 1 Willpower

Speed: +0

Damage: +1

Move: +2

Flying Punch (SoS p. 28)

Prerequisites: Athletics ●●●●, Punch ●●, Focus ●●●, Jump

Power Points: Ler Drit 3

This move takes a Street Fighter high into the air above and past her opponent and then quickly redirects the attack so that the punch lands squarely in her opponent's back. This maneuver is considered highly dishonorable. The degree of aerial control Ler Drit practitioners exhibit while performing this maneuver lead some to believe that the practitioner is actually flying up and past her opponent before swooping back down with an outstretched fist.

System: To execute this move, the fighter must actually move two hexes past her opponent and move back to the opponent's hex as she arcs back downwards to hit her opponent from behind. This attack is considered an Aerial Maneuver and halves the opponent's total Stamina for the purposes of determining how many damage dice are rolled (rounding fractions down).

For example, if a fighter who is Blocking gets hit by a Flying Punch, her Soak would normally be determined by adding her Stamina of 3 and her Block Technique of 4. (3 + 4 equals a Soak of 7 dice.) But because the Flying Punch is a sucker shot, the fighter's Stamina is halved, so (3 divided by two, rounding down is 1), the Soak is 1 Stamina die plus 4 Technique dice for a total of 5 dice.

Fighters lose a point of Honor each time the Flying Punch is used. Alternately, the attack can be done straight forward without the loss of Honor, but the fighter also loses the advantage of halving her opponent's Stamina.

The attacker ends her movement in the hex behind or in front of her opponent, depending on how the maneuver was used.

Cost: 1 Willpower

Speed: -2

Damage: +2

Move: +5

Ground Fighting (SFC p. 115)

Prerequisites: Athletics ●●●●

Power Points: Pankration 2; Native American Wrestling, Sanbo, Wrestling 3; Special Forces 4

Most fighting styles prepare a contender for fighting on his feet, but once his back hits the ground, he is at a disadvantage. Street Fighters from other styles are better prepared for this eventuality, while Pankratiasts train at fighting while grounded. Many Pankratiasts are even known to take their opponent to the ground to take advantage of their confusion.

System: This Maneuver does not require a Combat Card. Instead, it is simply invoked when the character falls down, has been Thrown, or is otherwise prone. The Street Fighter does not have to rise from the ground to continue fighting (although if she does, she suffers the standard Knockdown speed penalties when rising). Likewise, she may continue fighting from the ground, using any Basic or Special Maneuver that foes not require hip-derived torquing or momentum or any Aerial Maneuvers. This requires some Storyteller discretion on what can or cannot be performed. For instance, a Double Dread Kick would be impossible while a Slide Kick could still be accomplished. Street Fighters who do not have this Maneuver may attempt to fight while on the ground, but at -3 Speed and -3 Damage to their own attacks.

Individuals fighting ground-based contenders have a number of their own disadvantages. Unaccustomed to fighting someone so low to the ground, they will be able to use only low-target attacks; otherwise, any other physical strike will be at -2 Damage and -2 Speed.

Cost: 1 Willpower

Speed: See description above.

Damage: See description above.

Move: See description above.

Jump (Core p. 124)

Prerequisites: Athletics ●

Power Points: Any 1

Street Fighters who intend to survive their first tournament against serious competition had better come with springs for legs. Jump is a relatively simple Special Maneuver that allows a fighter to vault over incoming projectile attacks (like fireballs) and hopefully escape unscathed. A lucky fighter might even time his jump to hurdle a fireball and close with his flame-spewing enemy.

A fighter can jump three feet into the air for every dot in Athletics. For example, a fighter with Athletics 3 can jump nine feet into the air.

System: A fighter can play a Jump card along with any of the six Basic Maneuver Punches and Kicks, or he can play the card by itself. If the Jump card is played alone, it shows that the fighter is simply moving across the arena by jumping. The fighter uses the modifiers for Jump shown below. When used alone as a move, Jump can be played as an Abort Action (see the Combat Chapter).

A Jump card played with a Basic Maneuver represents the fighter jumping on an opponent to deliver the punch or kick. Playing the Jump card with a Basic Maneuver turns the standard punch or kick into an Aerial Maneuver. Note: For purposes of Combos, the fighter must distinguish between a Basic Maneuver and a Basic Maneuver played with a Jump Card. This distinction must be made when he first creates the Combo. For example, the player might use Roundhouse in a Combo, or he might instead create the Combo using Jumping Roundhouse. Whenever a fighter plays a Jump card with a Basic Maneuver, the Basic Maneuver's modifiers are used instead of the modifiers for Jump shown below.

If the fighter plans to dodge a projectile attack using the Jump card, he must wait for an opponent to declare the fighter as the target of the opponent's projectile attack. If the fighter's Jump has a higher Speed than the missile attack, he can interrupt the opponent's attack and try to dodge the incoming attack by jumping over it or away from it. The two fighters make a resisted roll, comparing the attacker's Focus Technique to the jumping fighter's Dexterity + Athletics. If the attacker wins the roll, the jumping fighter is hit by the projectile (he mistimed his leap, or perhaps the attacker managed to blast him out of the air) and must immediately end his turn.

If the fighter used the Jump card with a Punch or Kick Maneuver, he may be able to dodge over a projectile and still deliver the punch or kick.

Cost: None

Speed: +3

Damage: None

Move: +0

Jumping Shoulder Butt (Core p. 167)

Prerequisites: Athletics ●●, Jump

Power Points: Boxing, Sumo, Thai Kickboxing 1; Any 2

The fighter jumps up and into an opponent, ramming his shoulder into the unfortunate victim.

System: The Jumping Shoulder Butt can be used against a standing opponent or against an opponent who is executing an Aerial Maneuver. The move can also be used to dodge a Fireball, just like the regular Jump Special Maneuver.

Cost: None

Speed: +0

Damage: +3

Move: -1

Kippup (Core p. 124)

Prerequisites: Athletics ●●

Power Points: Any 1

One of the more basic athletic maneuvers martial artists have found useful is the Kippup. The Kippup is a technique that allows a prone fighter to get to his feet almost instantly. The fighter curls his legs up off the ground and kicks them up into the air while at the same time arching his back powerfully. The resulting motion practically bounces the fighter off the ground and to his feet.

System: A fighter who knows the Kippup Special Maneuver only suffers a -1 Speed penalty the turn after she suffers a Knockdown, instead of the standard -2 Speed penalty. Kippup is not played as a Combat Card; its effect is automatic.

Cost: None

Speed: See description above.

Damage: See description above.

Move: See description above.

Light Feet (SoS p. 28)

Prerequisites: Athletics ●●●●, Jump

Power Points: Jeet Kune Do, Lua, Spanish Ninjitsu 3; Any 5

The fighter is adept at leaping and moving quickly – more so than other fighters. The fighter's nimble feet enable her to cover greater distances than most other fighters in the arena.

System: This Special Maneuver is not played as a card. Instead, +1 Move is added to all of the fighter's Maneuvers. The fighter can also elect to spend one Willpower point during a fight to move an additional three hexes as part of an action instead of gaining the one hex bonus that this maneuver usually adds.

Cost: See description above.

Speed: See description above.

Damage: None

Move: See description above.

Pounce (PG p. 89)

Prerequisites: Athletics ●●●, Jump

Power Points: Animal Hybrid 2

The fighter drops into a crouch and explodes into a mighty leap at her prey. The ferocity of this maneuver often takes opponents by surprise. Experienced fighters may be tipped off by the low growl emanating from the fighter as she concentrates on the upcoming leap.

System: The hybrid hurls herself at her opponent. This is considered an Aerial Maneuver and can be used to avoid projectiles. The fighter lands on top of her opponent; if any damage is scored, the opponent also suffers a Knockdown. As with most other Special Maneuvers available to animal hybrids, Pounce uses the Animal Hybrid Background in place of the Athletics Technique for the purpose of determining a Damage modifier

Cost: 1 Willpower

Speed: -1

Damage: +2

Move: +4

Rolling Attack   (Core p. 124)

Prerequisites: Athletics ●●●

Power Points: Capoeira, Ninjitsu, Wu Shu 3; Majestic Crow Kung Fu 4; Any 5

Gravity-defying! A fighter executing this amazing move leaps forward through the air and tucks into a somersault. The fighter then rolls through the air as far as her momentum will take her, or until she slams into an opponent.

This is a tough move to learn, and, like any move where a fighter uses her own body as a projectile, the Rolling Attack takes a bit of a kamikaze attitude to use in combat.

Besides attacking, Rolling Attack is good for moving across a battlefield quickly, making long jumps, or smashing through the window of a getaway car.

System: The character must travel in a straight line on the hex map and will stop at the first hex occupied by a target, which can be a character or any sizable object. After damage is applied to the target, the rolling character will bounce off the target and land two hexes in front of the target.

The Rolling Attack is an Aerial Maneuver.

Cost: 1 Willpower

Speed: +0

Damage: +3

Move: +4

Tail Sweep   (PG p. 90)

Prerequisites: Athletics ●, Upper Tail Strike

Power Points: Animal Hybrid 2

By crouching low to the ground and spinning around, the fighter may strike with her tail. Of course, the fighter must possess a tail. The tail sweeps out in a circle, smashing into the feet of all opponents in the hexes surrounding the fighter. All targets will suffer damage and a Knockdown. Because this is a Crouching Maneuver, jumping or airborne targets will not be hit.

System: Anyone in the six hexes surrounding the attacker will be struck and (if damage is done) suffer a Knockdown. This includes allies of the fighter who stray too close when the Tail Sweep is used. The Tail Sweep is a Crouching Maneuver.

Cost: None

Speed: -1

Damage: +1

Move: None

Thunderstrike   (Core p. 124)

Prerequisites: Athletics ●●, Jump

Power Points: Native American Wrestling, Pankration 1

No one said Native American Wrestling wasn't tough. Fighters like T. Hawk aren't opposed to a little full-body contact. A wrestler employing the Thunderstrike leaps right into his opponent, striking her with a shoulder, knee, or whatever. Usually the fighter sweeps his arms back as he jumps, to emulate a bird of prey.

System: The fighter's opponent must be standing in the same or an adjacent hex when the fighter executes the move. The fighter moves into the opponent's hex, rolls damage for the Thunderstrike, and then finishes his movement. Thunderstrike is an Aerial Maneuver and enables the user to avoid projectile attacks.

Cost: None

Speed: +0

Damage: +5

Move: -1

Tumbling Attack   (SoS p. 28)

Prerequisites: Athletics ●●●, Backflip

Power Points: Capoeira, Spanish Ninjitsu 3; Any 5

The fighter can propel herself forward into a series of tumbling maneuvers combined with punches or kicks that will knock most opponents out of her way. The Tumbling Attack can hit an unsuspecting opponent several times if it is timed properly.

System: Use the modifiers below. Like a Hurricane Kick, the Tumbling Attack has simultaneous movement and damage tests each time the attacker moves a hex. Whenever the fighter tumbles into the same hex as her opponent, she rolls for damage and automatically pushers her opponent back one hex. She can continue tumbling into her opponent, pushing him back and damaging him once for each hex, up to the fighter's full Move. The fighter will push her opponent back and make damage tests until she has moved her full distance. The Tumbling Attack is a Crouching Maneuver. The attacker moves in a straight line.

Cost: 1 Willpower

Speed: -1

Damage: -1

Move: +0

Typhoon Tail   (PG p. 90)

Prerequisites: Athletics ●●●, Tail Sweep, Jump

Power Points: Animal Hybrid 3

The Typhoon Tail seems to have been inspired by the Hurricane Kick taught in Shotokan Karate. The fighter uses her leg muscles to propel herself high into the air. As she descends she pirouettes – tucking her legs beneath her body and allowing the tail to extend in a circle around her. She then angles her descent to strike her target's head.

System: The fighter begins the Typhoon Tail by moving up to her designated Move in hexes. During this time the fighter is airborne and cannot be hit by projectiles. Any opponent in the final hex of movement will be hit by the attacker's knees and take damage at the +5 modifier. This opponent is also knocked back one hex along the attacking fighter's trajectory.

At this point all fighters in adjacent hexes, including the one just hit, are struck by the spinning tail and are knocked back one hex away from the attacker. The Damage modifier for the second attack is +2.

Unlike other Animal Hybrid Maneuvers, the Typhoon Tail uses Athletics as the base Technique for damage – not the Animal Hybrid Background

Cost: 1 Chi, 1 Willpower

Speed: -2

Damage: +5 (center hex) +2 for all adjacent hexes
Move: +1

Upper Tail Strike   (PG p. 91)

Prerequisites: Athletics ●●●
Power Points: Animal Hybrid 3

By twisting her hips, the fighter may use her tail to strike at the head of an opponent directly in front of her. The ferocity of such an attack often takes fighters by surprise, especially ones trained to watch only the hands, feet and eyes of an opponent.

System: This attack uses the modifiers below. Airborne or jumping opponents will suffer a Knockdown if any damage is inflicted. As with most other Animal Hybrid Maneuvers, the fighter substitutes his Animal Hybrid Background for his Athletics Technique when determining damage.

Cost: None
Speed: +1
Damage: +2
Move: +1

Vertical Rolling Attack   (Core p. 125)

Prerequisites: Athletics ●●●, Jump
Power Points: Capoeira, Ninjitsu, Wu Shu 2; Any 4

This move is almost identical to Rolling Attack, except the fighter leaps up in the air instead of forward. The move is good for knocking down high-jumping opponents or for vaulting over fences or onto roofs. A character using Vertical Rolling Attack can somersault four feet into the air for every dot in Athletics (12 feet at Athletics ●●●, 16 feet at Athletics ●●●●, etc.)
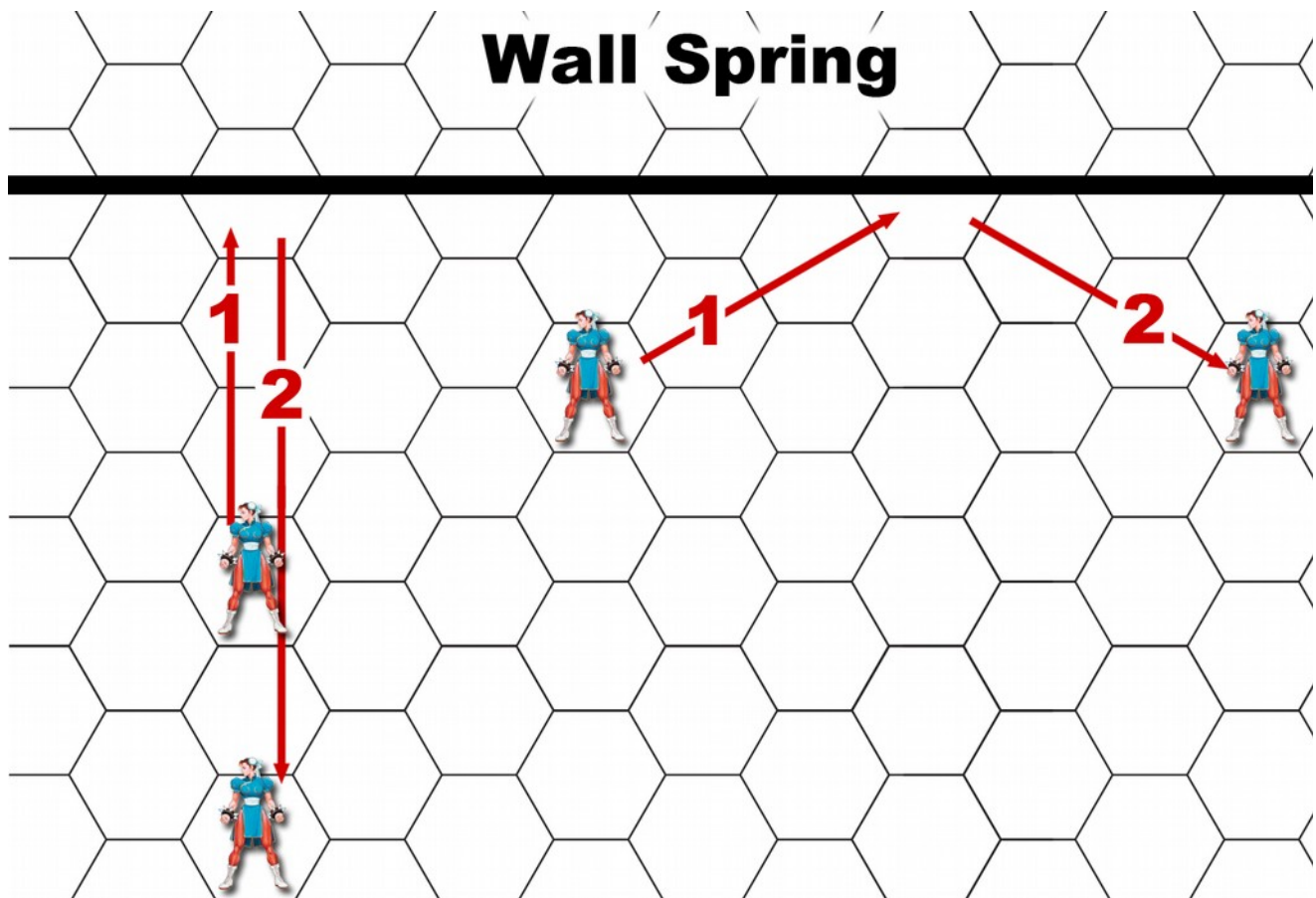
LINE OF SIGHT

If you're going to shoot a fireball or any other projectile attack at someone, it really helps if you can see him. This is called having line-of-sight. Once you've got your characters on the hex map, hold a pencil, edge of a piece of paper, taut piece of string, or any other straight object with one end over the head of the attacking figure (the middle of the character's hex) and the other over the head of the defending figure. If nothing stands between them (no walls, other characters, etc.), one has line-of-sight on the other. If the attacker does not have line-of-sight on his intended victim, he can still launch the projectile attack, but it will strike the first intervening object instead of the intended victim.

Also, projectile attacks keep traveling up to their maximum range or until they hit something, so if the intended victim of a fireball dodges, the fireball continues in a straight line. This has led to more than one amateur Street Fighter toasting her own teammates because an opponent jumped out of the way.

If a projectile attack is directed at a hex containing more than one character, the attacker must make a Perception roll (difficulty 8) to target the correct opponent. Otherwise, the Storyteller must roll randomly to see which character is hit (e.g., if two characters are in a hex, roll one 10-sided die; on 1-5, Character #1 is hit, on 6-10, Character #2 is hit).

System: This Special Maneuver counts as a Jump move for purposes of interrupting and dodging a projectile attack. It will inflict a Knockdown on opponents who are in the middle of an Aerial Maneuver.

The Vertical Rolling Attack is an Aerial Maneuver.

Cost: 1 Willpower

Speed: +0

Damage: +3

Move: +0

Wall Spring   (Core p. 125)

Prerequisites: Athletics ●●●, Jump

Power Points: Jeet Kune Do, Majestic Crow Kung Fu, Ninjitsu, Spanish Ninjitsu, Wu Shu 1; Any 2

This move is similar to the regular Jump special move, but it incorporates some wall-bouncing action to give the fighter even greater range and height. Springing off a wall can be used to add six more feet to a vertical jump.

System: The character can jump normally, up to her full Move. Additionally, if she aims for a wall, she can actually bounce off the wall with a good push of the legs and travel another full Move plus two hexes away. The fighter must bounce off the wall at the opposite angle she jumped into it, unless she jumped straight at a wall, in which case she springs straight back.

Like a regular Jump, Wall Spring can be played with any Basic Maneuver Punch or Kick. Use the Basic Maneuver's Speed and Damage modifiers, but use the Wall Spring's Move modifiers. So, a fighter can jump into and spring off a wall, but end with a kick or punch.

The Wall Spring is an Aerial Maneuver of the highest order.

Cost: None

Speed: +2

Damage: None

Move: +0 first jump, +2 off spring

FOCUS

Not all Street Fighters rely solely on their physical prowess to win. Many advanced fighters have developed the ability to focus their body's Chi energy to accomplish miraculous feats.

Remember, when filling out Combat Cards for Focus Special Maneuvers, you use a character's Mental Attributes instead of Physical Attributes to compute Speed and Damage unless otherwise specified. Wits replaces Dexterity for Speed and Intelligence replaces Strength for Damage.

Acid Breath   (Core p. 126)

Prerequisites: Focus ●●●

Power Points: Any 4

A foul power that only a few loathsome Street Fighters have developed. Fighters using Acid Breath are able to churn their gastric acid into a highly toxic mixture, which they then vomit forth from their mouths in a projectile spray at any nearby opponent. The acid burns the opponent, causing ugly injuries that take a long time to heal. The worst part about being hit with Acid Breath is that the acid continues to burn the fighter after the initial impact, causing more bodily damage and eating away at clothing, fabric and any other dissolvable materials the acid hits.

Some believe the Acid Breath is a mutant power that only a few unique individuals posses. Others believe that fighters who have mastered Acid Breath use their Chi to alter their stomachs' natural acid into a highly potent chemical weapon.

System: The spray has a range equal to the fighter's Stamina rating, and the fighter must have line-of-sight to hit his intended victim.

Once the acid spray hits, it immediately inflicts damage using the +3 modifier. The following combat turn, unless the victim of the Acid Breath has been immersed in water or some other purgative method has been employed, the acid continues to burn the victim's body. At the very end of the combat turn, after all actions have been completed, the acid damages again at the +0 modifier. Finally, on the third turn, the acid damages for the last time using the -3 damage modifier.

Characters hit with more than one dose of Acid Breath in quick succession could suffer several different damage rolls against them at the end of each turn.

Acid Breath can be dodged like any other projectile attack.

Cost: 1 Chi

Speed: -2

Damage: +3, +0, -3

Move: -1

Air Blast   (PG p. 91)

Prerequisites: Focus ●●, Punch ●, Elemental ●●

Power Points: Elemental (Air) 3

The elemental can summon a burst of air and direct it at his opponents. This blast comes from nowhere and often catches unwary opponents off guard.

System: The user of an Air Blast must have a clear line-of-sight to the target. The range of a blast equals the character's Intelligence + Elemental Background in hexes. While the Air Blast is treated like a projectile, it is not visible to the common eye. Only those fighters who make a successful Blind Fighting roll (Perception + Blind Fighting) can attempt to interrupt this attack with their own maneuver.

Cost: 1 Chi

Speed: -1

Damage: +3

Move: None

Balance   (PG p. 91)

Prerequisites: Focus ●●●●

Power Points: Ninjitsu, Tai Chi Chuan, Wu Shu 2; Baraqah, Kabaddi, Kung Fu, Lua, Silat 3; Shotokan Karate, Capoeira 4

By focusing his inner being, the fighter may reduce his mass to such a point that he can become effectively weightless at will. A fighter using this ability may stand on someone's outstretched arm without her feeling his weight. It is said that this ability was developed by fighters who watched Indian fakirs lying down on beds of nails without being harmed. Specialists can actually dance on the head

of a pin.

System: This ability is always in effect and allows the fighter to add +1 to Move when using an Aerial Maneuver. Make a special Combat Card for this power and place it by your character to remind yourself during combat that it is always in effect.

Cost: None

Speed: See description above.

Damage: See description above.

Move: (+1 bonus to Aerial Maneuvers)

Blind (SoS p. 50)

Prerequisites: Focus ●●●

Power Points: Ler Drit 3; Kabaddi 5

The monks of Perpetual Darkness derive their name from their ability to inflict blindness on disbelievers. With a simple gesture, a monk can turn a nearby victim's world into eternal darkness.

System: The monk can inflict blindness on any victim within the monk's Wits + Focus. The monk must defeat the opponent in a resisted roll of the monk's Intelligence + Focus versus the victim's Stamina + Mysteries. If successful, the victim is completely blinded as a veil of darkness shuts off all sight.

The Power acts like a Sustained Hold. The victim gets a resisted roll of Intelligence versus Intelligence to break free of the monk's power each turn.

Cost: 1 Chi

Speed: +0

Damage: None

Move: None

Chi Kung Healing (Core p. 126)

Prerequisites: Focus ●●●●

Power Points: Tai Chi Chuan 2; Aikido, Kabaddi, Kung Fu, Lua, Silat 3; Jeet Kune Do, Jiu Jitsu, Majestic Crow Kung Fu, Native American Wrestling, Shotokan Karate, Thai Kickboxing, Wu Shu 4

Ancient Chinese doctors could reputably work healing miracles by focusing their own Chi into their patient. This healing combines acupressure and an actual "laying on of hands" wherein the healer touches the patient to infuse the patient with additional Chi. This healing power is relatively rare among Street Fighters, but some styles teach the philosophy that the ability to heal must be taught along with the ability to hurt.

System: A character who uses Chi Kung Healing in the midst of combat must enter the same hex as her patient and then execute the healing process. Like the Regeneration Special Maneuver, the healer can restore one lost Health Level per point of Chi the healer spends. The healer can spend Chi points up to her Focus rating per turn of healing.

Cost: See description above.

Speed: -1

Damage: None

Move: -1

Chi Push (SFC p. 115)

Prerequisites: Focus ●●●●, Chi Kung Healing

Power Points: Baraqah, Kabaddi, Kung Fu, Lua, Native American Wrestling, Silat, Tai Chi Chuan 5

The Chi Kung masters are able to use their Chi to shatter rocks with a gentle touch or even a gesture from feet away. Like Chi Kung Healing, Chi Push focuses their Chi into the target, but, instead of healing, the Chi is used to topple or destroy the target.

System: The basic damage done by this maneuver is the user's Wits + Focus +3, +1 for each extra point of Chi the practitioner spends beyond the first. The practitioner must choose what to do with their dice pool: the maneuver's damage may be reduced by one point to throw a target back by one hex. The maneuver may also be done without touching the target: each hex between the target and the practitioner subtracts two damage dice. Chi Push has no effect on someone using the San He maneuver. Furthermore, the target may add dice to their Soak roll by spending 2 Chi per 1 die.

Cost: 2 Chi, +1 Chi for each +1 Damage added

Speed: -3

Damage: +3 + (special)

Move: None

Cobra Charm (Core p. 127)

Prerequisites: Focus ●●

Power Points: Kabaddi 2; Animal Hybrid, Ler Drit 3; Any 4

Kabaddi stylists are masters of mental powers. Having mastered the hypnotic trick of charming cobras with flute music, they are able to apply their hypnotic influence to other humans.

System: A martial artist using Cobra Charm must be close enough to his victim to gaze into her eyes, establishing the hypnotic contact. He must be within three hexes of the opponent. Once eye contact is established, the charmer makes a Wits + Mysteries resisted roll against the victim. If the charmer wins, the hypnotic spell is established; otherwise, there is no effect.

Once the Cobra Charm has begun, it works similarly to a Sustained Hold for Grappling, except that between each turn the victim and the charmer compare Intelligence rolls to see if the hypnotic hold is broken. If the victim is ever hurt, the charm is immediately broken.

While hypnotized, the victim will do nothing except follow very basic commands given by the hypnotist such as moving, lying down, etc. The hypnotist can employ only the Move maneuver while maintaining the hypnotic hold, because he must concentrate on his subject. If the charmer and his victim are ever separated by more than three hexes, the hold is broken.

Cost: 1 Chi

Speed: -1

Damage: None

Move: -1

Death's Visage (PG p. 92)

Prerequisites: Focus ●●●

Power Points: Ninjitsu 3

With a special hand sign, the Ninja draws forth the fear in an opponent's heart and manifests it on her own face,

especially her eyes. Only a truly brave fighter can shrug off the effects and attack the Ninja.

System: All within sight of the user of this hand symbol must succeed in a contested roll of Willpower against the Ninja's Manipulation + Focus. Anyone who fails the test must get as far away from the Ninja as possible. This is considered a Sustained Action (similar to a Sustained Hold), and overwhelmed opponents will continue to flee from the Ninja until they succeed in a contested roll or until three combat turns have passed.

Successful fighters may move and attack normally.

Cost: 1 Chi

Speed: +1

Damage: None

Move: None

Drain   (PG p. 92)

Prerequisites: Focus ●●, Elemental ●●

Power Points: Elemental (Water) 3

Truly a vicious power, Drain causes the target to become dehydrated and weakened. The water held by the target's body actually seeps through her pores. A Street Fighter may not even be aware that she is being dehydrated, until she passes out. Affected fighters appear to glisten with sweat, even in extremely cold weather.

System: This is a projectile attack similar to Fireball, and can be dodged, even though there is no outward sign of a projectile. Characters who make a successful Perception + Mysteries roll will notice the projectile.

A target struck suffers one Health Level of damage, regardless of Stamina or Soak bonuses. The following round the target will also suffer -1 Speed and a -1 Move penalty.

Cost: 1 Chi

Speed: -1

Damage: 1 (no Soak, no Stamina)

Move: -1

Drench   (PG p. 92)

Prerequisites: Focus ●●, Punch ●, Elemental ●●

Power Points: Elemental (Water) 2

A portion of the elemental's body transforms into a huge fist and lashes out at the target. This power usually originates from the fighter's extended arm, but may be from any part of the body, such as the back or head (which makes the Drench unpredictable).

System: The range of Drench equals the elemental's Intelligence + Focus Technique. This is a Focus-based maneuver; however, damage is determined according to the fighter's Punch Technique and the modifiers listed below.

Cost: 1 Chi

Speed: +1

Damage: +2

Move: -2

Elemental Skin   (PG p. 93)

Prerequisites: Focus ●●, Elemental ●●●●

Power Points: Elemental (All) 5

The elemental is able to transform her body into the elemental essence in which she specializes. The effects vary, but always last for a short time, during which the fighter usually closes with her luckless opponent.

System: The following modifiers apply to combat against elementals of the different types. These effects last for a number of turns equal to the elemental's Focus Technique.

Fire

Anyone who attacks the elemental in this form may take damage from striking the elemental (similar to Maka Wara). The elemental uses his Focus Technique to determine damage. The attacker's Stamina applies for defense in the usual fashion.

All punching, grabbing or kicking attacks by the elemental have an additional +1 damage modifier.

Water

Any attack that successfully damages the elemental in this form subtracts one success from the damage done (i.e., if someone hit the water elemental for four Health Levels of damage, the elemental would only take three Health Levels).

Air

All Aerial Maneuvers against an air elemental suffer a -2 penalty on the attack's Damage modifier.

All projectile attacks such as fireballs cause one fewer Health Level of damage (similar to the Water effect, above).

Earth

All punching or kicking attacks aimed at an elemental suffer a -2 penalty on the attack's Damage modifier. When in this form the elemental cannot be thrown and is unaffected by Knockdowns.

Cost: 1 Chi, 1 Willpower

Speed: -2

Damage: Varies. See above.

Move: None

Elemental Stride   (PG p. 93)

Prerequisites: Focus ●●, Elemental ●●●●●

Power Points: Elemental (All) 4

Similar to Yoga Teleport, except that the elemental melds into his element and travels through it to appear magically in another place. The same element must also be in this second area. Thus, a water elemental may dissolve into one pool of water only to appear suddenly out of another the next round.

System: This power has no range limit with regard to most combat hex-maps. Striding fighters reappear at the end of the same round they disappeared.

Outside of combat, the elemental may move invisibly through his element at a rate of (Stamina + Focus) miles per hour.

Cost: 1 Chi (outside of combat the Chi cost is 1 per hour traveled)

Speed: +1

Damage: None

Move: See description above.

Entrancing Cobra   (PG p. 94)

Prerequisites: Focus ●●

Power Points: Ninjitsu 4

By gesturing with this particular hand sign, the Ninja can confuse an opponent. The intricate weaving of the Ninja's fingers through the air baffles the target with its grace and complexity. Simple-minded opponents will stare for hours at the writhing hands of a Ninja master, or at least until the Ninja returns them to their sense with another attack.

System: The Ninja must succeed in a contested roll of his Dexterity + Focus versus the target's Wits + Mysteries. If the Ninja wins, treat the target as if she is dizzied next turn.

Cost: 1 Chi

Speed: +2

Damage: None

Move: -1

Envelop   (PG p. 94)

Prerequisites: Focus ●●, Grab ●●, Elemental ●●●, Drench

Power Points: Elemental (Water) 3

This power produces two fists similar to those produced by the Drench power. Both fists attempt to grapple the target and, if successful, will cover him completely. An Enveloped fighter will begin to drown. Most elementals will only sustain this hold until their target passes out. Truly evil elementals will sustain it longer.

System: The Envelop functions much like a Grab Maneuver. If two fighters are engaged in a Sustained Hold and are in the same hex, then both will be affected. Each round the target must succeed in a Stamina test to see if he is dizzied by the lack of oxygen.

The range of the Envelop extends a number of hexes equal to the fighter's Focus Technique and required an unobstructed line-of-sight.

Envelop is a Sustained Hold and may be maintained a number of rounds equal to the Elemental's Focus Technique. If the line-of-sight is broken by an obstacle or another fighter, the Envelop is dispelled. Unlike most Sustained Holds, the target may move and fight normally, except that his Speed is at -2.

Cost: 1 Chi (first round only)

Speed: -2

Damage: +1 (first round) -1 each following round

Move: -2

Extendible Limbs   (Core p. 127)

Prerequisites: Focus ●●●●

Power Points: Kabaddi 4, Silat 5

This remarkable power is acquired only after long and intense meditation by Kabaddi masters. They study unsolvable riddles of dimensional space, expanding their minds to understand the true nature of distance. In the end, the Kabaddi master acquires the superhuman ability to stretch her limbs far beyond their normal length. The limb actually appears to telescope out into space.

Kabaddi masters make great use of this ability in combat, extending their limbs to attack opponents from a safe distance or kicking aerial opponents out of the sky before they can close with the Kabaddi master. Outside of combat, the ability proves useful for all manner of things: reaching otherwise unattainable objects, grabbing ledges far overhead, snaking an arm through a tight squeeze to grab jail keys or even extending a finger down a drain pipe to collect a lost article.

System: Fighters who posses this ability can use it at any time without penalty. The power is simply combined with any of the six Basic Maneuvers (Jab, Strong, Fierce, Short, Forward, Roundhouse) to give the attack extra range. The character can extend his limbs a number of hexes equal to his Focus rating. So for example, Dhalsim, with an amazing Focus rating of 6, can extend his limbs to hit an opponent six hexes away. He can stand in one hex and hit an opponent almost 20 feet away!

The only drawback to the maneuver is that the fighter's extended limbs are vulnerable to attack. If any opponent interrupts the fighter's stretching attack with a higher Speed attack, the opponent can damage the stretching character by hitting him in any hex through which his limbs extend (including hitting the fighter's extending fist or foot).

Cost: None

Speed: See description above.

Damage: See description above.

Move: See description above.

Fireball   (Core p. 127)

Prerequisites: Focus ●●●

Power Points: Aikido, Kabaddi, Shotokan Karate 3; Kung Fu, Lua, Majestic Crow Kung Fu, Silat, Thai Kickboxing, Wu Shu 4; Any 5

Some Street Fighters have harnessed their internal Chi to such a degree that they can explode this energy out of their bodies as fiery projectiles. The fighter must undergo rigorous mental and spiritual training to harmonize his body's flow of Chi until this attack can be called upon instantly.

Most fighters project the fiery blasts from their palms, but Kabaddi stylists are known for launching the fire from their mouths. These yoga masters concentrate their Chi into their stomachs until their very vitals heat red-hot, and then they vomit the energy toward their opponent as a fireball projectile.

Fireballs can be used to ignite combustible objects like paper, dry wood, gasoline, etc. They also make decent light sources. If a character launches a fireball straight up, the immediate area will be dimly lit for a couple turns.

System: Fireballs have a range equal to the projecting character's Wits + Focus. For example, Ken has a Focus of 5 and a Wits of 4, so his fireballs have a range of nine hexes! As with all projectile attacks, the attacker must have an unobstructed line-of-sight on his intended victim.

Cost: 1 Chi
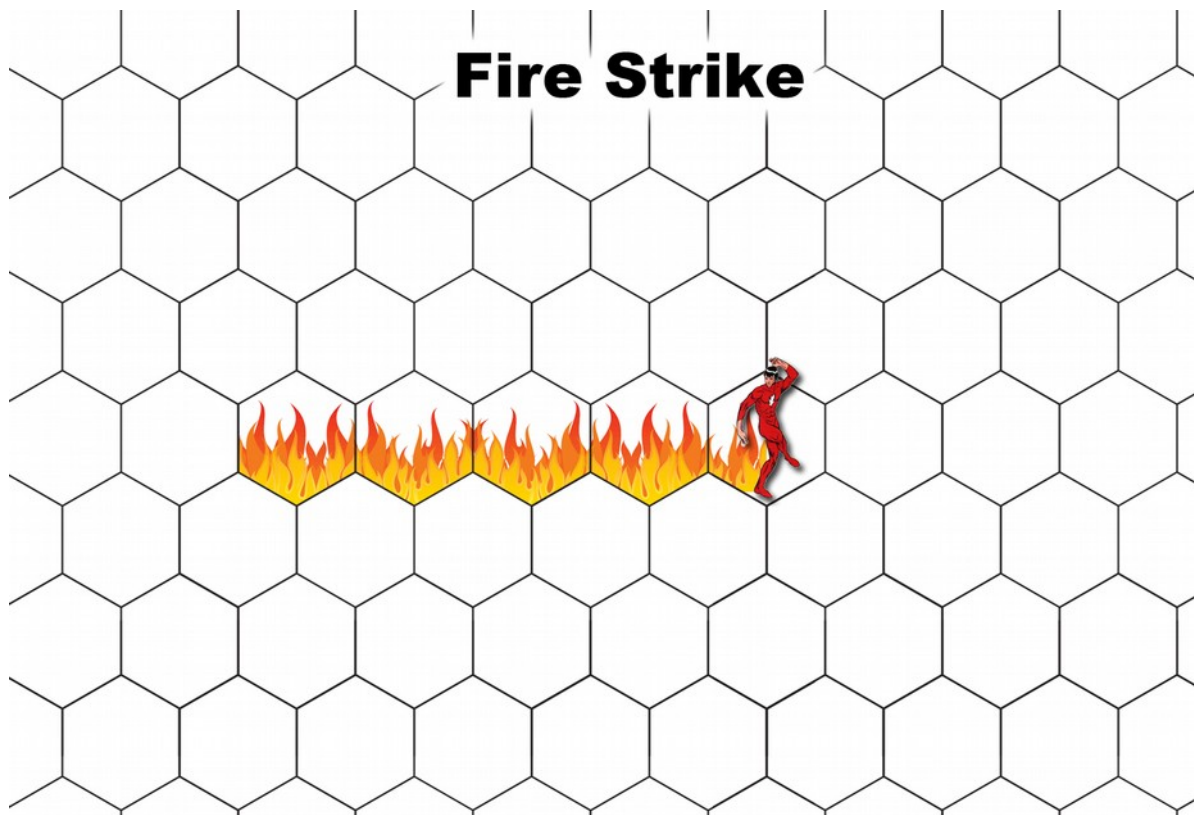
Speed: -2

Damage: +2

Move: None

Fire Strike   (PG p. 94)

Prerequisites: Focus ●●, Elemental ●●●, Flaming Fist

Power Points: Elemental (Fire) 3

A long gout of flame extends from the elemental's hands, setting ablaze anything in its path. Most elementals shoot the flame from their hands, but it can come from any part of the body. The flame extends in a straight line from the fighter.

Fire Strike

Cost: 1 Chi
Speed: -1
Damage: +3
Move: None

Flaming Fist   (PG p. 95)

Prerequisites: Focus ●, Punch ●, Elemental ●●
Power Points: Elemental (Fire) 2

The fire elemental can surround her hands with flames for brief periods of time, causing her foes additional damage or setting things on fire. Her fist blazes for a moment before she strikes her opponent and then dies down once the blow has landed.

System: Add the Damage modifier below to any Basic Punch Maneuver. The player must elect a Basic Punch Maneuver and play the Flaming Fist with it. The Flaming Fist does not affect the Speed or Move of the maneuver, only the Damage.

Cost: 1 Chi
Speed: See description above.
Damage: +3
Move: See description above.

Flight   (PG p. 95)

Prerequisites: Focus ●●, Athletics ●, Elemental ●●●
Power Points: Elemental (Air) 2

Air elementals can summon the winds to propel

System: Outside of combat this power allows the fighter to fly without tiring, at a speed equal to (Focus + Dexterity) x 10 miles per hour. He can lift any amount of weight he would normally be able to carry on the ground.

In combat, the player must stand still for a full turn while activating the Flight power. He may block, but cannot initiate any offensive attacks. The following turn the fighter will be treated as an airborne target, and may attack and move normally, using the modifiers below in addition to any provided by the move he decides to use. His Move in hexes equals his Stamina. Furthermore, he is only affected by Aerial Maneuvers or by projectile attacks.

Cost: 1 Chi per turn, 1 Chi per hour out of combat
Speed: +1
Damage: None
Move: Stamina

Flying Fireball   (Core p. 127)

Prerequisites: Focus ●●●●, Fireball, Jump
Power Points: Shotokan Karate, Wu Shu 2; Kabaddi, Kung Fu, Majestic Crow Kung Fu 3

Veteran Street Fighters have begun to develop methods of keeping their high-jumping opponents from leaping over fireballs. These veterans are taking the battle to the air, jumping up and launching their fireballs in midair.

System: The Flying Fireball is identical to the standard Fireball power, except that opponents cannot dodge the Flying Fireball with Jump or similar Aerial Maneuvers. Flying Fireball is itself an Aerial Maneuver. Line-of-sight restrictions still apply.

Cost: 1 Chi, 1 Willpower

Speed: -2
Damage: +2
Move: +0

Ghost Form (Core p. 127)

Prerequisites: Focus ●●●●●

Power Points: Aikido, Baraqah, Kabaddi, Lua, Native American Wrestling, Tai Chi Chuan 5

Tales are told of crypts found in ancient temples amid the Himalayas. There, the bones of ancient monks can be found imbedded in walls of solid rock. How the monks' remains became thus interred remains a mystery to all but a few Kabaddi masters.

These masters know of the disciplines practiced at the temples – disciplines that led to the deaths of many monks, but lead to the mastery of mind over matter. The monks developed the power to turn their bodies into an insubstantial, ghostly form, allowing them to pass through any solid object unharmed and then solidify their bodies back to normal.

It is rumored that the very first monks who perfected this technique actually became trapped in their ghost forms, unable to transform their bodies back into solid matter. The same rumors purport that these ancient masters still roam the world.

System: Nothing solid will affect a character in Ghost Form. Energy like fire and electricity will still affect him, but bullets, ice blasts, fists and kicks will pass harmlessly through his body. The character cannot attack or use any other Special Maneuvers while in Ghost Form, but he can move and pass through walls, floors, and even people. Ghost Form can be played during a turn that the character is caught in a Sustained Hold, allowing the character to walk right out of the hold.

A character's clothing and personal possessions of small size can be turned insubstantial and follow the character in Ghost Form.

Cost: 2 Chi the first turn plus 1 Chi per turn the character stays in Ghost Form

Speed: +1
Damage: None
Move: +0

Heal (PG p. 95)

Prerequisites: Focus ●●●, Elemental ●●●

Power Points: Elemental (All) 4

Drawing upon the Earth's essence and power, the elemental may transform her own internal energies into a healing aura. This is very similar to Kung Fu's Chi Kung Healing ability, but it may also be used to heal animals and environmental damage.

System: The character must be able to touch the person or animal to be healed. One Health Level is restored per point of Chi the character spends. This power also extends to the natural world, and it is not unusual for elementals to be seen using it to clean up polluted rivers, mine trailings and such.

In nature, one Chi purifies up to five square feet of polluted area. Certain especially polluted areas may require more than one Chi per five square feet.

Cost: See description above.

Speed: -1
Damage: None
Move: -1

Heatwave (PG p. 96)

Prerequisites: Focus ●●, Elemental ●●●

Power Points: Elemental (Fire) 3

The fire elemental can suddenly raise the temperature around a person or object – making the air difficult to breathe and disorienting an opponent. A person affected by this feels as though she's suddenly stepped inside an oven. Dizziness and nausea often follow.

System: The elemental rolls damage, but only for the purposes of calculating a dizzy. The opponent actually takes no damage. This maneuver bypasses any bonuses the opponent gets from blocks. This is considered a projectile and can be dodged as such.

Cost: 1 Chi

Speed: +0

Damage: +2 (special; see above)

Move: +0

Ice Blast (Core p. 128)

Prerequisites: Focus ●●●

Power Points: Any 4

No one knows from what martial style this attack comes. Its origins are so secret, and the maneuver is seen so rarely, that many believe it to be a superhuman mutant power rather than a trained ability.

Fighters who are able to project the Ice Blast can throw a wave of frost, snow, and sharp ice particles from their hands. Kung Fu masters say that the Ice Blast fighter uses negative Yang Chi to super-cool the air into the icy projectile.

Characters who have mastered the Ice Blast are seldom uncomfortable even in very cold climates. They can sleep in meat freezers and wake up refreshed. To other people, the character's skin is always cold to the touch.

System: The Ice Blast is similar to other projectile attacks. It has a range equal to the character's Wits + Focus and can be dodged by Special Maneuvers such as Jump. The attacker must have line-of-sight on his victim.

A victim who suffers damage is encased in sheets of thick ice that freeze him in place. The victim can attempt to break free of the ice at the end of each combat turn. He must accumulate four successes in an extended-action Strength test to break free.

For example, a Strength 3 character is hit by the Ice Blast. After the turn is over, he rolls three dice (his Strength) versus difficulty 6 and scores two successes. He is still frozen still through the next turn. After the second turn, he rolls again, scoring two more successes. He now breaks free of the ice.

Alternatively, if a frozen character is hit, the ice shatters (but the character still takes damage).

Cost: 2 Chi

Speed: -2

Damage: +3

Move: None

Improved Fireball (Core p. 128)

Prerequisites: Focus ●●●●, Fireball

Power Points: Shotokan Karate 3; Kabaddi, Kung Fu, Majestic Crow Kung Fu, Silat, Wu Shu 5

While Ken went on to master the Dragon Punch above and beyond what Gouken had taught him, Ryu took Shotokan Karate's Fireball and further perfected it into a faster, more destructive attack.

System: The Improved Fireball is the same as a regular Fireball except that its modifiers are better and it will score a Knockdown on any opponent it damages unless the opponent blocks.

Cost: 1 Chi

Speed: -1

Damage: +4

Move: None

Inferno Strike (Core p. 129)

Prerequisites: Focus ●●●●●, Improved Fireball

Power Points: Kabaddi, Shotokan Karate 5

Instant bonfire! The Inferno Strike takes the basic Fireball and elevates it to a whole new level of destructiveness. Instead of sending a flaming projectile at an opponent, the master of Inferno Strike emits a meteor-sized flaming boulder that obliterates a large area and anyone in it.

System: The fighter must choose any line-of-sight hex within range. Range is calculated as Wits + Focus like other Fireball maneuvers.

The Inferno Strike hits in the targeted hex and explodes into the six hexes adjacent to the targeted hex. Anyone in any of the hexes affected suffers damage using the modifiers below. Anyone using a Jump or similar Special Maneuver that can dodge Fireballs can also attempt to doge the Inferno Strike

Cost: 2 Chi

Speed: -2

Damage: +4

Move: None

Leech (PG p. 96)

Prerequisites: Focus ●●●, Grab ●●

**Power Points:** Kabaddi, Lua, Ninjitsu 3; Kung Fu 4

No one knows what ancient order developed this power, although a few Kabaddi masters speculate that it descended from the Mongol Empire. They believe that this ability was researched by the wise men of Ghengis Khan's court in a futile attempt to discover immortality. Khan believed that the life energy of his foes would be able to sustain his life throughout the centuries.

Leech is similar to the Regeneration power, except that each Chi spent allows a combatant to drain one Health Level from his opponent and transfer it to himself. To use this power, the fighter must be able to touch his opponent.

System: No other actions may be initiated once Leech has begun. A fighter may attack and then use Leech, but not the other way around. For each Chi spent, one Health Level will be transferred from the target to the attacker. The maximum number of Chi that may be spent equals the attacker's Focus Technique. An attacker may not increase his Health Levels beyond his maximum.

A target must be successfully grabbed in a Sustained Hold before Leech may be used. The hold is treated as still being in effect for purposes of the target breaking the hold, except that the damage is allocated as above instead of by the original hold's modifiers.

Cost: See description above.

Speed: +0

Damage: See description above.

Move: None

Inferno Strike
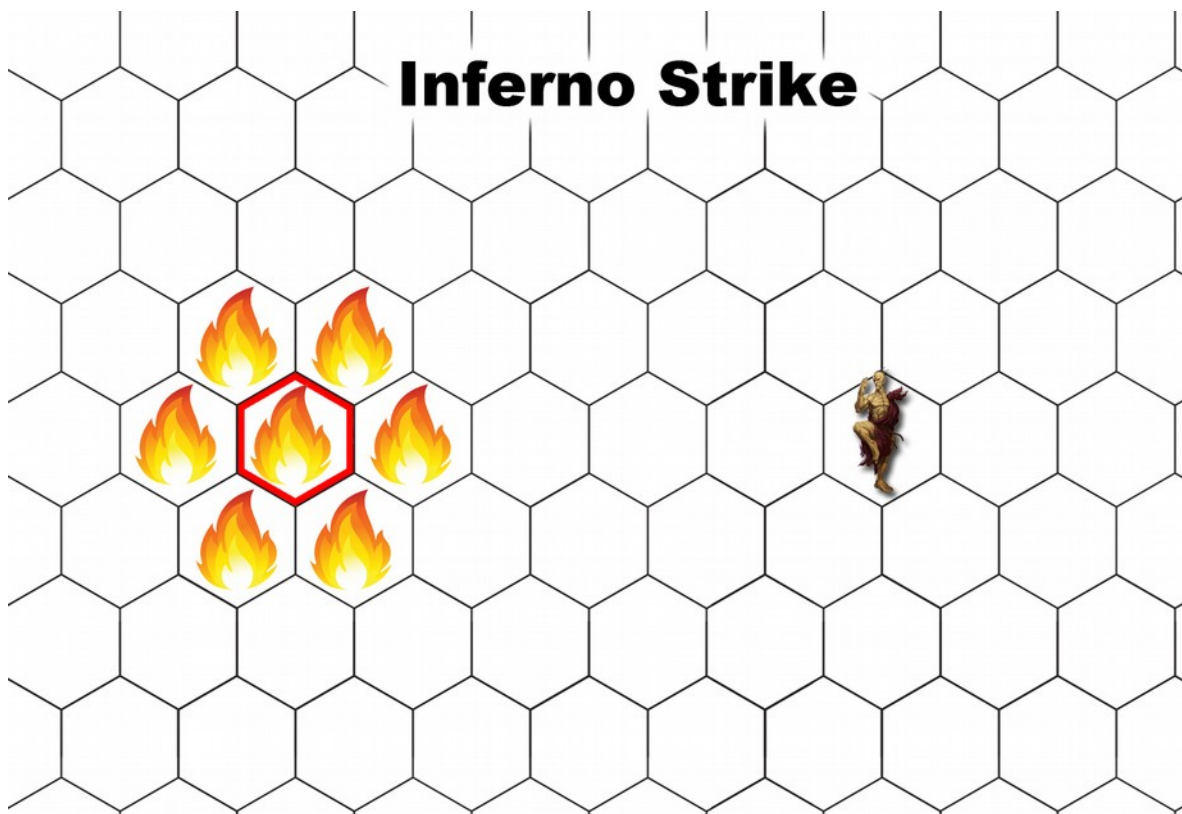
Levitation (SFC p. 115)

Prerequisites: Focus ●●●●●

Power Points: Baraqah, Kabaddi 3; Kung Fu, Lua, Shotokan Karate, Silat, Tai Chi Chuan, Wu Shu 4

By intense concentration and inner control, the practitioner may lift her body from the ground, usually sitting in the lotus position – legs crossed, back straight, palms together in front of the chest.

System: The practitioner may move up to their Focus in hexes per turn in any direction they choose (up, down, sideways) by spending one Chi per turn.

Cost: 1 Chi/turn

Speed: +0

Damage: None

Move: Special

Lightness (PG p. 97)

Prerequisites: Focus ●●●, Athletics ●●, Elemental ●●●, Flight

Power Points: Elemental (Air) 3

This power reduces the weight of the target (which doesn't need to be the elemental), allowing him to jump quicker and farther than normal.

System: The affected fighter may add +2 to his Speed and +3 to his Move for all Jump-enhanced maneuvers next round. The elemental is not required to concentrate on the effect during the round, and may move and attack normally. Lightness lasts for a number of turns equal to the elemental's Focus Technique.

Cost: 1 Chi

Speed: +1 (initial), +2 (target, following rounds)

Damage: None

Move: +1 (initial), +3 (target, following rounds)

Mind Control (SoS p. 29)

Prerequisites: Focus ●●●●●, Psychic Vise, Mind Reading

Power Points: Ler Drit 5

After shattering an opponent's resolve, M. Bison can directly control his actions. His every command must be obeyed. No one but M. Bison has ever been seen wielding such power, but there are persistent rumors of a promising student who is every bit as dark as M. Bison and has apparently learned this secret as well.

System: This power can be used to exert control over any opponent who has no Willpower left. The victim must be within a number of hexes equal to the attacker's Focus + Wits. A contested roll of Intelligence versus Intelligence is made. If the attacker gains more successes than his opponent on the Resisted roll, he has taken control over his opponent's actions. The duration of the psychic control depends upon the number of successes gained.

1 Success	–	1 Round of combat (10 Turns)
2 Successes	–	1 Hour
3 Successes	–	1 Day
4 Successes	–	1 Week
5 Successes	–	1 Month

It is rumored that M. Bison has several servants who are permanently under his control in this fashion. This type of condition is possible, but it would take a considerable amount of time and repeated uses of the Mind Control power.

Any individual with a permanent Honor of 10 cannot be affected by this power. In addition, a victim of Mind Control can make a Resisted Roll between his permanent Honor and his controller's Willpower in order to resist a command that foes against his own moral code or survival instinct (such as attacking friends or jumping off a cliff). If the victim is successful, then he resists the command, but is still under Mind Control.

Cost: 2 Chi

Speed: -3

Damage: None (see above)

Move: None

Mind Reading (Core p. 129)

Prerequisites: Focus ●●●●, Telepathy

Power Points: Aikido, Baraqah, Kabaddi, Ler Drit, Lua, Silat 3; Any 4

How can you survive against an opponent who knows your next move before you make it? Such is the mental power of some mystic martial artists that they can scan the thoughts of their opponents and predict their next moves.

System: The Mind Reading Special Maneuver is not played as a Combat Card. Instead, the player announces in between combat turns that her character is using Mind Reading. The character spends one Chi and selects one opponent as the target of the mental scan. The two characters them perform a resisted roll using their permanent Willpower ratings.

If the Mind Reading character wins the resisted roll, the opponent must reveal two Combat Cards to the player of the Mind Reading character. The opponent must play one of the two cards on the next combat turn.

The victim must be within a number of hexes equal to the mind reader's Wits + Focus.

When Mind Reading is used in noncombat scenes, the Storyteller can decide what information a character gains from a successful Mind Reading. The more successes on the resisted roll, the better. The victim will not realize that his mind is being read unless the mind reader botches her Willpower roll.

Cost: 1 Chi

Speed: None

Damage: None

Move: None

Musical Accompaniment (Core p. 129)

Prerequisites: Focus ●●

Power Points: Capoeira, Lua 1; Any 2

Many Capoeira stylists like fighting to the rhythm of music. Their dance-like fighting style is in its prime when music accompanies their fight. Music allows a fighter to put his soul and energy into the combat.

A few other styles also like to work out to heavy rock tunes or, in Dee Jay's case, some steel-drumming reggae.

System: If there is background music that fits the fighter's particular training preference, she gets a +1 bonus to either Speed, Damage, or Move each turn. At the

beginning of the turn, the player must declare the modifier to which she is applying the +1 bonus that turn. She can change each turn.

Cost: None

Speed: See description above.

Damage: See description above.

Move: See description above.

Pit (PG p. 97)

Prerequisites: Focus ●●●, Elemental ●●●, Wall

Power Points: Elemental (Earth) 3

A gaping hole is torn out of the earth beneath the elemental's opponent. Many fighters are caught off guard by this maneuver.

System: In order to be effective, the Street Fighter must target his opponent after she has finished her movement. Otherwise, the elemental must select a hex as the target for the pit. Any fighter who ends her turn on this hex falls into the pit. Use the modifiers below for damage from the fall. The pit is five feet deep plus one additional foot per dot in the elemental's Focus Technique. Fighters who fall into the put must spend their next action climbing out. Treat this action as a Move Maneuver at -4 Speed. Pits should be marked on the hex map because, once created, a pit is permanent.

This power will not work if the fighter is not in contact with the ground; even thin wooden planks will negate this maneuver. Using Pit in an arena will result in the loss of one temporary Glory Renown, because of the damage it causes. Fighters will often be asked to make reparations.

Cost: 1 Chi

Speed: -1

Damage: +1

Move: -1

Pool (PG p. 97)

Prerequisites: Focus ●●, Elemental ●●●●

Power Points: Elemental (Water) 2

The body of the fighter dissolves into a pool of clear water, which cannot be damaged by physical attacks or projectiles. The Street Fighter is able to move underneath and around thin obstacles, such as crates and poles, or under doors that are not watertight.

System: Physical maneuvers will not affect the character, who can still move, although Focus-based maneuvers like Ice Blast and Fireball will still damage him.

Cost: None

Speed: +1

Damage: None

Move: -2

Psychic Rage (SoS p. 29)

Prerequisites: Focus ●●●

Power Points: Ler Drit 3

Also called the Poison Haze, this is the dreaded power of the Revenants. Psychic Rage pushes honorable fighters into fits of berserk battle fury. In this fury, the opponent is capable of delivering devastating damage, but he will also give absolutely no thought to his own safety and precious

little thought to the morality of his action. Victims of Psychic Rage have been known to turn on their own teammates in fits of blind fury.

System: The Ler Drit stylist using Psychic Rage selects an opponent. The victim must be within a number of hexes equal to the attacker's Focus + Wits. The fighter must then defeat her opponent in a Resisted Willpower versus Willpower roll (use the permanent Willpower ratings). If the fighter is successful, the opponent enters a berserker fury.

The victim will only be able to play Fierce or Roundhouse Combat Cards and his highest damage Special Maneuvers: the battle fury will drive them to use their most powerful attacks. He will spend Chi and Willpower as needed until he runs out. Furthermore, he will be incapable of playing any Movement or Block Maneuvers and will not gain benefits from Combo Maneuvers.

After each turn the victim has suffered Psychic Rage (not counting the first turn he is affected), the victim can roll his Permanent Honor in a Resisted Roll against the attacker's Manipulation to try to break free of the rage. The rage will automatically end if the attacker or the victim is knocked unconscious.

Victims still lose Honor from any actions they take during Psychic Rage, even if the rage forces them into dishonorable acts. The remorse and self-doubt will plague the victim long after the rage finally subsides.

Cost: 1 Chi

Speed: -2

Damage: None (see above)

Move: None

Psychic Vise (SoS p. 30)

Prerequisites: Focus ●●●●

Power Points: Ler Drit 4; Kabaddi 5

This fearsome power literally strips the energy from an opponent, demoralizing and disheartening her. Often M. Bison can be seen staring into the eyes of a would-be opponent. Energy crackles from the mad dictator's eyes and his opponent's resolve crumples before the fight begins.

System: The victim must be within a number of hexes equal to the attacker's Focus + Wits. The attacker rolls damage using the opponent's Intelligence instead of Stamina to determine the victim's Soak total (Psychic Vise ignores Blocking Techniques for purposes of Soak). For each damage success, the opponent loses one Willpower point and is also at -1 Speed for her next maneuver. If the victim loses a number of Willpower points greater than her Intelligence Attribute in a single attack, the victim is mentally stunned (treat this as a Dizzy).

Victims reduced to zero Willpower points can still be slowed down and stunned with repeated uses of the Psychic Vise.

Cost: 1 Chi, 1 Willpower

Speed: +0

Damage: +0 (see above)

Move: None

Psycho Crusher (SoS p. 29)

Prerequisites: Focus ●●●●●, Athletics ●●●, Psychokinetic Channeling

Power Points: Ler Drit 5

To date, M. Bison is the only individual alive who is known to possess this awesome power (although it is rumored that he has one promising student who has learned it as well). When executed, the warrior is surrounded by crackling blue psychic energy as he hurtles through the air at his opponents. The Psycho Crusher actually allows the Bison to fly, up down or across the ground, changing direction rapidly during flight and always leaving a comet-like trail of blue energy.

System: The Psycho Crusher deals damage as the fighter moves into the same hex as his opponent. While flying, the fighter may turn or even double back as much as he desires in order to ram as many opponents as possible with one use of the Psycho Crusher. However, no opponent can be hit by the Crusher more than once, even if the attacker reverses or loops around to enter his victim's hex again.

If the victim is not blocking, then he is consumed in the attacker's Psychic fire, taking full damage from the attack (use the +5 Damage modifier) and suffers Knockdown as he is thrown into a hex adjacent to the one where he was standing (the victim chooses which hex).

If the opponent is blocking, the he is knocked back one hex from the direction the attacker flew at him, and he will take one die of damage (a botch on this damage roll brings the Psycho Crusher to an immediate end). The attacker can continue to push the blocking opponent back and do an additional die of damage for every hex left in his movement, up to a maximum of five damage tests, after which the attacker continues moving past his opponent.

Cost: 2 Chi

Speed: -1

Damage: +5 / One (see above)

Move: +6

Psychokinetic Channeling (SoS p. 30)

Prerequisites: Focus ●●●

Power Points: Ler Drit 3; Aikido, Baraqah, Silat 4; Any 5

Through force of will, the Street Fighter manages to channel the mind's potential into a frighteningly effective compliment to any attack. Blue psychic energy crackles around the fighter's hands and feet as tremendous Chi energy is released upon the impact of a kick or punch. Currently, M. Bison has been teaching some promising operatives the secrets of this technique. Its mastery lies primarily in the hands of those studying Ler Drit. However, some masters speculate that under the right circumstances, others could learn to harness and channel these energies as well.

System: This power is recorded on a single Combat Card, which can be played along with any of the six Basic Punch or Kick Combat Cards. When played this way, Psychokinetic Channeling adds +2 damage to the attack.

Cost: 1 Chi

Speed: +0 (see above)

Damage: +2 (see above)

Move: +0 (see above)

Push (PG p. 98)

Prerequisites: Focus ●●●, Elemental ●●●, Air Blast

Power Points: Elemental (Air) 4

Clasping both hands together and pushing forward, the fighter funnels a hurricane-strength gust of wind toward the target. Unprepared opponents have been thrown dozens of feet by the winds produced.

System: A blast of air with a width (in hexes) equal to the character's Focus Technique starts one hex-line in front of the character and continues forward for three hexes.

Anyone in this path suffers one hit, which may be blocked normally. Use the Damage modifiers below. Any fighter who suffers damage is moved an equal number of hexes in a straight line away from the elemental. Jumping or airborne opponents will suffer a Knockdown as well.

Cost: 1 Chi

Speed: -2

Damage: +1

Move: None

Regeneration (Core p. 129)

Prerequisites: Focus ●●●

Power Points: Baraqah, Kabaddi 1; Aikido, Animal Hybrid, Kung Fu, Ler Drit, Lua, Native American Wrestling, Silat 2; Any 3

Some warriors are able to command their Chi to flow through injured areas of their body, thereby healing themselves almost instantaneously. This discipline is difficult to learn, requiring in-depth study of how Chi flows through the body as well as the mental discipline to be able to route one's Chi properly in the midst of battle.

System: When using this power, a fighter stops moving for a turn to focus his Chi. The fighter may then spend points of Chi to restore lost Health Levels. Each Chi point spent enables the fighter to regain one Health Level. In one turn, a character can restore a number of Health Levels equal to his Focus rating. For example, a fighter with a Focus rating of 3 could spend up to three Chi to restore three Health Levels in one turn of Regeneration.

Cost: See description above.

Speed: +0

Damage: None

Move: None

Repeating Fireball (Core p. 129)

Prerequisites: Focus ●●●●●, Fireball

Power Points: Any 4

Not happy with one large, flaming projectile, some fighters prefer to focus their Chi into several smaller flaming projectiles. Certainly, the Repeating Fireball is handy when a fighter must face several opponents at once.

System: The fighter can throw a number of small fireballs equal to her rating in Focus. Thus, a fighter with a Focus of 5 could throw a volley of five fireballs. She can target them at any opponent or opponents she likes (e.g., two at one opponent, and one at each of three different opponents). Each target must be in the fighter's line-of-sight.

A targeted opponent who uses a Jump or any other Special Maneuver capable of dodging fireballs must make a dodge test against each fireball targeted at him.

Range for Repeating Fireballs is the same as for a regular Fireball (Wits + Focus)

Cost: 2 Chi

Speed: -2

Damage: +0

Move: None

Sakki (PG p. 98)

Prerequisites: Focus ●●●●●

Power Points: Ninjitsu 3

This power does not require the elaborate hand signs that other Saiminjutsu powers do. Sakki allows the Ninja to read others' intentions and react to them. The Ninja is able to sense the emotions of those around her. Any intention to harm her is perceived as a distinctly unpleasant sensation, escalating to intense discomfort in cases of strong hatred or imminent danger. A sleeping Ninja with this power is aware of her surroundings at all times, and any aggression directed at her will trigger the Sakki, whether it is an assassin standing over her with a drawn sword or sniper across the alley from her home.

The attack must be directed specifically at the Ninja. She would be able to sense a bomb planted in her own car, but not one planted in her friend's car. An unsuspected blow aimed at her head can be easily avoided, while she would have little idea that her associates were also targets. Sakki is never taught to non-Ninja.

System: During combat with only one visible opponent, this skill is of little value, unless the Ninja is blinded somehow.

Outside of the ring, Sakki has many applications. The Storyteller must tell the Ninja that something "bad" is going to happen. The Ninja can take her next action protecting herself, or she can try to warn and save those nearby. If she does thins, and innocents who would otherwise perish are saved thereby, the Ninja gains a temporary Honor point.

This power is always in effect, even when a character is sleeping.

Cost: None

Speed: None

Damage: None

Move: (Focus + Athletics) only to avoid surprise attacks.

Sense Element (PG p. 98)

Prerequisites: Focus ●, Elemental ●

Power Points: Elemental (All) 1

The elemental can intuitively sense the presence, amount and composition of his chosen element, provided it is nearby. Earth elementals can discern the composition of the soil, the structure of a ledge, or the weak spot in a natural stone wall. Air elementals can sense any pollution in the air (including the air inside someone's lungs), detect the presence of air behind sealed doors, and sense subtle shifts in air pressure and temperature. Water elementals can discern the composition of nearly any liquid, sense any moisture buildups, and gauge an opponent's fatigue level through his level of dehydration. Finally, fire elementals can calculate the temperature of any object or area, gauge their opponent's body temperature, and discern any object's combustion point.

While this power may not be all that helpful in the ring, many elementals find Sense Element to be an invaluable

tool in other circumstances.

System: The character rolls Perception + Elemental Background to discern information about her chosen element. There is no cost to activate this power; the elemental is acutely aware of her chosen element at almost all times.

Cost: None

Speed: Not applicable.

Damage: None

Move: Not applicable.

Shock Treatment (Core p. 130)

Prerequisites: Focus ●●●

Power Points: Any 4

Some Street Fighters have developed the ability to amplify their body's natural electrical field to astounding levels. The human body's nervous system runs on minuscule electric charges, and martial artists who have mastered their Chi and this technique can create powerful electrical fields around their bodies. The air around the fighter pulses and crackles with electricity as it burns into ozone.

System: This special power affects anyone standing in the fighter's hex or in an adjacent hex (friend and foe alike get shocked). Everyone takes damage and suffers a Knockdown as the electricity courses through their bodies. A blocking character is not knocked down, but still suffers damage.

A fighter can decide when he buys the Shock Treatment power whether or not it is a Crouching Maneuver.

Cost: 2 Chi

Speed: +0

Damage: +7

Move: None

Shrouded Moon (PG p. 98)

Prerequisites: Focus ●●, Athletics ●

Power Points: Ninjitsu 2

This power allows the Ninja to slip away into shadows. As this is a Focus-based maneuver and has nothing to do with the actual blackness of the shadow, it may be utilized in broad daylight.

System: An opponent must succeed in a resisted test in order to see the Ninja. The opponent rolls Perception + Alertness against the Ninja's Focus + Stealth to spot the Ninja. If the Ninja cannot be spotted, no attack can be made. An opponent can blindly attack a hex at random; if she chooses the wrong hex, however, her next action is taken at -2 Speed.

The Ninja may move up to the maneuver's full movement without being seen, only to reappear the next turn. If the Ninja remains unspotted, his next action is at +1 Speed.

Cost: 1 Chi

Speed: +0

Damage: None

Move: -1

Sonic Boom (Core p. 130)

Prerequisites: Focus ●●●

Power Points: Silat 3; Any 4

This move has been made famous by Guile, who is one of the few people in the world known to possess the ability. The Sonic Boom is a projectile attack like a Fireball, except that the fighter focuses her Chi to blast a ripple of concussive sonic energy at an opponent. The sonic blast creates a very loud cracking sound just before the fighter releases it and an even louder boom when it's released into the air.

Dee Jay is the only other prominent Street Fighter who has mastered the sonic energy attack. His Max Out move appears very similar to Guile's Sonic Boom, but sounds more like intense amplifier feedback when it's released.

System: Like a Fireball, a Sonic Boom's range is equal to the fighter's Wits + Focus. Its Damage is calculated as Intelligence + Focus + 4 (maneuver modifier). The attacker must have a clear line-of-sight to her opponent.

Cost: 1 Chi

Speed: -3

Damage: +4

Move: None

Speed of the Mongoose   (PG p. 99)

Prerequisites: Focus ●●●

Power Points: Ninjitsu 3

The Ninja must concentrate on the form of her body's Chi and the method in which she wishes to tap it. By forming the intricate and secret hand sign of the Mongoose, she may draw on its power to increase her natural speed.

System: The Ninja may only move this combat turn and cannot block or attack. The following turn she may choose to add +4 to her Speed or +6 to her Move (the latter must be in a straight line).

Cost: 1 Chi

Speed: +2

Damage: None

Move: -2

Spontaneous Combustion   (PG p. 99)

Prerequisites: Focus ●●●, Elemental ●●●●, Heatwave

Power Points: Elemental (Fire) 4

With this awesome power, the elemental can make his opponent literally burst into flames. Unsuspecting or unfocused opponents will suffer horribly as they burn uncontrollably. Victims of this attack will continue to burn until they either extinguish the flames or the elemental allows them to go out.

System: The elemental must defeat the defender in a contested Focus roll. If the elemental succeeds, the defender bursts into flames, taking the damage listed below. Each round thereafter, the elemental can continue to expend Chi to keep the fire burning. The affected character can counteract this expenditure of Chi by spending one action rolling on the ground and putting the fire out. Unfortunately, it is not always wise to do this in the middle of combat: any character who rolls out a fire suffers a -2 Speed penalty on her next action.

Cost: 2 Chi (first round), 1 Chi thereafter

Speed: -2

Damage: +5 (first round), +2 thereafter

Move: -2

Stone   (PG p. 99)

Prerequisites: Focus ●●, Punch ●●, Elemental ●●, Wall

Power Points: Elemental (Earth) 2

The elemental may form a small boulder from thin air and throw it at her target.

System: This is a projectile attack, very similar to a Fireball or Ice Blast. The more Focus the elemental has, the larger the stone is. Because the stone is thrown, this Focus Maneuver uses Strength instead of Intelligence to determine the damage inflicted.

Cost: 1 Chi

Speed: -2

Damage: Strength + Focus Technique

Move: None

Stunning Shout   (Core p. 130)

Prerequisites: Focus ●●

Power Points: Shotokan Karate, Silat, Sumo 2; Aikido, Ler Drit, Majestic Crow Kung Fu, Tai Chi Chuan 3; Any 4

Some martial art styles emphasize using the voice as a weapon in its own right. Ancient masters could focus their Chi through their voices, creating shouts so loud and powerful that they could knock opponents over and unnerve them in battle.

System: A fighter must direct her Shout at one opponent (at the Storyteller's discretion, a whole group of minor thug opponents could be simultaneously affected). The victim of the Shout must make a resisted roll between the victim's permanent Willpower rating and the fighter's permanent Willpower rating. If the victim scores more successes, the Stunning Shout has no effect.

If the fighter scores more success, one of two things happens to the victim, depending on whether or not he has acted in the current combat turn. If the victim has not yet acted, he loses all remaining Move and attacks for that turn. Completely unnerved and stunned by the force of the yell, he must spend the remainder of the turn recovering.

If the victim has already finished his action that turn, each extra success the fighter rolled on the Willpower test subtracts one Speed point from the victim's next maneuver. For example, a fighter using Stunning Shout beats her opponent's success by four. Her opponent will have -4 Speed to his maneuver next turn.

Cost: 1 Chi

Speed: +2

Damage: None

Move: -2

Telepathy   (Core p. 130)

Prerequisites: Focus ●●●

Power Points: Aikido, Baraqah, Kabaddi, Ler Drit, Tai Chi Chuan 2; Any 3

Some yoga masters have perfected a form of communication beyond the spoken word. They are able to link their thoughts directly to another person's mind,

enabling them to communicate directly with another person.

System: A character using Telepathy can link a number of additional people up to her rating in Focus. So, a character with a Focus Technique of 3 could telepathically link herself and three other people. Each individual must be within a range equal to the telepath's Wits + Focus in hexes, and must stay with that range to maintain the link.

In between each combat turn, the telepath can decide which characters will be part of the telepathic link for the upcoming turn. Those players can then discuss combat strategy among themselves without anyone else being able to hear them.

Maintaining a telepathic link costs one Chi point per turn.

Cost: 1 Chi per turn

Speed: None

Damage: None

Move: None

Thunderclap   (Core p. 130)

Prerequisites: Focus ●●●, Punch ●

Power Points: Native American Wrestling 4

Powerful magic. The warrior claps his hands together and unleashes the sound of thunder. The tremors caused by the Thunderclap are powerful enough to shatter windows and stun the warrior's opponents. The sound can be heard for miles.

System: The Thunderclap inflicts damage on everyone within three hexes of the warrior. The damage is Intelligence + Focus -3.

Cost: 1 Chi

Speed: +0

Damage: -3

Move: None

Toughskin   (Core p. 130)

Prerequisites: Focus ●●

Power Points: Animal Hybrid, Pankration, Sumo 2; Boxing, Jiu Jitsu, Lua, Thai Kickboxing 3; Any 4

Sumotori are renowned for their armor-like skin. One of the style's lesser-known Special Maneuvers is its practitioners' ability to focus their Chi into their skin and surface muscles, making their already tough skin rock-hard.

System: The player can use her character's Toughskin Combat card along with any other maneuver in a combat turn. The character's Soak total is increased by two for the duration of the turn.

Cost: 1 Chi

Speed: See description above.

Damage: See description above.

Move: See description above.

Vacuum   (PG p. 99)

Prerequisites: Focus ●●●, Elemental ●●●●, Air Blast

Power Points: Elemental (Air) 3

Perhaps the most dangerous of all elemental power. The wielder may temporarily remove the air in any given area. When this power takes effect, there is a loud crack similar to thunder as the surrounding atmosphere rushes to fill the vacuum. Any target in the area affected will feel the air sucked out of his lungs, while almost simultaneously the air around him smashes into every part of his body.

System: The user of this power designates one hex as the target hex. Any fighter in that hex must succeed in a Stamina test or be automatically dizzied the following turn. He then suffers damage according to the modifiers below.

Air elementals are unaffected by this power. A target with a higher Speed may interrupt and move out of the affected hex before the vacuum forms.

Cost: 1 Chi

Speed: -2

Damage: +2

Move: -2

Venom   (PG p. 100)

Prerequisites: Focus ●●, Athletics ●●, Grab ●●, Bite

Power Points: Animal Hybrid 2

The fighter has fangs, which allow him to inject a mild poison into his target. The poison will paralyze small animals, but only serves to slow the tougher Street Fighters.

System: On a successful attack the target suffers damage according to the modifiers below. For the next two turns, the victim will act at -1 Speed and will automatically lose one additional Health Level per turn of the poison's effect. Venom may not be used in conjunction with any other biting attacks – although it may be worked into an effective combination with other biting attacks.

Cost: 1 Chi

Speed: +1

Damage: +2 (Lingering effects for the next two turns See above.)

Move: -2

Wall (PG p. 100)

Prerequisites: Focus ●, Elemental ●●

Power Points: Elemental (Earth) 2

Simple yet effective. The elemental causes a solid wall of earth to erupt from the ground, either hitting an opponent or blocking his attack.

System: The elemental selects a hex other than her own and fills it with a wall of earth. The range of this power is Perception + Focus. Anyone in this hex at the time the power is evoked suffers the listed damage below. Otherwise the wall must be circumvented or beaten down. As with the Pit Special Maneuver, the elemental must be in contact with the earth for this maneuver to be effective.

A wall has a number of Health Levels equal to the Elemental's Focus Technique, and a Stamina equal to her Elemental Background.

Cost: None

Speed: -2

Damage: +2

Move: None

Weight (PG p. 100)

Prerequisites: Focus ●●●, Elemental ●●●●, Wall,

Stone, Pit

Power Points: Elemental (Earth) 3

The very essence of the planet is at the earth elementals' beck and call. This includes gravity! The elemental may force the planet itself to root the target to the earth for a short period of time. Affected fighters are surrounded by a bizarre effect similar to waves of hear from a hot highway. The opponent suddenly feels as if her weight has been doubled – then tripled.

System: This is a projectile attack and may be dodges as such. Otherwise the target will not be able to jump for the following round, and will suffer -2 Speed and -2 Move. This effect cannot be sustained but can be used successively.

Cost: 1 Chi

Speed: -2

Damage: None

Move: -1

Yoga Flame   (Core p. 131)

Prerequisites: Focus ●●●●, Fireball

Power Points: Kabaddi, Silat 3

Not content to throw small balls of fire, Kabaddi stylists have perfected the ability to create a deadly geyser of flame, which they can breathe from their mouths.

System: The Kabaddi master must choose in which direction to breath the flames. The inferno erupts in a conical flame that fills any one hex adjacent to the fighter and the three hexes beyond it. The fighter rolls separately for damage against anyone standing in the affected hexes. Once the Yoga Flame begins, the fire lasts until the end of the current turn, so anyone foolish enough to enter the four fiery hexes also suffers damage.

The Yoga Flame is even hotter than a Fireball, and thus more prone to ignite nearby flammable materials.

Cost: 2 Chi

Speed: -2

Damage: +7

Move: One

Yoga Teleport   (Core p. 131)

Prerequisites: Focus ●●●●●

Power Points: Kabaddi 5

It has been called magic, and indeed it must be. Witnesses claim to have seen yoga masters who could literally disappear from one location and reappear in another. How this power is learned, no one can or will say. One thing is certain; the knowledge is coveted by any Street Fighter who has had to face Dhalsim in combat.

System: When executing this move, a player simply announces that her character has disappeared. At any point during the rest of the turn, the player can choose to have her character reappear on the map anywhere with her character's Intelligence + Focus in hexes away from his original position. For example, Dhalsim uses Yoga Teleport at the appropriate Speed. The player removes Dhalsim from the hex map and can have him reappear anywhere within Dhalsim's Focus (6) + Intelligence (6) = 12 hexes away. Usually, a player will wait until the very end of the turn, after all other characters have finished moving, before deciding where the teleporting character reappears.
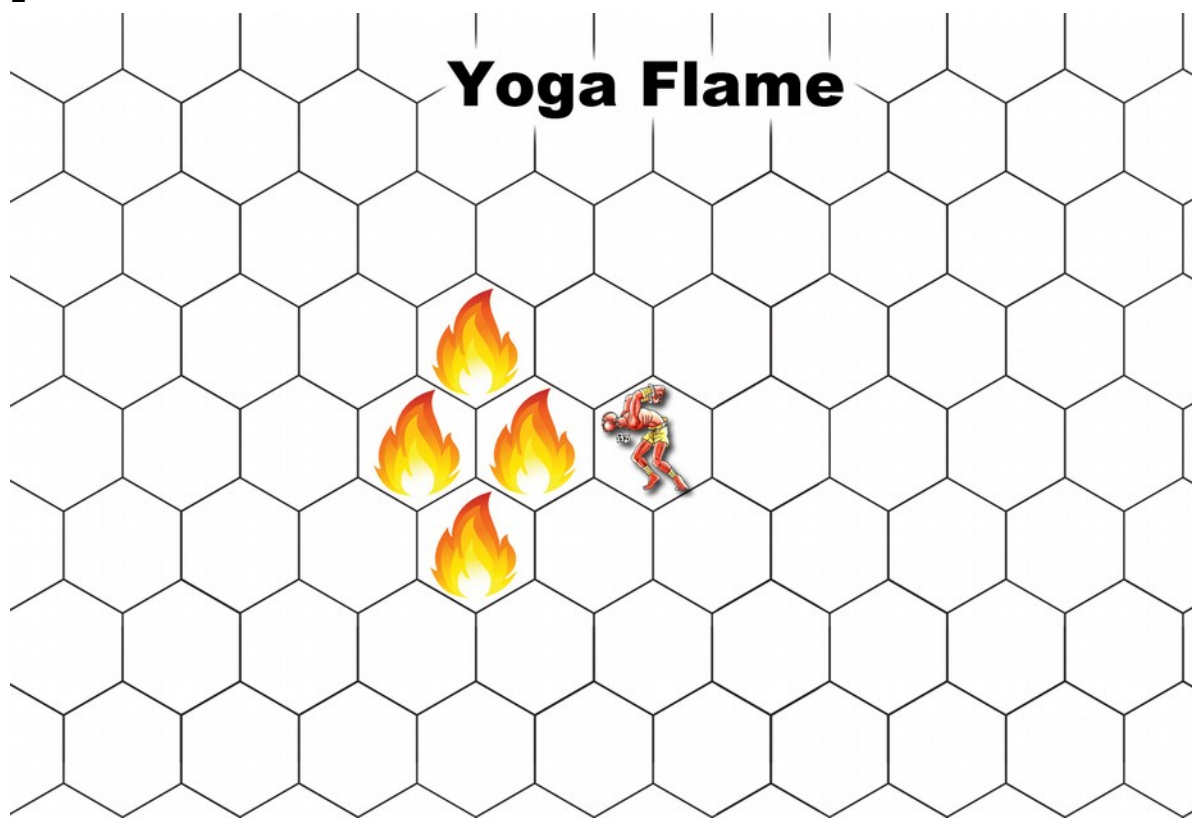
Cost: 2 Chi

Speed: +3

Damage: None

Move: See description above.

Zen No Mind   (Core p. 131)

Prerequisites: Focus ●●●

Power Points: Tai Chi Chuan 2; Aikido, Baraqah, Jeet Kune Do, Jiu Jitsu, Kung Fu, Ninjitsu, Silat, Thai Kickboxing 3; Any 4

Masters of Zen philosophy are able to act faster than

Yoga Flame

thought. The master becomes part of the natural flow of the world, so that his actions do not merely respond to some outside force, but spring into being as they are required.

System: The player can select three Combat Cards from the character's deck. The character must then wait until everyone else has performed movement and attacks that turn. At the very end of the turn, the player can select one of the three Combat Cards and immediately use it as the character's action.

Cost: 1 Willpower

Speed: See description above.

Damage: See description above.

Move: See description above.

COMBO (COMBINATION) MANEUVERS

Look, mon, if you want to make it on the Street Fighter circuit, you're gonna have to do more than just punch or kick. Even that jammin' special move you got there won't finish off the bad boys like Zangief. Ya, mon, I know what I'm talkin' about. It's like music. Ya don't go singing one note an' call it music. Ya gotta put the beat together. One note after another, then yer jammin'. It's the same with fightin'. Ya gotta put the moves together if you want to be chief.

- Dee Jay

Most fighters need one or two Combo Maneuvers to finish off serious opponents. Combo Maneuvers are combinations of punches, kicks and other maneuvers, which are chained together over two or three combat turns. Essentially, the fighter drills a certain sequence of moves so rigorously that the combination becomes second nature. The fighter can execute Combo Maneuvers faster than individual moves, and the rapid-fire hits of Combo Maneuvers can quickly dizzy opponents.

COMBO BENEFITS

Combos have two effects. The first is that the second and third maneuvers of a Combo Maneuver gain an extra +2 Speed modifier over and above any other modifiers for that maneuver. This bonus is only given when the moves of the Combo are played in order turn by turn. For example, if Balrog has a Jab Punch – Fierce Punch Combo Maneuver, then Balrog's Fierce Punch would gain a +2 Speed bonus whenever he played it in a turn immediately following a turn in which he played a Jab Punch.

The second Combo effect is that some Combos can accumulate damage turn by turn for purposes of dizzying an opponent. For example, a fighter has a Jab Punch – Fierce Punch Combo Maneuver. The fighter hits an opponent (who has 3 Stamina) with the Jab in Turn One and inflicts one Health Level of damage. He then follows up with the Fierce Punch in Turn Two and inflicts three Health Levels of damage. The opponent is dizzied. Neither the Jab nor the Fierce would have dizzied the opponent by itself, but as a Combo Maneuver, the damage from both strikes accumulates to a total of four Health Levels, which is enough to dizzy the opponent.

PURCHASING COMBO MANEUVERS

A player can decide to spend Power Points on Combo Maneuvers during character creation. Combo Maneuvers may also be bought later, using Power Points gained through experience. Combo Maneuvers cost one, two or three Power Points, depending on how many moves the fighter incorporates into the Combo and how effective the Combo is.

If the player wants to combine two moves into a Combo Maneuver, it costs one Power Point. To add a third move to the Combo Maneuver costs an additional Power Point. With this initial purchase cost, the second and third moves in the Combo Maneuver automatically get the +2 Speed bonus. If the player also wants the Combo to accumulate damage for dizzies, then he must spend an additional Power Point on that Combo Maneuver, making it a Dizzy Combo Maneuver.

Let's look at some examples:

Jason decides to combine two maneuvers into a Combo Maneuver. He spends one Power Point. The maneuvers are now linked, and the second maneuver will get +2 Speed when it is played as part of the Combo.

Jason later decides to add a third move to the Combo Maneuver, so he spends an additional Power Point. The third maneuver also gets the +2 Speed Bonus when played as part of the Combo.

Finally, the player decides to spend one last Power Point to make the three-maneuver Combo capable of accumulating damage turn after turn to score a dizzy result. He spends the point and records the Combo on his character sheet as a Dizzy Combo Maneuver.

Another player, Michelle, buys a two-move Combo and wants to have the dizzy power, so she spends two Power Points for a two-move Dizzy Combo Maneuver.

When a player buys a Combo Maneuver, he must specify which moves he wants to be part of the Combo Maneuver, and the order in which they must be executed during play. Once this is set, it can never be changed. For example, a player decides to buy a Combo Maneuver for his beginning character. He decides to go for a basic one-two kicking combination, so he chooses to combine his character's Short Kick and Roundhouse Kick into a Combo Maneuver. He records the Combo on his character sheet under Special Maneuvers as "Combo Maneuver: Short Kick – Roundhouse Kick". Another player might decide to do a triple Combo of Block – Rolling Attack – Shock Treatment that accumulates damage for dizzies. She would write the move as "Dizzy Combo Maneuver: Block – Rolling Attack – Shock Treatment".

TEAMWORK (PG p.43)

Many teams have come to recognize the value of working together in the arena. The members of these teams don't just fight beside each other. They coordinate their maneuvers to increase their effectiveness as a unit. Many times, a finely tuned fighting team can make its opponents look like mere bar-room brawlers. A team can begin to use teamwork in two ways. The first is to communicate more in the ring and make certain that no one is stepping on anyone else's toes. The second way is Team Combos.

A Team Combination Attack can be a truly horrifying tactic. They can effectively Dizzy even the toughest opponents in a single turn. A Team Combo is, in essence, several or all of the team members practicing a series of well-placed attacks in precise order over and over again until they could do the series in their sleep.

BUYING TEAM COMBOS (PG p.43)

Any two or more members of a team can decide to buy a Combo together. There are two types of Team Combos: Instant Combos and Extended Combos. Instant Combos take place within a single turn, with all characters striking a single opponent simultaneously. Extended Combos are far more insidious, as this type of Combo occurs over several Turns with each member of a team placing their blows, one after another. A fighter might not even realize he's being Combo'd until it's too late. When a team decides to purchase a Team Combination Attack, they must decide which type of combination attack they are purchasing. Each team member then selects one Maneuver and spends one Power Point. That Maneuver is now part of a Team Combo.

Instant Combos – The characters simultaneously attack a single foe. Each character must do their maneuver on the same speed, which means that the faster team members must attack when the slowest one goes. All members of the team who are a part of this combo simultaneously attack their chosen target. All damage done to the target is cumulative for the purposes of determining a Dizzy. It is important that the maneuvers not contradict one another. An Electro Shock or a Suplex would not be a good maneuver to play as part of a Team Combo. Attacks which affect more than one hex would undoubtedly affect your teammates as well. Likewise an attack that leaves your target on the ground, and thus out of striking range, is also bad for teamwork. In the end, the Storyteller is the final arbitrator of which Maneuvers work together and which don't.

Extended Combos – These types of Combos sneak up on an opponent. When purchasing an Extended Combo, the players must decide which order their characters will strike. These strikes are then done one after another on a Turn by Turn basis. If any of these strikes miss or do no damage, then the chain is broken, and the Combo must begin anew. However, if at any time during the Combo the target has taken a cumulative volume of damage which exceeds her Stamina, she is Dizzied. In order for this type of Combo to be effective, the target cannot take damage from any source other than the character that is supposed to be attacking him during any given round.

For example, Alex Stone, Mookie and Dingo want to do an Extended Combo on Sagat. They must be dreaming if they think they've got a chance of beating him, but they're going to try in spite of their better judgment. Alex is first, and he hits Sagat with a Spinning Backfist, doing two Health levels of damage. During the first turn, Sagat also attacks and Dizzies Dingo. In the second turn, Stone distracts Sagat by blocking Sagat's Tiger Knee with his face. Meanwhile Mookie catches Sagat from the side with his Double-Dread Kick doing one Health level with the first kick and a whopping two with the second. Dingo spends the turn recovering from his Dizzy. In the third turn, Sagat

sends Mookie crashing to the ground with a Foot Sweep, and Dingo makes his move. Dingo steps in with his Double-Hit Knee. His first hit does one Health level as does his second, bringing Sagat's total up to seven Health levels of damage. This is just barely enough to Dizzy Sagat. If these character's can stand up to Sagat's devastating attacks for a few more rounds, they might have a chance of beating him through teamwork.

YOUR MOVE...

So far in this chapter, we've dealt with Special Maneuvers primarily to define how they fit into the rules of the game. Because **Street Fighter** is a storytelling game, it's also important to point out how they can be used to tell a better story and develop more interesting characters.

INNOVATION

One of the best ways to weave Special Maneuvers into a story is to create new ones. A player can create a new Special Maneuver, complete with Prerequisites, Power Point costs, Chi or Willpower cost, Modifiers, etc. The Storyteller must approve all new powers to make sure that they fit into the game and don't give a character an unfair advantage (like having a one-Power Point punch that does +7 damage or something ridiculous like that). The Storyteller may decide to raise a power's cost or lower its modifiers if she finds it too powerful.

Once the Storyteller has approved a new power, she and the player can design a story about how the character learns the new power. What does the character have to do to find the right Sensei or get enough experience to develop the power?

New powers possessed by villains also keep the players on their toes. Okay, so that Indian guru who runs Shadoloo's operations in Bombay is reported to be a master of psychic powers. What can the guru do? How can the characters prepare to face the unknown powers of this adversary? New special powers can build a lot of suspense and drama. Is that ancient Chinese Sifu finally going to hold a tournament? It is rumored that whoever wins the tournament will be taught the Sifu's deadly Ghost Hand King Fu maneuvers. Great stories can be built around the search for new Special Maneuvers.

ADDING DRAMA TO SPECIAL MANEUVERS

If you're a Storyteller, all these Special Maneuvers may seem intimidating, so stick to the level of complexity with which you feel most comfortable. If you want to use only the Basic Maneuvers during your first few fight scenes, that's fine. It's a good idea to get the feel of combat before you introduce Special Maneuvers and make combat more complicated.

Running combat takes time at first, but once you've practiced it a bit, it speeds up. The goal is to keep your fights fast-paced, exciting and, above all else, fun.

If you're a player, remember that your goal isn't to twist the rules to create an invincible character. If you argue

rules to score extra hits, the reaction you get will be the same as that given to a fighter who argues with a judge to score more points: people will get tired of hearing you complain. If, however, you want to run a fully developed character – someone with a real personality, someone who doesn't just beat people up – you're on your way to becoming an important part of your gaming group. Use your character's Special Maneuvers to add drama to the story.

Whenever your character uses a Special Maneuver in combat, feel free to describe the move in as much detail as you want. Each card you play is another embellishment to the story. If you can add a bit of panache to each punch that's thrown, if you can add drama with every Combo Maneuver you use, the Storyteller will remember your roleplaying, and your opponents will remember your character as a true Street Fighter.

Remember, too, that Special Maneuvers have lots of uses outside of combat. Maybe the victims of a car crash need your Chi Kung Healing. People are trapped in a burning building and can't escape through the locked door – can your Dragon Punch break through? That sniper on the third floor is going to shoot a rifle through the window – can you leap up to stop him in time, or maybe stretch your Extendible Limbs to grab the gun away? Use your Special Maneuvers for more than knocking heads. Sometimes your character will need them to survive outside the ring as well as inside.

ACTIVATION WORD BONUS

Finally, here's an optional rule that many people use when they play **Street Fighter**. It adds some drama and roleplaying to combat. The rule involves the use of special combat phrases called Activation Words. Using this rule, whenever a character wants to use a certain Special Maneuver, he must yell out that power's Activation Words during combat. For example, if you're playing Ken, you might say, "Ayu-Ken!" every time your character throws a Dragon Punch.

The advantage is that if the player uses the Activation Words, the character will gain an additional point of Glory if he wins the combat. However, a fighter who uses Activation Words must say them whenever the power is used. The power cannot be used without the Activation Words. If the character is gagged and cannot speak, suffers laryngitis, or is involved in a stealth operation, yelling Activation Words to activate powers becomes more difficult.

Players using customized characters can choose their own Activation Words. Usually, the word or words describe the maneuver. If the Activation Words are inappropriate or vulgar, the character will lose Honor each time they are used.

Chapter 9:
STORYTELLING

The Sensei has many responsibilities, not only to his students, but to himself. Is the weight too much to bear? Not if he possesses virtue, if he is himself on the path to perfection. Even a master has much to learn. But does this learning have to be arduous? Is his task a hard one? By no means, for if he is resolute in his purpose, the universe will make way for him. Victory will follow the easiest of efforts.

        - Sayings of Gouken

A storytelling game is all about creating and telling stories, and this chapter will show you how to do it. Because this is probably the most important job in the game, we've devoted a whole chapter to tips on storytelling.

BEING A STORYTELLER

Congratulations: you've made the decision to be a Storyteller. That means you'll have to do a lot more reading than the players, and you'll have to do more preparatory work. It's worth the extra effort, though. Being the Storyteller for your gaming group is a unique and fun experience. While the players have a big part in making a game session fun, ultimately it is up to you to make the game entertaining. As we said in Chapter One, the players are like actors in a movie, and you, the Storyteller, are the director.

In this chapter, we'll show you how to prepare for your first story, how to make sure everyone has fun when you tell the story, and give you some ideas on creating your own stories.

PREPARING FOR YOUR FIRST STORY

Before you gather the players and sit down to start your first **Street Fighter** story, there are a few things you should do. First, you should read this rulebook from cover to cover. You are the ultimate arbitrator of the rules; players, especially new ones, will look to you if they have questions about the rules. You certainly don't have to memorize every rule in this book, but you should try to familiarize yourself with the location of certain rules areas within the book. This way you can quickly consult the right part of the rulebook if a question arises during play.

Beyond just learning the rules, reading the book will give you a better picture of what the world of Street Fighter is like. Chapter One gives you an overview of the setting.

After you have read the book and are familiar with the setting, you can gather your friends and help them create their characters. They should have already read Chapter Three on character creation, but if they haven't, you can show them how to design their Street Fighter characters. They players will also need to fill out Combat Cards for their characters and choose a cutout figure to represent them on the tabletop map.

While the players design their characters, you can help them formulate their past backgrounds and also develop a reason why the characters adventure together.

If you let the players choose from among the 12 honorable World Warriors (M. Bison, Balrog, Vega and even Sagat are too nasty and dishonorable to be heroic characters), make sure you modify the difficulty of "High Stakes" (or any other adventure you choose to run). It takes a lot more to challenge a World Warrior than a beginning Street Fighter.

It's generally not a good idea to let some players play World Warriors while others play beginning characters. If the team ever gets in a fight, the World Warriors will mop up the villains before the beginning characters even get started fighting, because the World Warriors are so much better (they're the best at what they do!). If some players really want to create their own characters and others want to play World Warriors, you can either scale down the powers of the World Warriors or give the new characters more freebie points to spend during character creation (see Chapter Three).

RUNNING A STORY

So, the players have their characters, and you've read the book and assembled the props to play your story. Now it's time to play the story. Here are some tips on running a good storytelling game session.

MAKE SURE ALL OF THE PLAYERS HAVE FUN

Remember that the main reason the players are there is to have fun. Your job as Storyteller is to entertain them. When the players have a lot of fun during the game, you'll find that you have more fun as well. A Storyteller's entertainment comes from watching the players enjoy themselves.

The characters should almost always be the primary elements of the story – the central heroes and heroines around which the events of the story focus. It's not much fun for a player to sit through a game session wherein most of the excitement and action happen to characters the Storyteller controls. Make sure all of your stories focus on what the players decide to do.

Another aspect of making sure the players have fun is to give the story the right amount of challenge. If the players' Street Fighter characters easily trounce the enemies in a story, it's not much fun; there isn't any suspense or danger. The players will not feel that their characters are being threatened at all, so the most they'll get out of the story is some laughs as they easily defeat the villains. Without some element of danger, the players won't feel the adrenaline rush of action that should be part of a **Street Fighter** story.

Conversely, if the characters must constantly face enemies that are vastly more powerful than they are, the story will not be much fun. It can be exciting for the characters occasionally to encounter an enemy who is so powerful that they must win through ingenuity rather than through brawn, or must simply try to escape from the enemy rather than overcome the villain (although some Street Fighters' codes of honor may disallow them from fleeing a direct challenge). However, if the characters are constantly getting beaten up, tricked, or double-crossed, the players are bound to lose interest in the game. If the odds are always stacked against them, why should they bother?

So, as the Storyteller, it's important for you to maintain a balance between making the story too easy or too difficult for the players. There should be enough danger to scare the players, to excite them, and to give them a feeling of accomplishment when their characters finally succeed, but not so much challenge that the players are constantly frustrated because their characters never win.

USING THE RULES

We've already explained that the Storyteller should be the ultimate rules referee. This means that you are the final arbitrator of rules questions. Your use and interpretations of the rules are important parts of being a Storyteller.

The rules for the **Street Fighter** storytelling game are based on the rules used in White Wolf's other games, which are collectively called the Storyteller Series (including **Vampire: The Masquerade**, **Werewolf: The Apocalypse**, **Mage: The Ascension**, and the soon-to-be-released **Wraith** and **Changeling**). In all of these storytelling games, the rules are intended as guidelines, not unbreakable laws. We present these rules to you as the best ways we have found to simulate and control game action. However, you may find that you don't like some rules, that some rules don't work for your group, or that there are no rules covering a certain situation. In these cases, feel free to change the rules or make up your own rules. The rules are intended to help everyone enjoy the game; it's not illegal to break them or modify them when you are the Storyteller.

In fact, sometimes it is absolutely necessary to bend a rule or create a new rule. If the characters are getting trounced by some enemies you want them to defeat so your story's plot doesn't get messed up, then it's okay to fudge some rolls or lower the enemies' Health in the middle of the fight to let the characters win. There might also be times when you must boost up the power of enemies in the middle of play when it appears that the characters are having it too easy. It's best to keep this fudging hidden from the players, or they'll expect you to save them every time they're in trouble.

Also, because anything can happen in a storytelling game, it's impossible to give rules for everything. You will inevitably have to create rules for some situations as you go along. For example, the characters are invading a secret Shadoloo research lab, and one of the Shadoloo scientists sprays acid on a character. As the Storyteller, you are free to invent rules on the sport for how much damage the acid inflicts and whether or not the character's clothing will protect her from the acid or be dissolved by it.

BE DESCRIPTIVE

During a story, you are the characters' eyes and ears. Players rely on you to tell them what their characters see, hear, smell, taste, and touch. A story's drama relies heavily on your ability to describe evocative scenes.

For example, you could describe a scene in the following manner: "The elevator doors open and you see the production area of an old steel mill. There are lots of machines around, but there's nobody here." Here you've given the players the basics of what's around them, but you haven't given the place any atmosphere. Furthermore, by telling them outright that nobody's here, you've removed any suspense from the scene. Let's try again:

"The elevator hums to a stop, and the doors rattle open to announce your presence. Outside the elevator there's a cavernous room filled with ancient machinery. The odors of grease and ozone hit you, and a stifling wave of heat envelops you. Everywhere you look, steam hisses from old pipes, clouding the already dim light. Machinery still rumbles, and in the distance you see the orange-yellow glow of a gigantic, open furnace. You don't see anyone through the steam, and the rumbling machinery makes it almost impossible to hear. Nonetheless, you do make out a reverberating sound in the distance – almost like maniacal laughter… but it's probably just another piece of machinery at work."

Now the description creates some atmosphere and maybe a little suspense.

The same flair for dramatics is needed when you take the role of a non-player character. Sometimes you'll need to invent minor characters on the spot, like cab drivers, or waiters, or tournament coordinators. Try to give these characters names and memorable personalities. Maybe the cab driver is a doom-and-gloom depressive, or the waiter considers himself too good to be serving such ruffians as the characters, or the tournament coordinator is a greedy scoundrel looking for a fast buck however he can get it.

Certainly the villains of your stories need dramatic personalities. The players should love to hate the enemies you create. And if M. Bison himself ever appears in a story, the tyrant's visage alone, with unholy balefire rippling from his eyes and flickering in his hands, should cause the most experienced World Warrior to shudder.

DESIGNING YOUR OWN CHRONICLE & STORIES

After you and your players have finished your first story, it's time to plan the next one. White Wolf released several

sourcebooks and adventures (like *Secrets of Shadoloo*) to provide you with more information and precreated stories for you to use. However, you should try creating your own **Street Fighter** stories and chronicle.

A chronicle is a whole series of individual stories that all interrelate. For example, the *Star Trek* movie *The Wrath of Khan* might be thought of as one story, and the entire *Star Trek* series of television episodes and movies would then be the chronicle. The movie is much more enjoyable for those who have familiarized themselves with the characters and settings of *Star Trek* by watching the other movies and TV shows. If you remember the villain Khan from his first television appearance, then his appearance in the movie (a later story in the chronicle) is much more dramatic.

In the same way, you can create individual stories, which can then combine into huge chronicles that span years of real time and advance the characters from beginning Street Fighters to the status of World Warriors. Each story of your chronicle becomes more enjoyable than the last because each new story builds upon a previous story.

For example, players will immediately be intrigued when they hear that the same villain who barely escaped the characters the last time they met is in town for the tournament in the current story. Good villains are essential to almost every chronicle. Players will go out of the way to get another shot at a villain they have grown to despise.

Also, just as *Star Trek* fans have grown to love the starship *Enterprise*, the players in your chronicle can grow to love certain settings. Maybe there's a certain training hall in California that the characters frequently visit to ask advice from the owner, to see old friends, and to catch the latest news about any secret tournaments on the horizon.

Chronicles should also have plenty of recurring minor characters. Interpol agents, government officials, team managers, teachers, and family relatives are all good examples of minor characters who will gradually gain depth through many brief encounters throughout a chronicle.

CHRONICLE CONCEPTS

When you design your chronicle, it's best to have a concept in mind. Listed below are the two main chronicle concepts that work well for Street Fighter games. You may choose one of them or design a new concept of your own.

AGAINST SHADOLOO

The world of **Street Fighter** can be a dark, fierce, and sad world. Many of the world's problems stem from one individual – M. Bison. From his secret headquarters on the remote island of Mriganka, Bison rules a vast empire of corruption called Shadoloo. There is no type of crime, no terrorist action, no wanton act of violent destruction that Shadoloo will not perpetrate. Whatever advances Bison's goal of world domination will be undertaken by the minions of Shadoloo.

One of the best chronicles in the world of **Street**

Fighter is the never-ending quest to destroy Shadoloo and bring its power-mad tyrant to justice. Many of the World Warriors themselves have had their lives scarred by Shadoloo, and many of them seek vengeance.

Beyond the cold quest for revenge, several other factors may bring Street Fighter characters into conflict with Shadoloo. Characters may have been trained as government agents, and while no government will officially send agents to attack Bison, covert operations are possible. In fact, international police organizations such as Interpol will go to almost any length to curb the global crime wave sponsored by Shadoloo. Characters could very well be secretly hired to combat Shadoloo by such an organization.

Also, the characters don't necessarily have to find Shadoloo, because Bison's minions may seek them out. Bison loves to find capable fighters to join the ranks of Shadoloo, and the characters might be approached to join the foul organization. While no honorable fighter would even consider joining, Bison doesn't like taking "no" for an answer. Characters who refuse Shadoloo's invitation may find their relatives and friends being abducted or terrorized, and themselves subjected to blackmail. Most Street Fighters won't stand for such extortion.

A FEW TERMS TO REMEMBER

These terms were introduced earlier but are repeated here for those new to storytelling games.

Player: The person or people who play the game. Each player assumes the role of a character. The player describes this character's actions and rolls dice to resolve those actions according to the game rules.

Character: A fictitious person whose goals and personality a player enacts in the game. Also called a player character.

Storyteller: The player in the game whose role is a bit different from that of the other players; he does not play a single character of his own, but instead takes the role of the world, the environment in which the characters adventure. The Storyteller creates the story and describes the scenes to the other players, and he plays the various people the characters meet during their adventures.

Storyteller Character: One of various people the characters meet in the game world. They are played by the Storyteller. Also called a non-player character.

Story: The adventure in which the player characters take part. A story can involve espionage, mystery, horror or any other idea the Storyteller wants to run.

Scene: Part of a story. A story is composed of a number of scenes. Whenever there is a break in the action or time passes, the current scene usually ends and the next one begins, until the finale of the story.

Chronicle: A series of stories bound together by some thematic thread, such as "against Shadoloo", where the characters spend their time fighting M. Bison's plans; or "personal attainment", where the characters seek self perfection.

PERSONAL ATTAINMENT

Different Street Fighters have different motivations and goals, but all share the desire to better themselves in some way. Individual fighters may want to perfect their techniques, learn new special powers, or seek more Renown, but all want to better themselves and replace Ryu as the Grand Master.

Chronicles about personal attainment will center on the goals the players have for their characters. For example, if Dee Jay's goal is to gain enough popularity in the Street Fighter circuit to become a martial arts movie star, then he will primarily be interested in tournaments that involve a lot of showmanship and potential Glory. All the while, though, Dee Jay must practice his fighting skills if he wants the ultimate glory of becoming the new Grand Master.

STORY CONCEPTS

Below are dozens of sample story concepts to give you ideas for your own. Keep in mind that many of the stories you create can combine one or more of the story concepts, or use completely different ideas.

Street Fighter stories are not limited to straight-out tournament brawls. Consider the classic professional fighter's dilemma: Someone rich, powerful, and corrupt wants the fighter to throw a fight, and this someone doesn't take no for an answer. If the fighter takes a dive, she gets a lot of money – money she really needs at the moment. The payment for refusal is a contract on the character's head. Honor? Money? Life? What to do? This is but one example of how **Street Fighter** stories can quickly become more complex than just going to the next tournament and fighting.

Most of your stories should fit into the type of chronicle you are creating, to give the chronicle more continuity from story to story, but don't feel limited. You can always throw in one or two oddball stories that don't really fit into your main chronicle. It's good to keep the players guessing what's going to happen next.

REVENGE

Gordon crashed into the mirror behind the bar, shattering it into a thousand sharp shards. He slid to the floor, dizzy and bleeding. Guile leaped the bar and grabbed him, pulling him up by his collar.

"Wha-? Why? W-w-what did I do to you?!" Gordon desperately yelled.

Guile shook him hard. "Thailand! Five years ago! It was you! I never forget a face."

Gordon looked suspiciously at his antagonist. "Yeah, I was in Thailand. But how'd you know? Who are you?"

"Guile, Special Forces."

Gordon shook his head, still hanging in the air, held up by Guile. "I don't know you."

"How about Charlie? Remember him? Remember what you did to him and me in that old fort as the Dictator laughed?"

Gordon's eyes widened in shock and fear. "You! You're the guy that escaped!"

"Bingo. Try escaping this..." Guile said as he reared back

his free fist, ready to strike.

"Wait, No! That was just a job! Hey, you're army – you understand. I'm just a merc, man. I just do it for money!" Gordon pleaded, struggling to free himself from Guile's iron grip.

"No amount of money's gonna buy back Charlie's life! I hope you enjoyed that cash, pal, 'cause it's payday!" Guile swung his fist and Gordon screamed, only to be cut off as he was knocked into the wall and through it…

Not the noblest of motives, but an understandable one. Someone has been wronged, and he or she wants to get even. These stories need not be constant fight scenes; more often than not, the avenger will need some sort of preparation or help on his mission. Revenge may take years to accomplish. As Guile or Chun Li can attest, revenge could be the background for an entire chronicle.

● Some criminal organization has ruined the fortunes or family of a character, but the group is too powerful to battle alone. It holds local law enforcement in its pocket – what to do? There could be spies anywhere, even inside the team itself. Players should be on their guard…

● A well-regarded Street Fighter has ambushed a character or her friends, beating them badly, perhaps even maiming them. No one will believe that the fighter would stoop to such dishonor, but the character knows what she saw. Does she challenge him openly and risk making an accusation that she cannot defend? Or does she seek a more subtle revenge, exposing his crime in public or punishing him behind closed doors? What if the Street Fighter wasn't the one behind the treachery? Who was? And why?

● A powerful figure is humiliated (or at least thinks that he was) by one of the characters and proceeds to make life miserable for the whole team. What will he do, and how? Will the characters know who's behind their torment, or will it take some digging to uncover the source of their problems? Once they do, will they apologize or attack?

ESPIONAGE

The Ringmaster climbed into his office trailer. The sounds from the nearby Big Top drowned out any other noises. He looked around to be sure no one was watching. Everyone else had a job to do; the circus was on, and all eyes were directed toward the tents. The Ringmaster chuckled to himself and went over to his desk. He hit the hidden button beneath, and the wooden panel slid back, revealing sophisticated radio equipment.

He sat down and turned on the power, and then stopped, staring at the shadow that fell across his desk. He looked up - "You! What are you doing here? Your acrobatics routine is supposed to go on any minute!"

The lithe young girl in the skimpy leotard shook her head, tsking, her arms crossed. "What, so you can make your weekly report to M. Bison? I think not."

"Who the hell are you? How did you know -?"

"British Special Agency", Cammy said as she leaped up, twirled around and landed a powerful kick onto the radio. Sparks flew and metal shrieked as the radio shattered into pieces.

"You can't do that! I'll teach you to mess with Shadoloo..." the Ringmaster said, rising up and preparing his Chi Blast.

"No, I'm sorry, but the circus is over – for you!" Cammy

yelled as she leaped up and landed on the Ringmaster's head…

Many of the great martial-arts adventures and spy thrillers revolve around infiltrating some organization or place and either stealing some important item or bring the whole place down from within. Espionage and Revenge scenarios work well together, and a traveling fight team makes a great cover for infiltration missions. Perhaps the characters work for an espionage agency or were recruited on a "temporary" basis. The Storyteller can create all kinds of cool gadgets, death traps and world-conquering villains. Perhaps the target is Shadoloo, or some smaller but still nefarious agency. It could even be a rival school or a foreign country.

Infiltration work requires a certain amount of finesse – disguise, stealth, planning, fast-talking. Simply smashing into a stronghold and trashing the place is a good way to get killed. Sooner or later, of course, the characters' cover will probably be blown, and the chases and fights begin!

● The characters learn of a secret entrance into the Shadoloo fortress in Mriganka. Is this for real, or is it a trap? Even if the information is legitimate, the characters will still have to figure out some way to get in and get out alive.

● The characters discover a piracy or drug-smuggling ring and decide to break it up. Such gangs are best defeated from within. They also tend to have brutal initiations and require new members to commit dishonorable crimes. What will the characters do? Refusal will blow their cover; agreement will stain the character's honor and perhaps even worse! What if the team members are recognized for who they are, either by the gang or by some victim of their crimes? Can the characters save their reputations after that kind of discovery?

● Some other group has infiltrated the characters' team and is funneling information to the highest bidder. Perhaps the manager is secretly in league with someone else and deliberately screws the team out of good gigs, decent lodgings or hard-earned profits. What will the characters do when they discover this? Trust betrayed is a hard thing to rebuild…

RESCUE/RECOVERY

The desert sun's unmerciful gaze glared down at captives and guards alike, baking them slowly. The two guards, Shadoloo thugs, stared at the Mexican villagers tied to stakes in the ground. "Do you give up yet? Just sign the papers, take the money and leave. That's all there is to it. Why be troublesome, eh?"

One of the villagers replied, "You may kill us, but we will not sell our village. Our father's fathers worked the fields, built the village. You cannot come and take this from us for money!"

"Says who, old man?" the guard retorted. "Nobody stands in M. Bison's way. If he says he wants legal ownership of the village, for whatever weird reason, then he gets it? Comprehende?"

The old man stoically looked away. He wondered how much longer he and his son could last in this tortuous heat. He had no qualms about dying to save the village, but his son was much younger, with a life ahead of him.

"Who the hell is that?" one of the guards blurted out. He pointed away across the rocky, dusty plain.

"Looks like some injun or something", the other guard responded.

"Well, if he expects to save these two, he'd better think again", the first guard said.

"Hey, where'd he go?" the other guard yelled.

They both looked frantically around, and then one felt the shadow blot out the sun. He spun his gun around – too late, as T. Hawk's diving body plowed into him, knocking him to the ground and into unconsciousness.

Instantly, before the other guard could act, T. Hawk grabbed him and slammed his head into the ground. As he crumpled, the old man smiled. There is justice in this world after all, he thought…

Saving innocents in danger is not only a good thing to do; it can also have a huge impact on a character's Honor and Glory Renown. Conversely, standing by while people are harmed can cause a Street Fighter to confront her own conscience as well as the jeers of her public.

Rescue stories combine well with Espionage, Disaster and Romance tales. Targets of a rescue mission can include trapped bystanders, loved ones or lost teammates. What if Guile's buddy Charlie weren't already dead? Guile would move heaven and earth to free him!

Recovery of some object can also be considered a sort of rescue. What if M. Bison got his hands on an experimental nerve toxin or the plans to some new fusion reactor that could change the world's energy needs? The characters may be the only people standing between freedom and continued oppression by Shadoloo.

● While in town for a tournament, the team hears of a mine cave-in that traps several local workers. Will the characters risk forfeiting the tournament to save a bunch of nobodies, or will they ignore the plight of innocent workers for their own selfish needs? Perils inherent to this kind of rescue include falling rocks, burial alive or mounting hopelessness and fatigue as the miners' oxygen inexorably dwindles. Further complications can arise if the characters investigate the cave-in; who caused it? Was it an accident or sabotage? If the cave-in was deliberate, who did it and why? This story idea can tie in nicely with Espionage or Revenge tales.

● A character's friend or loved one is captured and held for ransom, perhaps against the Street Fighter's victory in a coming competition, perhaps as part of an old grudge. No one knows where the kidnappers have gone, or even if the loved one is still alive. This type of adventure can incorporate Espionage or Mystery elements as the characters strive to find the captive before it's too late. Even assuming that they free their loved one, there's still the matter of escape. Getting in is frequently easier than getting out again…

● The characters have painstakingly unearthed an artifact of great value, only to have it stolen by some rival group or collector. Perhaps the item has some great significance to the martial arts – a scroll detailing a lost fighting style or a lost meditation technique. Think of what M. Bison would do to get hold of such an item… Getting the item back may be more difficult than finding the blasted thing in the first place! This kind of story goes well with Exploration – just look at the last half of *Raiders of the Lost Ark*.

DISASTER

"Run for your lives!" the foreman screamed to the

workers as they desperately scrambled back. Hot, liquid iron spewed in gouts from the giant smelter, splashing up molten spray as it hit the floor. The crack in the pot grew bigger, and the pot suddenly burst, sending a flood of liquid metal – hotter than the fires of hell – toward the fleeing workers.

A massive clanging sound suddenly reverberated from nearby, as if a giant hammer were pounding continuously on the walls. The foreman was confused but didn't have time to think about the distraction. His workers were about to be killed – damn the central committee and its funding cuts! This unsafe factory had finally broken down and now they would pay the cost – the workers, the common people. Who could save them now?

Then, the wall came down. The foreman stared in awe as an entire wall separated from its foundation, crashing between the workers and the flood of hot metal. It acted as a dike, stopping the dangerous flow and allowing the workers the extra time they needed to escape. A cheer rose up among them, and the foreman looked over toward the gaping space where the wall used to be.

A massive man stood there, rubbing his hands together as if knocking off dust. The workers all began to chant, a name known to many Russians: "Zangief! Zangief! Zangief..."

When the earth quakes, when the train derails or the tower topples or the snows seal the doorways shut, when disaster happens, the true hero finds his calling. Like Rescues, above, disaster intervention allows a Street Fighter to put her skills to higher use than beating people into the ground. Perhaps the character is directly involved in the mishap, or even causes it directly and must make amends. Or maybe some unscrupulous fighter triggers a disaster to distract the character while she makes her getaway or frames a third party. In any case, the Disaster story gives characters a chance to improve their standing in the eyes of their public and their peers. Such tasks can earn a warrior great honor – or get him killed.

This kind of story takes fighters beyond the ring and into the realm of high drama. Disaster stories feature dangerous traps – falling debris, explosions, rising flood waters, etc. - and high levels of suspense. The clock is always ticking during a disaster; the players should be aware that every second counts!

● A fighter stages a disaster in order to make himself look good. Do the players catch on? If so, how, and what do they do about it? Many fans will not believe that their favorite fighter could do such a thing, and may be really upset if some rival tries to tell them otherwise…

● The team awakens to heavy clouds of smoke and shrieking people. The hotel is ablaze, and neither the alarms nor the emergency fire hoses are working! Not only must the characters escape, they must help the other patrons trapped by the fire. This story becomes even more challenging if the hotel is a high-rise or a real flea-bag loaded with criminal activity. Who started the fire, and why didn't the alarms work? Was it insurance-motivated arson, vengeance, or an attempt to stop the characters' team at any cost?

MYSTERY

Rollins scratched his head and sighed. Thirty years on the force and they bump me aside for this, a girl not even out of her teens. What could she discover that he hadn't already? He shook his head and spoke up. "Well, Miss? Found anything?"

"Yes, many things. Lots of good clues", she said, not even looking at him as she combed the study, searching for leads to the murder.

"Oh? Care to share them with me?" Rollins said.

Chun Li turned toward him, looking embarrassed. "Oh, I'm sorry, detective. I sometimes get so involved that I forget my manners. Forgive me."

"Uh, sure. Just tell me the clues", Rollins said, somewhat embarrassed himself. At least she tried to be polite.

"The killer was a ninja assassin, trained in Spain. He came through the front door, invited in, from the looks of it, by the victim. He killed the man with a slow-acting poison, hidden in a drink. He then stole some papers that were hidden in this secret safe." As she said this last bit, she removed a book from the shelf, triggering a lock in the wall. A hidden door swung open.

Rollins' mouth dropped. "How in the… How did you figure this? There's nothing in here to say that at all -"

"But there is, detective. There is a man named Vega who trains assassins in his home country of Spain. They are all taught to dress well and to fit into high society. The victim had written a book about them and was preparing to expose them. I suspect the killer will be a man who has been close to the victim for some time now, preparing for the kill over a number of months. As for the safe, I took a lucky guess..."

Solving a mystery takes patience, subtlety and clear thinking. There's a challenge for Street Fighters! The subject of the mystery should be something very important to the characters, perhaps something that others will also want to discover! This subject could be a missing person, a lost city, a murder weapon or stolen trophy. A good mystery will have a cast of interesting Storyteller characters, high stakes, and a few scattered clues for the characters to find (hopefully before the other interested parties do!).

Mysteries can be infuriating, intriguing and amusing. Imagine Blanka trying to decipher the clues to a lost family heirloom in an upper-crust Mississippi mansion, or Guile following the paper trail that leads to the officer who betrayed Charlie and him to Shadoloo. Each mystery should have a solution that the players can guess with enough information. There should also be numerous false leads and several people who want to solve the puzzle before the characters do (and/or who might do anything to prevent the characters from discovering the truth!). Mysteries make a nice change of pace from combat and other heroics, and can test skills that Street Fighters only rarely exercise. They combine well with Rescues, Espionage and Horror, and can tie in really well with Disasters (above).

● One of the fighters at a large tournament winds up dead the night before the fights are scheduled to begin. There are no marks on the body. Whodunit? Howdunnit? Whydunnit? One of the characters finds a clue, a clue that several interested parties would like to see suppressed – or revealed. It's hard to know whom to trust when everyone's a suspect.

● The team manager is acting strangely, as is one character's Sensei. What's going on? Is there some rational explanation for this, or are they plotting against the rest of the team? This can get even more complicated with the help of a willing player, whose character also starts

acting furtive. The players will go nuts trying to figure out what's going on, especially when some shadowy stranger starts hanging around. Is it a set-up or just a game to catch another, hidden infiltrator?

EXPLORATION

Professor Daring pulled himself up the rest of the way, grasping at thin vines and grass. He huffed and puffed, out of breath after the toughest climb of his career. But he was finally here, on the highest plateau in South America. He had done what no other explorer before him had – he was at the summit!

He reeled just thinking of it: the first man from civilization ever to reach this lost plateau. 'Think of the wonders never before witnessed', he thought. 'The discoveries awaiting me!' Wait – what was that? There – up ahead. A movement in the jungle – a figure making its way toward him.

'Good God,' Daring thought 'I'm the first to discover whatever strange life dwells up here, untouched by the rest of the world for centuries! What could it be? It's bipedal, all right – even anthropomorphic – perhaps the missing link!' He turned around and helped his small entourage of native guides climb up behind him. Perhaps their language, although separated for eons, still retained enough similarities to permit communication.

He turned back to the approaching figure, and his eyes widened in shock. It was a man of sorts, yet more beast perhaps. Green skin and red hair – what species of being was this? An australopithecine offshoot? A gigantopithecus?

Suddenly, the natives began yelling a name: "Blanka! Blanka!" The creature stopped, looked at them, and smiled. Daring couldn't believe it. Was this the name of a local deity that they were now attributing to this missing link?

"Who is this?" Daring asked his guide.

The guide turned to him, smiling. "It's Blanka! The best Street Fighter in South America..."

The search for lost cities and fabulous treasures can be the focus of a whole **Street Fighter** subchronicle. Perhaps the characters' special skills make them good recruits for a traveling treasure-hunter or thrill-seeker, or perhaps the characters love the thrill of exploration themselves. Maybe circumstances, like a plane crash or a marooning, leave the characters little choice but to search for escape – anywhere they can find it.

An Exploration story gives the Storyteller a chance to create fabulous locations – haunted ruins, a rich shipwrecked vessel, a mystic mountain retreat, a lost civilization in the Amazon Jungle. There are many uncharted reaches in the **Street Fighter** world, and plenty of chances to discover That Which Is Not Yet Known. Odd treasures, deadly traps, exotic locales and fascinating lost tribes or hidden cults tempt the intrepid Street Fighter to explore the outer reaches of the world.

Exploration need not be intentional. Stranding the characters on a desert island or in a hidden valley is a good place to start. But your players may quickly acquire a taste for going where no Street Fighter has gone before. Let them. Exploration stories combine well with dilemmas, Rescue, Revenge and Romance. Any genre idea can be made more interesting with an exotic setting and an air of

timeless mystery.

● One team sponsor is a long-time treasure-hunter who now wants the characters to join a dangerous Caribbean expedition in search of a huge pirate treasure. The only complication is a deadly rival, who wants the treasure to herself and will do anything to get it. Who will find the treasure first? And who can keep it longest?

● A new warrior appears on the scene. She's strange and exotic – no one knows quite what to make of her – and her fighting style is pretty unique. A lot of people would do anything to find out where she came from... and the characters happen to be around when someone tries to find out the hard way. When the kidnapping attempt fails, the warrior runs for it. Perhaps she hires the characters to help her get home safely; maybe they just follow out of curiosity, honor or even attraction.

The new warrior's homeland is bizarre, a lost valley where the natives still practice an ancient fighting art designed to protect them from a rival tribe. How do the player characters enter the valley? Once there, how do they leave? More to the point, will they be allowed to? Perhaps the would-be kidnappers have followed the characters; what might happen when the two groups meet again? This kind of story goes well with Rescue and Romance tales; it's also a perfect adventure for fans of Edgar Rice Burroughs, H. Rider Haggard, or other "lost world" pulp writers.

FINISHING TOUCHES

Once you have a story concept in mind, go ahead and flesh it out into the outline of a plot. Try to work out the basics in your mind, or even write them down on paper. Take a close look at your plot; see if there are areas where you can add more suspense, or cool settings, or unexpected plot twists, or more opportunities for the characters' decisions to change the outcome of the adventure.

This last part is the most important – don't create a plot that can have only one ending. The purpose of a storytelling game is to create the story as you play. As the Storyteller, you only need an outline of what you think might happen during game play. Don't trap your players into a pre-made plot that will end the same way no matter what the characters do. Besides, the players are bound to miss clues that you thought would be obvious or quickly solve some mysteries before you thought they would. Your plot will inevitably change depending on what the players decide to do.

After you have a plotline in mind, go ahead and create the characters you'll need for the story. Jot down some notes describing the settings you think the characters will visit during the adventure, such as a tournament's fighting grounds or the layout of a Shadoloo stronghold. You should compile enough notes to be comfortably prepared to run the story in front of the players. Some Storytellers make lots of notes and maps before running an adventure; others make only brief notes and create many of the details during the actual running of the adventure. Find what works best for you.

The process can be summarized as follows:

● **Plot:** Choose one of the story concepts given above or make your own.

● **Setting:** The plot should help determine just where

the story will take place. Does it take place in a single place, or do the characters travel to other locations over the course of the story?

● **Atmosphere:** You should determine the atmosphere you want for your story. Atmosphere can also be described as mood. The plot and setting help you formulate this: you don't want a dark brooding atmosphere for a Romance story set in the Bahamas, but such an atmosphere would befit a Mystery set on the misty moors of Scotland.

● **Break the Story into Scenes:** Once you decide all the above, you can then lay out your story into scenes, the order in which you want events to proceed. When characters leave one area to go to another, such as leaving the wharves to go to the villain's underground lair, the scene changes. The passage of time can also change a scene. Don't get fixated on scenes, though; they are mainly a method to enhance the storytelling. They are moments of releasing tension or building suspense. Next time you read a book or watch a movie, try to figure out when the scene changes. Note how the author or screenwriter used a transition of time or place to enhance the story.

GO FOR IT!

Now you're prepared to run your own story. Good luck. Remember: the goals are to entertain and challenge the players.

Finally, when you finish your story, try to decide which elements of the story you want to keep in your chronicle, and keep your notes on those villains, characters and settings you might want to use again.

CHARACTER STORY DEVELOPMENTS

Once a Chronicle has run for some time, some players may decide they would like their characters to move on from Street Fighting into new phases of their lives.

RETIREMENT (PG p.78)

You see me now a veteran
of a thousand psychic wars
I've been living on the edge so long,
where the winds of limbo roar.
And I'm young enough to look at
far too old to see.
All the scars are on the inside.
I'm not sure that there's anything left for me
            - Blue Oyster Cult, "Veteran of the Psychic Wars"

Life on the circuit has an attraction for young fighters, which often fades as the fighter ages. Perhaps the simple repetition of the matches wears on the Street Fighter, or maybe they have seen one too many fighters crippled in the ring. Then again, they could be simply getting old and slow. Whatever the reason, fighters will think about life outside of the ring and retirement. Yet many of these old war-horses are reluctant to leave the life behind altogether. Here are a few of the careers that retired fighters take up.

TRAINING HALL

It is common for a fighter to establish a dojo or training hall to teach students the ways of their fighting style. This allows the fighter to still be influential in the world he loves, even if he cannot continue in competitive matches. It also pays the bills.

A player may decide to retire a fighter who has been losing constantly and begin a new one. The old fighter may start a dojo and assist in the training of the new one. Perhaps the teacher has been hurt or forced off the circuit and is using the younger student to exact his revenge. This can establish a continuity to the chronicle, like passing the torch from one character to another. Building a training hall can help a fighter who is walking the path of the master. They may teach and learn at the same time. Perhaps they have not reached the point where they are willing to abandon their life for the seclusion of a master's retreat. Many of these fighters become seduced by the success their students acquire. They turn away from the Path of Honor and towards the Path of Glory. These fighters have failed to become true masters but are still valuable teachers.

Some Street Fighters maintain a dojo during their competitive career, although most find that the pressures of competing occupy all of their free time.

MARRIAGE

Running the Street Fighting circuit brings you in contact with many, many people. It is possible for a fighter to meet that one special person, whom he wishes to spend the rest of his life with. This person can be another fighter, a manager, a spectator or even the rookie cop who raided your first match and threw you in jail. Whoever the person is, the attraction is undeniable, and your fighter considers marriage.

The circuit just doesn't seem as much fun as it used to. It's all well and good getting punched in the head by Zangief, but if your loved one isn't there to kiss it better, what's the point? Maybe you should just get out of it while you still can, get a real job and raise babies.

Storyteller characters may be willing to settle down with a character you want to retire, but this doesn't have to be the end of your character's involvement with the action. Eventually the character may have children who are raised in the character's fighting style and eventually find their way onto the circuit. This has great possibilities for an ongoing chronicle featuring a family legacy of fighters.

MANAGING A STABLE

You've seen how it's done, but you know you can do a better job. As a fighter, you took night classes in Finance and Promotion and now you're ready to start up your own Stable. You've got a bunch of investors lined up, and all you need are the fighters.

Your character may be reluctant to leave the Street Fighting life. Managing gives you an excellent opportunity to keep an old character around as an extra. Granted the manager might not show up in all the stories, but he can still be involved in the action. This is an excellent solution for a player whose time demands don't permit her to play

in all of the group's sessions, yet still wants to make guest appearances from time to time.

HOLDING A TOURNAMENT

Masters and training dojos commonly sponsor tournaments, but there is nothing stopping your fighter from holding one. A lot of prestige is given to the holder of a tournament. Many retired fighters are able to remain very influential in the Street Fighter circuit this way.

Your character will need to have the facilities to hold a tournament, such as the Arena Background of at least four dots. You will also need at least three dots of Resources (or Backing) to finance the tournament. Then you will need to supply the prize. A purse usually refers to a sum of money which is won by the best fighter, although sometimes jewelry and other objects are awarded. Other tourneys have more esoteric prizes, such as an old scroll with an ancient maneuver inscribed on it or an opportunity to study with a master. In any case, you will have to arrange for the prize.

To hold a tournament, a fighter must have at least six dots of Glory for the tournament to attract fighters. Any less and few fighters will even hear about the event. A fighter with the Promote Ability may add their dots in Promote to their Glory total for the purposes of advertising this tournament. Using promotion will attract more fighters, but the better competitors will realize that this is more hype than substance and think twice about attending.

The fighter must also have at least five dots of Honor to have fighters trust the tournament to be fair. There have been incidences of rigged or biased tournaments, and managers are always on the look out for these. The fighter holding the tournament may in fact be very honorable, but if they haven't had a chance to demonstrate this fact (i.e., acquired enough Honor), many managers will be reluctant to take a chance on it.

Holding a successful tournament will five the fighter (and the tournament itself) five temporary dots of Honor and Glory. There are advantages to holding tournaments. Many fighters see it as a form of immortality as well as an honor to have a tournament held in their name. Perhaps there will be a Chun Li Invitational or an M. Bison Cup tournament.

WALKING THE PATH OF AN HONORABLE MASTER

The penetrating brilliance of a sword wielded by a man of the way strikes at the evil enemy lurking deep within one's own body and soul.
- Morihei Ueshiba (1883 – 1969), founder of Aikido

Street Fighters often dream of attaining the rank of master in their particular style. Few have the will or discipline to actually attain this goal, but for many, the very pursuit of this foal is as good as attaining it. Ryu plans on becoming a master when he retires.

ABILITIES REQUIRED TO BECOME A MASTER

It is said that to become a master of any given style, a fighter must know everything about all other martial art forms. This isn't completely true, but a master must have an exceptional knowledge of the other styles in order to be prepared to counter their specific maneuvers. A master must have five dots in the Knowledge of Style Lore in order to meet this demand.

Knowing the many opponents is not enough. The master must also have keen wisdom when dealing with people. She must be able to look deep within a person and recognize what she sees there. How will a student know if she has potential if you yourself are unable to see it? A talent for Insight is required to plumb the depths of a disciple's essence and recognize the potential inside or the influence of evil. A master must have at least four dots in Insight.

Strange happenings have a particular attraction to masters. They believe that what has happened in the past has a direct connection to events which occur in the present. To be ignorant of the past is to be oblivious to the present. Places of ancient times are attractive to masters and are frequently sought out for their powerful influences. A master must have at least four dots in Mysteries.

Masters must also have the ability to convey their lessons to their students, otherwise a master's knowledge will die with her. Knowing the roots of a Maneuver or Technique is useless if you cannot express this knowledge in a way that your students can understand. A master must have at least four dots in Instruction.

TECHNIQUES

Masters must have four of their Techniques at a minimum of five dots. The other two may not be less than three. A number of World Warriors are already masters in their own rights. None of them are willing to forsake their lifestyle to become a master. However, no one is closer to retiring than Ryu. A great number of masters have Techniques higher than five, and one or two of the greatest are rumored to have Techniques beyond eight! In order to master a style a character must have also learned all of the Special Maneuvers associated with that style. Only then can they call themselves a master.

EXPLORE!

These are just a few of the story options and character arcs your players may wish to explore, and no doubt you can think of many more. Remember that the only limit is your imagination!

CONCLUSION

So there we have it! Street Fighter: The Storytelling Game 20th Anniversary Edition. Putting this project together has been a learning experience for me in a lot of ways, from computer and layout skills to a variety of trivia and knowledge about Street Fighter itself and White Wolf's history. I hope the end result is something you will find useful in creating new Street Fighter memories.

As you've read through this text, I'm sure you may have noticed errors here and there, and know that I plan to continue cleaning up this text for the foreseeable future. This game was originally released in 1994, but is still beloved by many.

I'd like to conclude this project by pointing you to some other excellent Street Fighter resources, as well as taking the time to describe some decisions that were made over the course of the project.

RESOURCES

Though the roleplaying scene around Street Fighter had seen decreased activity, there are still a number of solid sites available that may strike your fancy. Also, with the release of Street Fighter 4, and Street Fighter 5 currently in Beta testing as this project completes, the world of Street Fighter itself is healthier than ever! New characters and new canon world events are soon to unfold. If you'd like to keep up on all of this, here are some recommended sites:

STREET FIGHTER: THE STORYTELLING GAME

● **SFRPG.COM:** http://sfrpg.com – Formerly known as "Matt's Conversions Page", this site is without a doubt the most active site currently dedicated to the roleplaying game. The site contains a number of useful utilities and errata regarding the game. Additionally, Matt keeps up to date on the latest happenings in the world of the video games, and has managed to even land an interview with one of the authors that worked on the roleplaying game. The main original purpose of the site, however, was to create versions of all of the Street Fighters not covered by the official books. This work continues in the excellent "G-File", a PDF e-book with stats on various Street Fighters, and additional details on the styles, maneuvers and equipment used by those fighters. The fonts made available at the site, as well as the beautiful formatting of the G-File served as an inspiration for the **Street Fighter: The Storytelling Game 20th Anniversary Edition** project. If you are interested in more sites and resources aside from those listed here, Matt's links provide a good hub

where you can reach sites live and dead that were dedicated to the game throughout its history.

● **Musashi's Unread Street Fighter STG Page:** http://mu.ranter.net/category/street-fighter-the-storytelling-game/ - In addition to errata, this site provides an excellent analysis of the styles, maneuvers and supplements. Solid criticisms of the Unique Backgrounds are provided, and did they need it! Musashi also shows a number of highly effective (and possibly abusive) combos and beginning characters. The site also provides information on the Steve Wieck version of Cartwheel Kick (included in this project), a version of the Cartwheel Kick created by the author of the game after complaints about the balance of the originally published version came in. Overall, this is the first site to provide a really good analysis of the mechanical side of the game, but combined with an entertaining writing style.

● **Street Fighter RPG Blog:** http://streetfighterrpg.blogspot.com/ - A nice collection of random tables and ideas for characters and senseis. Also, ideas for martial arts styles, and some good analysis of maneuvers. A solid resource if you're considering making your own maneuvers, or just need some ideas for your Chronicle.

● **Street Fighter Paradise:** http://sfrpg.neocities.org/ - A simple site I've used primarily to host the **Street Fighter: The Storytelling Game 20th Anniversary Edition** project. While not providing many resources at the time of this writing, it should serve as a place where you can find information regarding the future status of this project or any others I may undertake. Should later revised or corrected versions be created, they will be announced there.

STREET FIGHTER: THE VIDEOGAME

● **Shoryuken:** http://shoryuken.com/ - Perhaps the best known site covering not only Street Fighter, but many other fighting games as well as the tournament scene. The latest video game news, combo videos, and a variety of tutorials can all be found here. Also, a thriving forum community.

● **EventHubs:** http://www.eventhubs.com/ - Covering similar territory as Shoryuken, EventHubs is also known for their character Tier listings and providing a number of guides, statistics and match-up data for characters in Street Fighter, as well as other games in the same genre.

● **GameFAQs:** http://www.gamefaqs.com – This site primarily provides FAQs, guides and walk-throughs for video games of all types. This means you can also find guides for playing the various Street Fighter games, as

ERRORS, CORRECTIONS & DECISIONS

STYLES

Those of you with experience with the original Street Fighter books will recall that there were a variety of errors and discrepancies in the Power Point costs of Maneuvers between what was listed in a Style's description and what was said in the Special Maneuver's description. Additionally, there were errors like the fact that the "Common Moves" list on p.103 of the main rules did not seem to include all of the Maneuvers with an "Any" cost. I resolved these conflicts in this project by using the following guidelines:

● Information in the Special Maneuvers themselves overrules information found in the Style descriptions.

● If a Maneuver is given a cost for the same style twice in the Maneuver description, believe the designers intended to differentiate the styles over making them similar to each other.

● Boxing is a special case where the Style description is used to determine which Maneuvers a Style has at what cost, as it appears Boxing was a late addition to the main rules and was perhaps originally intended to be included in Secrets of Shadoloo.

The individual decisions:

Styles and Maneuvers of Street Fighter

● **Capoeira:** Lightning Leg is listed at cost 5, the Special Maneuver itself does not give the style the move (My opinion: Aside from Boxing, I tend to side with what a Special Maneuver says over the Style lists. In this case, I suspect someone saw the word "Lightning" and imagined Shock Treatment or something. Lightning Leg does not replicate any move Blanka does in the video game. I do not believe Capoiera is meant to have the maneuver and removed it.)

● **Kung Fu:** Drunken Monkey Roll is listed at 2, the Special Maneuver gives it to Kung Fu at 1 (My opinion: I sided with the lower cost in the Special Maneuver. Capoeira and Wu Shu get it at 2, and I imagine Kung Fu is meant to get it at 1 to invoke the flavor of the Shaolin animal style Kung Fus, etc. The flavor text is all about a Kung Fu practitioner.)

● **Sanbo:** Siberian Bear Crusher is listed at 4, the Special Maneuver gives it to Sanbo at 5 (My opinion: Again, I sided with the Special Maneuver description and give the cost as 5. Siberian Bear Crusher has a Move of +1. No other style gets access to the maneuver, even including the later supplements. My overall suspicion is that balancing and tweaking was done more by the designers looking at the move, and the style lists are flawed after-the-fact creations, except for the case of Boxing.)

● **Shotokan Karate & Wu Shu:** Flying Fireball is listed at 3, the Special Maneuver gives it to Shotokan & Wu Shu at 2 (My opinion: I went with the Special Maneuver description and gave the cost as 2. In this case,

it appears they gave the maneuver to Shotokan Karate, Wu Shu, Kabaddi and Kung Fu all at 3, and then later on decided that Shotokan and Wu Shu should get it for a point cheaper. Another tendency for me is to believe that they liked to give styles different costs to reflect their strengths and weaknesses, so in cases of conflict, I leaned that direction.)

● **Boxing:** Boxing is all messed up. There are 7 moves in its move list that don't have their costs included in the Special Maneuvers themselves. Those moves are: Head Butt, Hyper Fist, Rekka Ken, Deflecting Punch, Brain Cracker, Toughskin, Head Bite (My opinion: Clearly they were meant to be, and so you use the costs listed in the Boxing Style list. If you didn't, 50% of their moves would be gone. This is the main exception where I believe a style list over the Special Maneuvers themselves. Boxing must have been a late addition, and maybe they were thinking about putting it in Secrets of Shadoloo with the other Boss Characters' styles or something...)

● **Also:** The Boxing Style list refers to a Jumping Head Butt. Everywhere else, this appears to be referred to as Jumping Shoulder Butt (even in Secrets of Shadoloo, where Thai Kickboxing gets the maneuver).

Styles & Maneuvers of Secrets of Shadoloo

● **Spanish Ninjitsu:** Tumbling Attack is listed at 2, the Special Maneuver gives it to Spanish Ninjitsu at 3 (My opinion: I again chose to believe the Special Maneuver description. Capoiera and Spanish Ninjitsu get it for 3 and Any for 5. Blanka and Vega (Claw) both have it as signature moves in the video games, and no other style is creeping in on their turf, even in the later supplements. Also, a multi-hit Hurricane Kick-like move for 2 seems pretty cheap, like... Cartwheel Kick cheap! In comparison, Hurricane Kick is a little faster, but is 4 power points, costs an extra chi, and doesn't move as far, though it has that "hits everyone around it" thing going for it!)

● **Backflip:** The text of this maneuver gives it to Wu Shu for both a cost of 2 and a cost of 3 (My opinion: In this case, I go to the differentiation rule. I think it is supposed to be 3 points for Wu Shu. Otherwise, Capoeira, Spanish Ninjitsu and Wu Shu would all have it for 2 and the Any cost would be 4, which is boring.)

Maneuvers of Shades of Gray

● **Forward Backflip Kick:** This maneuver was originally listed as having a move of 2 (not Two or +2). This inconsistency with other maneuvers' notations was resolved by saying Forward Backflip Kick has a Move of Two.

Styles and Maneuvers of the Player's Guide

● **Savate:** Savate is perhaps the most flawed Style produced for Street Fighter. Both its maneuver list and a maneuver associated with the style (Esquives) created multiple issues.

Haymaker is listed at 2, but the Any cost of Haymaker is also 2! (My opinion: Savate is poorly made! I removed Haymaker from the style list, because it serves no purpose.)

Widowmaker is listed at 2, but the Any cost of Widowmaker is 1! (My opinion: Removed it from the style list and they can by it at the cheaper "Any" cost.)

Toughskin is listed at 4, but the Any cost of Toughskin is 4! (My opinion: Strike Toughskin off the style list, as it also serves no purpose.)

Displacement is listed as a Block Maneuver, while in the Special Maneuvers section it is filed as an Athletics Maneuver. (My opinion: A clear error. I just moved it to Athletics and fixed the error... The Maneuver description depicts an Athletics maneuver that gets no block soak or speed bonus next round, etc. so it certainly isn't a Block)

● **Ninjitsu:** Shikan-ken is listed at 2, the Special Maneuver gives it to Ninjitsu at 3. (My opinion: I defaulted to the Special Maneuver description as I normally would. Like most other Ninja moves, no other style gets this. Overall, I don't have a strong opinion on this issue. It is for that reason I defaulted to my "Believe the Special Maneuver over the Style List" stance.)

Balance is listed at 3, the Special Maneuver gives it to Ninjitsu at 2. (My opinion: I still decided to believe the Special Maneuver's cost of 2. This also contributes to differentiation of cost, and it makes sense for Ninjas to have it at the lowest cost. In this case - Ninjitsu, Wu Shu 2, Kabaddi, Kung Fu 3, Shotokan Karate, Capoeira 4).

Shrouded Moon is listed at 1, the Special Maneuver gives it to Ninjitsu at 2. (My opinion: Believed the Special Maneuver description - Cost 2. Only Ninjas get this. It is a decent enough move, and definitely deserves to cost more than 1).

● **Animal Hybrid: Eye Rake** is listed as a Punch, but is located in the Grab section of the Special Maneuvers list. (My opinion: This was actually a tough call. The maneuver reads like it should be a Punch maneuver to me. If it were a Grab, I would expect it to cause a move cancel if it hit? It doesn't describe itself as move canceling, however, and would be imbalanced if it did, as it goes off at +2 Speed and costs nothing. It has prerequisites of Punch 1 and Grab 1. Monkey Grab Punch also has those prerequisites and is considered a Punch, so just having Grab in the prerequisites isn't enough to automatically class something as a Grab. If it were a Grab, it should require the user to enter his opponent's hex to use it, but the move does not describe that, and it has a Move modifier of +0 which would make that easy to do in any case. Ninjas get this at 1, any 2. It basically does little damage and forces the opponent to fight blind the next turn. In the end, I made the difficult decision of breaking my guideline of believing the Special Maneuver section and decided to class this Maneuver as a Punch.)

● **Displacement and Esquives:** Displacement is kind of icky, but could be rehabilitated. It is not as bad as Esquives by any stretch of the imagination, but Esquives does manage to mess this maneuver up! Cost: Savate 2, Spanish Ninjitsu 3, Wu Shu 4. That all sounds fine until you look at the prerequisite which includes: Esquives.

Looking at the Esquives maneuver... its cost is Savate 2. No other style gets it. This means that, by rules as written, Spanish Ninjitsu and Wu Shu can not legally purchase the prerequisite move that would permit them to learn Displacement! The two options that cause the least rules modification to fix this:

1. Grant Spanish Ninjitsu and Wu Shu the Esquives maneuver at a cost of 2, like Savate.

2. Remove the Esquives prerequisite from Displacement.

I strongly preferred option 2 and selected it. This allows everyone to ignore Esquives, which is worthless. Why taint Spanish Ninjitsu and Wu Shu's lists with it? Also, Savate

can use all the help it can get, so not having to spend 2 worthless points on Esquives and getting Displacement for cheaper than other styles gives it... the smallest bit of something to take joy in.

● **Spontaneous Combustion:** This is an Elemental (Fire) maneuver with some flaws. The more minor flaw is that it does not have a listed Range and does not describe itself as functioning as a Projectile Maneuver. The latter is fine, as it requires a contested roll to activate anyway... but without a range it apparently means you can set anyone you can see on fire! You could argue that it should have a standard Fireball type Wits + Focus range, but the maneuver was left as is. The critical flaw with this maneuver, however, is that it has no listed Speed modifier! I decided to provide a -2 Speed modifier to the maneuver. My reasons... as tenuous as they are, for tossing a -2 Speed on it include:

1. Hey, it has a Speed, so you can actually use it!

2. The Maneuver has a -2 Move modifier, and so, like, I'm just pretending that same number applies to the Speed as well.

3. Most of the Fireball maneuvers also have a -2 Speed, so this seems like a solid guess compared to other ranged, damage dealing Focus Maneuvers.

● **Widowmaker:** Much like Forward Backflip Kick, this maneuver is listed as having a Move of "2 (max.)", not Two or +2. The maneuver description makes it clear that this maneuver has a static move, and so I standardized the notation and listed the maneuver has having a Move of Two.

Styles and Maneuvers of Contenders

● **Baraqah:** Breakfall is listed at 1, the Special Maneuver itself does not give the style the move. (My opinion: Not very strong. I went with my default preference to believe the Special Maneuver over the Style List and struck Breakfall from the Baraqah list. Baraqah is a solid style regardless, and Breakfall is an Any 2 maneuver. I have no hints from any other source to judge otherwise.)

● **Jeet Kune Do:** Deflecting Punch is listed as both a Punch and a Block Maneuver (My opinion: Just fixed the error. Deflecting Punch is a Block Maneuver.)

Scissor Kick was misspelled Scissors Kick (My opinion: Yup, just fixed it.)

Brain Cracker is listed at 2, but the Any cost of Brain Cracker is also 2! (My opinion: Struck Brain Cracker off the Jeet Kune Do Style list, like I did with the similar mistakes on the Savate list.)

● **Jiu Jitsu:** Kippup is listed at 1, but the Any cost of Kippup is also 1! (My opinion: Struck Kippup off the Jiu Jitsu list, as with similar errors on the Savate and Jeet Kune Do lists, etc.)

● **Lua:** Levitation is listed at 3, but the Special Maneuver gives it to Lua at 4.(My opinion: Believed the Special Maneuver listing and gave it to Lua at 4. Levitation is split between costing 3 or 4 for styles that have it. Lua is a solid style and isn't suffering from going with the higher cost shown in the Special Maneuver).

● **Pankration:** Bear Hug was misspelled as Bear Hugh (My opinion: Fixed it!)

● **Tai Chi Chuan:** Breakfall is listed at 1, the Special Maneuver itself does not give the style the move. (My opinion: Again, I believed the Special Maneuver! Breakfall

is an Any 2 maneuver as it is. Also, Tai Chi Chuan has a surprising number of moves it gets for less than any other style. My opinion was not strong here, so I stuck with the consistency of choosing to believe Special Maneuver descriptions over Style lists for costs.)

● **Wrestling:** Ground Fighting is listed as a Grab Maneuver, though it is filed in Special Maneuvers as Athletics (My opinion: Just fixed it. Ground Fighting is definitely an Athletics Maneuver, requiring 4 Athletics and no Grab!)

Flying Head Butt is listed as costing 12! (My opinion: They were trying to decide whether the move should cost 1 or 2. As it is, Flying Head Butt costs Sumo 2, Any 3. This made me inclined to think it should be priced at 2 for Wrestling. Wrestling is not suffering for moves when compared to poor old Sumo, and Flying Head Butt is a signature E. Honda move, so I didn't think Wrestling should get it for less than Sumo. I chose a cost of 2.)

THE WILLPOWER QUESTION

The rules surrounding Willpower in Street Fighter, as written, are a hopelessly confused mess. Much more than with maneuver cost decisions, I felt like there was very little support giving any particular interpretation of the rules the nod over others. In the end, I looked at other Storyteller games of the era to inform my final decision. Let's explore what the rules say, and why the decision was made to settle the question the way I did.

● **Core Rules, p.33:** Here the basic Storyteller rules are described. This section of the book describes two methods by which one may automatically succeed in a test. The first method is for your Attribute + Ability to equal or exceed the difficulty of the test (normally 6). This option for success is described as a safe alternative to rolling. You would achieve only one success, and so the success would not be spectacular. If one wanted more successes, they'd have to take the chance and roll.

(All other 2nd Edition Storyteller games and Vampire: The Masquerade 20th Anniversary Edition describe the same exact methods, except that Changeling perhaps incorrectly states that one must exceed the difficulty and just not meet it.)

The second method, more relevant to the discussion, states that one can spend a Willpower for the same effect. Some ambiguity here is that the rules state "Of course, the Willpower expenditure only counts for one success if multiple successes are required." and "You won't want to do this often, but it can be very advantageous to do so when seeking to accomplish certain difficult, heroic feats." If one spends a Willpower, does one also roll dice on the check? The text never clearly says. That Willpower expenditure is mentioned as a second method to achieve automatic success (and the first method seems to indicate it is in lieu of rolling), there is confusion here. An additional complicating factor is that the chart describing various test types (Simple, Extended, Resisted, etc.), states that Automatic Success is possible in Simple tests, but it is not mentioned as being possible in other test types. By the rules as written, there is no Simple test that requires more than one success to succeed. If we are to believe that chart, then what possible reason would there be for the game to mention "Of course, the Willpower expenditure only counts for one success if multiple successes are

required."? The writers seem to be implying rules they are not stating, or they are confused. If we are to assume that we can just spend Willpower for an automatic success and also roll our die pool (which is never stated one way or the other), we still have the question of whether 1s can cancel the success granted by a Willpower expenditure. In any event, the book says these rules (as painfully ambiguous as they are) work well for abilities, but do not lend themselves well to combat. They recommend the use of the combat rules in Chapter 8 of the main rules rather than the automatic success rules.

(A review of other Storyteller games provides mixed interpretations, but leans heavily towards allowing the use of Willpower for an Automatic Success plus rolling your Die Pool. Wraith 2nd Edition p.84 says you can. Both Mage 2nd p.271 and Wraith 2nd p.269 provide examples. Sadly, in the Mage example, Willpower is expended after the results of a roll are seen, but this is explicitly forbidden in Vampire: The Masquerade 20th Anniversary Edition. As for 1s canceling Willpower granted Automatic Successes, the evidence leans towards them NOT being canceled. Werewolf 2nd p.158 says "Only one point of Willpower can be thus used per turn, but it gives a single guaranteed success". Other games refer to Willpower granted successes as not only Automatic but Guaranteed. Vampire: The Masquerade 20th Anniversary makes this explicit on p.267. Also, many Storyteller games explicitly mention the use of Willpower in extended or resisted rolls and none prohibit it.)

● **Core Rules, p.64:** Here the Willpower trait is described. Unfortunately, the one solid rule it mentions is clearly not true: "Only one Willpower can be spent during a single turn". This rule is explicitly broken by all Special Maneuvers costing more than one Willpower (namely: Great Wall of China, Tiger Knee, Whirlwind Kick, Spinning Pile Driver and Storm Hammer). Perhaps there is evidence in the other Storyteller games that could help us?

(All other Storyteller games, including Vampire: 20th mention that only one Willpower can be expended in a turn to gain an automatic success. They are rather specific about that, mentioning automatic success each time and not any other uses of Willpower. It appears completely legal to spend a point of Willpower for an automatic success while also possibly using Willpower to activate a Werewolf power, resist frenzies, or use a Vampire Discipline such as Chimestry, etc.)

● **Core Rules, p.135:** Here we learn what Willpower is to be used for while in combat. As far as I can tell, if we take what p.33 says as true (that we should not use those rules for automatic successes, and should use the rules given here instead), there are only two supported uses of Willpower in combat. 1. Some Special Maneuvers require the expenditure of Willpower to activate. 2. Abort Maneuvers require the expenditure of one Willpower if you choose to abort to them. That's it! Oh… except for one thing…

● **Core Rules, p.141:** Here we have the Example of Play from the Combat chapter. This example of play has a few strange errors in it that needed correction, but it does mention one strange use of Willpower that is not supported by the rules anywhere else. In Turn 6, Jade executes a Spinning Knuckle (which requires a Willpower), and, because she really wants to succeed, she is described as spending an additional Willpower… to add an extra die to her die pool (NOT an Automatic Success, just another die

added to her pool). Not only does this appear to violate the rule from p.64 (that only one Willpower can be spent per turn, which was a rule already broken by select Special Maneuvers anyway…), but it seems to introduce an additional rule. Nowhere else is a Willpower described as adding an additional die to a pool in all of the books released for Street Fighter, or in any of the other Storytelling games, for that matter.

● **Conclusions:** There were two interpretations that I felt were fairly well supported, then an interpretation my local group used as our own house rules that I slightly prefer. I can basically sum these interpretations up as "Strict Street Fighter", "Storyteller Informed", and "Storyteller Informed, but 1s can cancel Willpower granted Automatic Successes".

Strict Street Fighter: 1. Outside of Combat, a Willpower can be expended to Automatically Succeed at any Simple Test. This is treated as a Marginal Success (as if one success had been obtained on the test). 2. In Combat, a Willpower can be expended to activate an Abort Maneuver, or to activate a Special Maneuver.

(This seems to be consistent with everything said in the rule book, leaving only the p.64 mention of one Willpower per turn broken by the fact that some Special Maneuvers cost more than one Willpower to activate. We also ignore the odd expenditure of Willpower from the Combat chapter's Example of Play as it is example text, not rules text. The is probably the most hands-off approach to resolving the various issues.)

Storyteller Informed: Willpower can be expended to activate a Special Maneuver or an Abort Maneuver. Also, one Willpower can be spent per turn on any test to gain an Automatic Success that may not be canceled by 1s.

(This option seemed more consistent with other Storyteller games and even some of what the text seems to imply but never says. I chose this option over the "Strict Street Fighter" interpretation, as I prefer the feel of spending Willpower in Combat because a fighter really needs to succeed, which is not possible under the previous interpretation.)

Storyteller Informed, but 1s can cancel Willpower granted Automatic Successes: In our personal house rules, we allowed 1s to cancel even the Automatic Success granted by a Willpower. This felt nice and painful when it happened, and we preferred the idea that there was no guarantee that you would be able to score a knockdown or other special effect through the use of a Willpower, even if it did increase your chances of success. Obviously, I did not choose this option as the one to settle on, as it has no support in the rules of either Street Fighter or the other Storyteller games.

EXAMPLE OF PLAY

To correct errors and support a rules decision, the Example of Play in the Combat chapter had to be altered in the following ways:

● In Turn 3, Jade is Dizzied and Hugo steps in to perform a Neck Choke (which is a Sustained Hold) and deals some damage to her. Then, even though Hugo is not described as releasing the Choke, both Hugo and Jade choose new maneuvers for Turn 4. To clarify the rules, I added a section detailing the time after Turn 3, before Turn

4, where Jade successfully manages to escape from the Neck Choke, as it seems unlikely that Hugo would have released it intentionally.

● In Turn 6 of the original example, Jade executes a Spinning Knuckle (costing a Willpower), and then spends a Willpower to gain an extra die to her die pool. Unfortunately, she still manages to botch her roll and end up with a -2 Speed the following turn. This was revised so that Hugo spends a Willpower and is granted an Automatic Success. Jade's usage in the original example does not appear to be rules legal. If we permit Jade to use Willpower in accordance with the rules that were settled on for the project, then she could not have botched the roll. The simplest solution was to let Hugo spend the Willpower in the revised example.

OTHER MINOR REVISIONS

● The integration of Chapter 8: Combat of the original core book with Part 2: Chapter 2: Duelists from Contenders led to extensive modifications to the chapter to fit the pieces together. For example, all weapons described in the book default to using the Techniques as described in Contenders. Likewise, if there was an entry for a weapon elsewhere that was duplicated in Contenders, the Contenders version was used. Note that the Quarterstaff from the Core Rules is identical to the Staff from Contenders.

● The modifiers for Strong Strike and Fierce Strike from Part 2: Chapter 2: Duelists from Contenders appear to have been reversed (Strong was shown as slower and more damaging than Fierce), this has been fixed in this document.

● In Part 2: Chapter 2: Duelists in Contenders, a number of Techniques are omitted from the weapons table on p.120. They have been added here as follows: Rapier (Sword), Staff (Staff), Switchblade (Knife).

● Dated references that give evidence that the book was written before the publication of material that has now been released, or before the existence of Street Fighter characters or revelations that have occurred since the publication of the original **Street Fighter: The Storytelling Game** have been left intact.

THANKS & ENJOY

I'd like to thank B. Honda and Matt Meade for their aid in editing, as well as their contributions in transcription and image wrangling. It helped to know that I was not tackling this project completely alone, and their assistance helped clear up hundreds of errors that would otherwise have been published here. Sorry for everything I missed or did not include from your notes!

It is my hope that the rest of you find this work useful and go on to have a blast running Street Fighter adventures well into the future. This game has brought me many good times over the years and I'd like to see it bring good times to others for many years to come.

Enjoy!

STREET FIGHTER

The Storytelling Game
20th Anniversary

Now there's an old way to play *Street Fighter!*

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