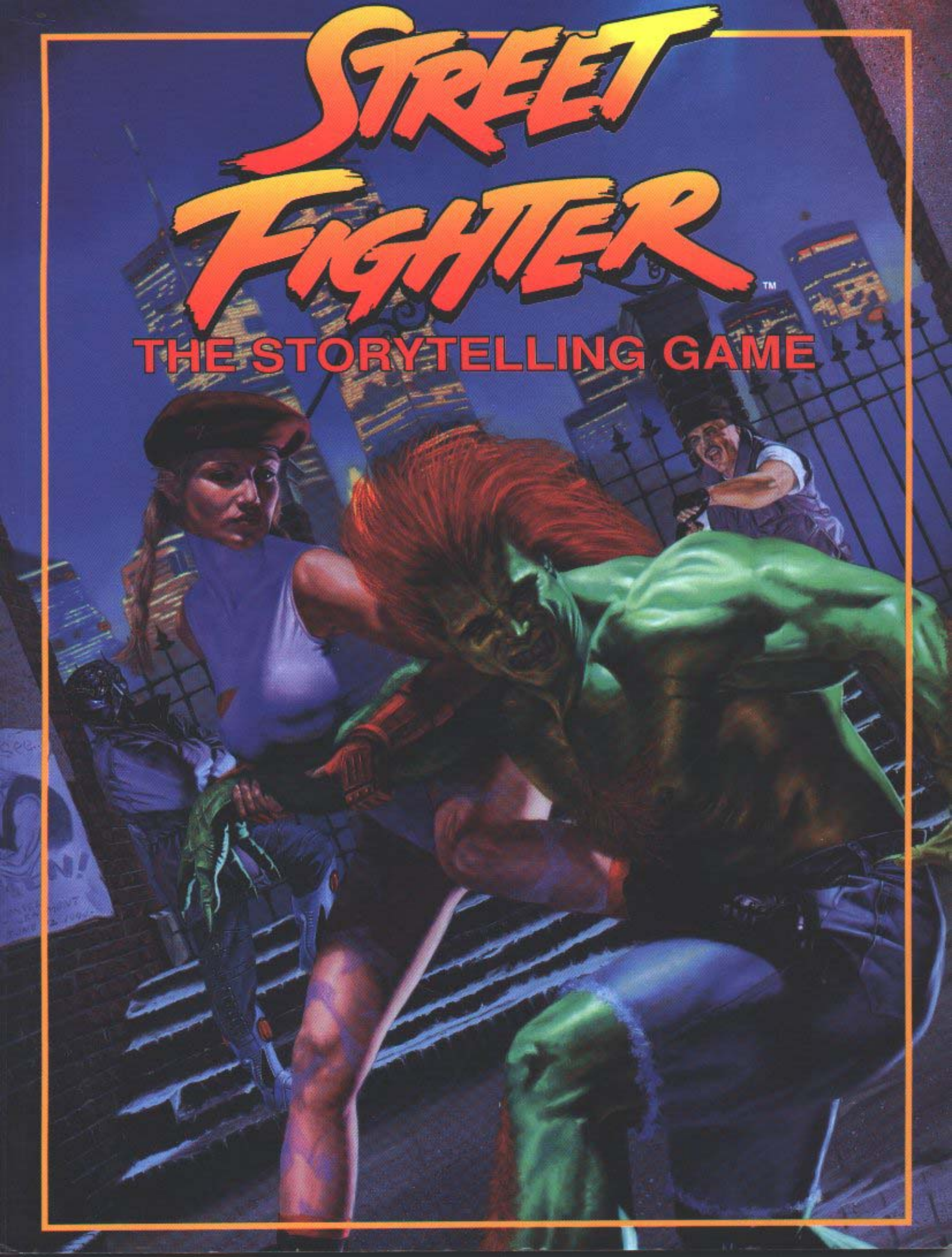

STREET FIGHTER
THE STORYTELLING GAME

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Prelude: Rebirth of Honor

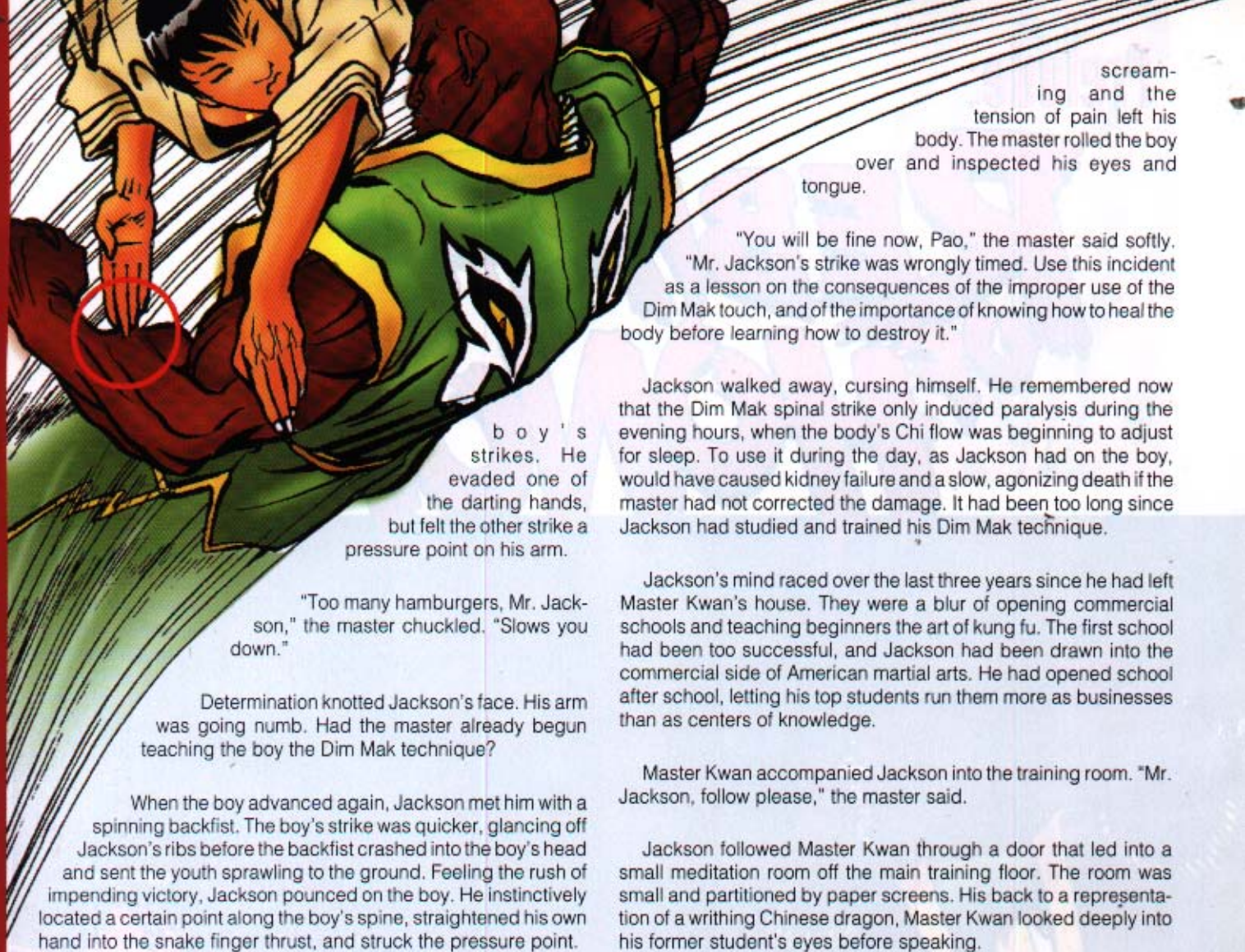


"Fight!" the master cried out.

Jackson began circling his young opponent. The boy had lived and studied with the master for several years now. He was fast, and his technique had come a long way.

The boy's hands raised into the traditional guard position of snake kung fu. So, the master had already shared his snake system with the boy, Jackson thought. He recalled his own years of waiting to learn that knowledge from the master, and now the boy knew it as well.

The boy advanced quickly in the twisting snake walk, his hands striking like twin cobras. Jackson stepped circularly to avoid the



boy's strikes. He evaded one of the darting hands, but felt the other strike a pressure point on his arm.

"Too many hamburgers, Mr. Jackson," the master chuckled. "Slows you down."

Determination knotted Jackson's face. His arm was going numb. Had the master already begun teaching the boy the Dim Mak technique?

When the boy advanced again, Jackson met him with a spinning backfist. The boy's strike was quicker, glancing off Jackson's ribs before the backfist crashed into the boy's head and sent the youth sprawling to the ground. Feeling the rush of impending victory, Jackson pounced on the boy. He instinctively located a certain point along the boy's spine, straightened his own hand into the snake finger thrust, and struck the pressure point.

Nothing happened for an instant. Jackson crouched above the boy, confused. The strike should have induced instant and painless paralysis. Had his technique become that slop — ?

Then the boy began screaming in agony and rolling around on the floor, clutching his back. His entire body jerked in a series of spasms that seemed as though they would tear him asunder.

Jackson stood there, numb with terror. What had he done to the boy?

The master brushed Jackson aside and crouched over the boy. The old man's hands began massaging various points along the boy's back and neck. The master was applying his own Chi to the young student's vital points, trying to restore the damage Jackson had done.

screaming and the tension of pain left his body. The master rolled the boy over and inspected his eyes and tongue.

"You will be fine now, Pao," the master said softly. "Mr. Jackson's strike was wrongly timed. Use this incident as a lesson on the consequences of the improper use of the Dim Mak touch, and of the importance of knowing how to heal the body before learning how to destroy it."

Jackson walked away, cursing himself. He remembered now that the Dim Mak spinal strike only induced paralysis during the evening hours, when the body's Chi flow was beginning to adjust for sleep. To use it during the day, as Jackson had on the boy, would have caused kidney failure and a slow, agonizing death if the master had not corrected the damage. It had been too long since Jackson had studied and trained his Dim Mak technique.

Jackson's mind raced over the last three years since he had left Master Kwan's house. They were a blur of opening commercial schools and teaching beginners the art of kung fu. The first school had been too successful, and Jackson had been drawn into the commercial side of American martial arts. He had opened school after school, letting his top students run them more as businesses than as centers of knowledge.

Master Kwan accompanied Jackson into the training room. "Mr. Jackson, follow please," the master said.

Jackson followed Master Kwan through a door that led into a small meditation room off the main training floor. The room was small and partitioned by paper screens. His back to a representation of a writhing Chinese dragon, Master Kwan looked deeply into his former student's eyes before speaking.

"Maurice, what has happened to you?"

Jackson shook his head. "I don't know, Master Kwan. It was an accident, you know. I got overly excited. The boy is very good, and I guess I felt challenged."

The master looked at Jackson grimly. "Maurice, you hold in your hands an ancient and deadly secret, one that can easily be used to cause untold misery. Even in sloppy hands like yours, the Dim Mak has become like a gun that can misfire at any moment. You have lost your sense of purpose — your dedication. You are no longer the student I once knew."

The master's words stung Maurice harder than any punch or kick ever had. Kwan continued. "When I came to America, I found a young boy filled with anger, tired of poverty. I saw that boy become a man and I gave him the greatest treasure I had. I gave him the knowledge of my kung fu and the secret technique of Dim Mak."

"Now that man is gone. In his place is you, with your gold chains and expensive cars. You who have sold my treasure to all who will pay on the installment program. You are too busy making money even to hold your family together. You punch calculators more often than boards. You, Mr. Jackson, have lost the honor and dedication of the art."

Jackson once again felt like the young, angry punk who had entered Master Kwan's home all those years ago. His rage leapt from him. "What do you know, old man?" he shouted. "What do you know about my dreams? I've created 10 schools that teach your art, and what thanks have I gotten from you? Keep your honor. I don't need that crap from you. I've been taking your "wisdom" too long now anyway. You don't know jack."

Sadness swept across Master Kwan's face. "Leave my house, Maurice Jackson, and do not return until you have mastered yourself once again. I must have young Pao survive his training so that someone can pass down my kung fu honorably."

Jackson stormed past the old man, slamming open the door. He stalked across the training hall, passing Pao, who stared at him with shock. Jackson left the house and marched down the dirt-and-gravel driveway toward his Porsche convertible. He hopped into the car, gunned the engine, and roared out.

Master Kwan's house sat atop a cliff face overlooking the Pacific Ocean. The driveway leading to the house wound its way up the steep cliff face from the main road far below. Jackson's anger fueled a mad race down the driveway. He took a sharp curve and had to whip the steering wheel sideways to avoid a van that was barreling right at him. Jackson swerved past the van, glancing back at the large black vehicle as it ascended toward the house. Jackson hit the main road at full tilt and sped down the coastal highway, away from the house where he had spent many good years of his life.



"GOOD AFTERNOON," Mr. Kwan." the man said with a heavy Castilian Spanish accent.

His tailored suit spoke of European aristocracy. Several men filed through the doorway behind him, fanning out into a phalanx of dark-suited, determined men. "I am Felipe D'Aragon. I have traveled a long way to see you."

Master Kwan quietly bowed to Pao, signaling an end to their exercise. Pao bowed and stepped back to the edge of the training floor while Master Kwan turned to the Spaniard.

"I remember your letters, Mr. D'Aragon. Unfortunately, your travel has been wasted. My position has not wavered. I do not teach my art of Dim Mak to strangers, and certainly not to strangers who have reputations as Shadoloo assassins!"

"Most unfortunate. I don't think you realize how treasured your Dim Mak art is to me. With it I could challenge that vain fool Vega to become Bison's new right-hand man. But, no matter. If you will not teach me your art, then you will die with it; such is the decree of Lord Bison."

"I am old, but I can still fight when I must," Master Kwan said.

"Oh, really," D'Aragon sneered, "you are far too old to hit one trained in the ways of ninjitsu. How can your Dim Mak help you if you cannot touch me?"



JACKSON LOOKED OUT over the highway rail guard. The scenic overlook stop offered a spectacular view of the Pacific Ocean. Again, he mused over the events of the last few years. His preoccupation with his growing business had ultimately led to his divorce. He couldn't remember the last time he'd visited his baby girl. But, man, was he rich now, and you didn't see many black men running kung fu schools in San Francisco.

He sighed heavily. In his heart he knew it wasn't worth it. He had wanted to teach people the joy and beauty of kung fu, but instead he had become a businessman. Over the years his rigorous training regimen had been reduced to sporadic workouts crammed in between business appointments. The people and art that he loved were gone from him now. Master Kwan was right. He had forsaken the path of honor.

Immediately following this realization, Jackson felt his spirit renewed. A calm that he hadn't felt in years swept through his body. He had to return to Master Kwan and apologize. He had to return to the life of a warrior.

When Jackson pulled up to the house, the sun was setting over the ocean, casting long shadows over the grounds. The black van was parked next to the house, and several men in suits were standing around arguing in what sounded like Spanish. As Jackson pulled up, they snapped to attention and shouted a warning toward the house. Jackson felt disaster brewing.

He hopped out of the Porsche and strode quickly toward the house. "What's going on here?" he shouted.

One of the men stepped in front of him and clamped a hand onto Jackson's shoulder. "Do not go in there."

"Stand aside. I am at home here. You are the stranger."

"Get back in your fancy car and get out of here," the stranger spat in a thick Spanish accent.

Jackson struck like a viper. His fingers jabbed into the arm that held his shoulder, pinching a vital point below the man's elbow. The man cried out as his arm lost all sense of feeling. Jackson brushed him aside and was about to enter the house when another man emerged.

The new man was obviously the ringleader. He wore a finer suit and carried himself with an air of authority. Wiping blood from the blade of a sword cane with a white handkerchief, the man glanced idly at Jackson.

Jackson stepped back and eyed the newcomer. The Spanish man eyed his comrade, who was holding a limp arm and yelping. The man smiled and turned back to Jackson.

"You must be Maurice Jackson."

"I am. How do you know me?"

"I always research the friends and relatives of those I kill. Sometimes kidnapping provides excellent leveraging."

Jackson felt suddenly ill. He ran past the Spaniard and into the training room. In the middle of the floor was the dead body of Master Kwan. Young Pao's corpse lay sprawled in a corner.

"Kwan would not teach me what I wanted to know," the Spaniard said as he followed Jackson into the room. "Perhaps you will be more reasonable. My Shadoloo masters have instructed me to acquire the secrets of Dim Mak, or extinguish the knowledge from the earth."

"You ruthless son of..."

"Don't lose your temper with me, Mr. Jackson, or you will regret the consequences. I am Felipe D'Aragon, ninja and assassin for Shadoloo. Your master could not defeat me, and you would be an easy mark."

"I want you to teach me Dim Mak," the ninja continued. "I can make it worth your while, Jackson. You like money, don't you? You've ditched your wife, so maybe some pretty women would excite you, eh? I can arrange that. I know your type, Jackson. The martial way has brought you money, power, and fame. People like you and I are meant to possess the knowledge and the power. Name your price, Jackson."

Jackson walked over to his master's body. The old man lay very still. Blood pooled around his body from dozens of slashes across his arms and legs. The ninja had dealt a slow death.

Jackson turned back to the ninja and began taking off his jacket. "The old Maurice Jackson might have taken you up on that deal, Mr. Shadoloo assassin, but not this man. This Maurice Jackson's gonna make you pay for what you've done."

"Such bravado. Unfortunately, I've already soiled my hands once today. I have no wish to break a sweat killing you. Men, kill him slowly."

The Spanish men — four total — drew knives from their coats and advanced on Jackson. They began to circle him while D'Aragon watched.





Jackson dropped into a tiger kung fu stance. As the men burst toward him, he turned to two of them and roared. Chi rose in his throat, amplifying the yell into a thunderous noise. The two men, stunned by the force of the shout, fell away.

Jackson turned as the other two advanced. He leaped over one, flipping through the air to land behind him. He thrust his leg behind him into the man's back, sending the man flying across the training floor.

The fourth man advanced, slashing with his knife. Jackson leapt away from the slashing blade and then bounced back toward the man, raking the man's chest with tiger claw hand strikes. The man shrieked as his jacket, shirt and skin shredded. Jackson finished him with a roundhouse kick to the head.

The other two men had recovered from the shout and came charging at Jackson. He crouched down, timing their approaches, and then sprang into the air, lashing out with both legs. The kicks landed squarely in the men's faces, sending them crashing into unconsciousness.

"Flying Tiger Comes Out of His Cave," Maurice said as he turned from the four bodies around him to look at D'Aragon. "That's basic tiger kung fu. I'm surprised your men are so poorly trained."

D'Aragon laughed. "Those fools are cheaply replaced. There are plenty of tired bullfighters in Spain who jump at the chance to become more like Vega. Always Vega," the Spaniard spat as he said the name.

"Well, it seems I shall have to deal with you personally." D'Aragon removed his coat and whipped his sword through the air. The slender blade whistled as it danced in the ninja's hand. Satisfied with his blade, D'Aragon began walking calmly toward Jackson.

Jackson barely saw the shuriken in time. D'Aragon had thrown the star-shaped blade from his off-hand as he walked, trying to catch Jackson off guard. Jackson coiled into Rearing Serpent, twisting so the blade flew past his chest.

Then D'Aragon was on him in one leap. Jackson flung himself backward into a Wounded Tiger fall, but the Spaniard was quick, and the sword drew a line of blood across Jackson's chest.

D'Aragon laughed like a cat playing with a mouse. "You're slower than the old man, Jackson."

The ninja leaped again, cutting across Jackson's shoulder before he could roll away from the blade. Jackson's heart was pumping. This must be how he killed Master Kwan, Jackson thought, one slash after another, like a bullfighter sticking sword after sword into the charging bull. Jackson had to be smarter.



D'Aragon leaped again, but this time Jackson rolled under him and kicked upward with his foot, striking D'Aragon on the leg. The ninja was bemused by the glancing kick.

"Perhaps you will provide some sport after all," D'Aragon said. "But you'll have to do better than that pathetic kick if you want to... if you want to...stop me..." the ninja trailed off as he looked down at his leg. The muscles shivered uncontrollably where Jackson's kick had touched the ninja's leg. D'Aragon's leg began to spasm; then the other leg spasmed as well, dropping the ninja to the ground.

"What have you done to me?" he shrieked.

"Dim Mak," Jackson said. "The pressure point strikes of snake kung fu. You wanted it so badly; now you have it. Your legs will never move again, ninja. Your killing days are over."

"I'll kill you for this!" D'Aragon yelled.

"I'm going to call the police — don't run off anywhere," Jackson said as he walked off the floor.

"I'll kill you for this! You haven't heard the last of Felipe D'Aragon or Shadoloo!" the ninja screamed after him.



Chapter 1: Introduction

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 manager 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? What 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 that you set 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. The 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 martial arts hero, possessing fantastic 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 are probably sold where you bought this game; if not, they can be found in most hobby stores). You'll need enough space to set up a map like the one included in this book, so you can use the cutout figures (also

included in this book) 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 metal figures if you have them) to display the action.

A Cautionary Note

Although it probably goes without saying, these games are movies of the mind, not live-action exercises. There are plenty of misconceptions about this hobby; we at White Wolf want to stress the point that *no physical combat* is involved in the **Street Fighter** game. Gamers interested in pursuing the martial arts are advised to check into lessons at a reputable dojo. Real-life martial arts training has a lot to recommend it: fitness, discipline, self-defense and a sense of purpose. **Street Fighter**, however, is sheerly an imaginary pastime. Don't act it out, okay?

Example of Play

We've told you how a storytelling game is run; now we'll show you. The following is an example of a **Street Fighter** storytelling session. Ian is the Storyteller, while Phil, Brian and Bill are the players. You don't yet know the rules of the game, so references to them are omitted. Another example of play, given in Chapter Eight, shows how the rules for combat work. This example is designed to help you understand what a storytelling game entails.



Ian: Thanks for coming, guys. Your characters were in a lot of trouble at the end of the last game session. Can they get out of it this time?

Brian: Of course we can, for Mindbender will lead the way! (Mindbender is Brian's character.)

Phil: Yeah, like he led us into it in the first place.

Brian: You're just jealous of Mindbender's intellect.

Phil: Ha. Right.

Bill: All right, all right — let's play already. (turning to Ian) So, want to recap last story?

Ian: When last we met, your characters were surrounded by thugs — armed goons of Lord Smythe, the big-time crime boss. Mindbender had led you to the wharves, where he believed an illegal weapons purchase was to take place — but it was a trap. They were expecting you.

Brian: (speaking in character to the thugs) "I think you fools are about to make a big mistake — you can't possibly calculate the consequences. But I can!"

Ian: (speaking as the thug leader) "Shut up or I'll plug ya full of holes." He waves a tommy gun at you.

Phil: While the leader is distracted, I want to signal my cat, who is hiding in the alleyway — remember?

Ian: Uh, all right. Your panther ally? What signal do you use?

Phil: I signal her to prepare to pounce.

Ian: Okay, make a roll. (Ian makes Phil roll his character's skills on 10-sided dice; since you haven't read the rules section yet, we'll spare you the details. Phil succeeds in the roll.) All right, your cat is crouching, readying to leap. None of the thugs sees her in the shadows.

Bill: Dali (Bill's character) prepares to hit the closest guard. But first he'll say, "It is said that only cowards use guns, my friend. It is not wise."

Ian: (speaking for the closest thug) "Coward, huh? Want me to demonstrate some of this wisdom, hombre?"

Bill: That jerk! Dali punches him.

Ian: Okay, roll! (Combat ensues, and dice are rolled to determine whether the characters and thugs successfully hit and damage their opponents.) Bam! You hit him right in the chin — CRACK! He falls over.

Brian: Before the leader can react, I'm going to use my Brain Cracker maneuver to take him down.

Ian: Roll. (Again, the rules would determine whether or not Brian hit.) Wow, your attack dizzies him. The sped of your blow stuns and confuses the other thugs.

Phil: That's when my cat attacks!

Ian: She leaps from the alley and onto a thug's shoulders. He screams and tries to dislodge her, but she's got her claws in him.

Phil: I don't want my panther to kill him, so Pantara (Phil's character; players can play male or female characters, regardless of their own gender) tells the cat to stop.

Ian: Well, she doesn't want to, but she minds you anyway. The thug is on the ground, pleading with you to keep the cat away from him. The other thugs drop their weapons and raise their hands in surrender.

Bill: That was quick. Time to get some answers. (in character) "Where are the illegal weapons?"

Ian: (as a thug) "I-In the w-warehouse! Over there!"

Brian: Mindbender will investigate!

Phil: Wait a minute! What about these guys?

Ian: Did Pantara say that? Speak in character if your character is talking to Mindbender.

Phil: Yes, she said that.

Brian: "Oh, I suppose you're right. We must tie them up or something."

Bill: "I saw a rope earlier, back by those crates."

Ian: Good. Okay, you guys tie them up and go investigate the warehouse...

We'll leave the scene here. That's all there is to it. All it takes to have fun is a willingness to use your imagination.

The Street Fighter World

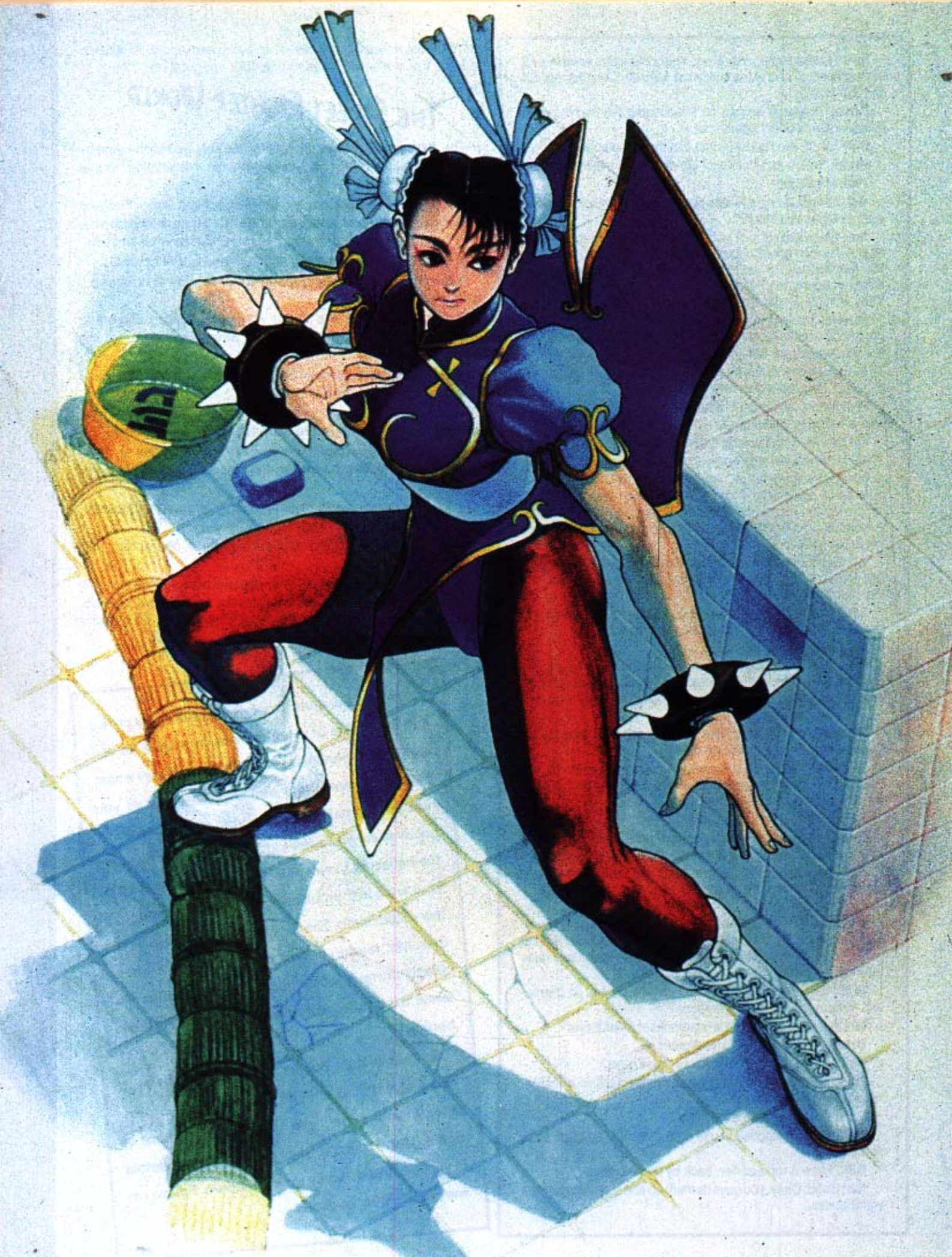
The **Street Fighter** storytelling game supplies the essentials for an exciting legend; you supply the imagination. In this book, you will find:

- A setting chapter detailing the world of the Street Fighters — the combat arenas, the audiences, the fighters themselves, and the conditions that drive them to pursue their violent arts.
- Complete rules covering action in and out of combat.
- A complete character creation system — how to create your own Street Fighters.
- Full statistics for the World Warriors, allowing players to assume the roles of the incredible Street Fighters from the arcade game.
- The martial arts styles of Street Fighters — from Kung Fu to Kickboxing, from Kabaddi to Karate.
- Special Maneuvers — over 100 super powers and advanced moves that separate experts from mere brawlers.
- A storytelling chapter chock-full of story ideas — from action-packed duels to murder mysteries to treks through the deep jungle.
- "High Stakes" — A ready-to-run story of greed and treachery in Las Vegas.
- An Appendix loaded with background characters and enemies.

White Wolf will release supplementary books detailing new characters, new settings and new styles. Nothing we provide, however, can match the power of your imagination. Yours is the spark that brings life to the information in this book.

Imagine the muted roar of a bloodthirsty crowd and the trickle of sweat across your neck as you face your opponent across a smoky, slippery wharf. Picture the neon blur of a nighttime city as you race down a parkway at dizzying speed, chasing a getaway car just a few yards away. Cringe beneath the battering blows of Balrog's steely fists or flex your arms in triumph as you stand atop a mountain few could climb. The Street Fighter world is larger than life; louder, faster, meaner. It is a world of deadly intrigue, quick decisions and sudden violence. It isn't always a pleasant place, but it's never boring.

So follow Ken, Blanka, Chun Li and the rest! Play a classic Street Fighter, or create your own. Gaze, in your mind's eye, through the red haze of battle. The road to glorious victory or bitter defeat is yours to tread, if only for a few hours. Follow us, warrior. Destiny beckons...



Chapter 2: SETTING

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 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 is willing 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 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 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 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 supersonic 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 getting 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 a 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: This 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 whole 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 forests. 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 that 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: Styles; they are summarized below.

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.

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 Kabbadi 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.

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.

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.

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.

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.

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

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 the most powerful of 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 distinguish 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 C hi 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 a 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 of them 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, 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 as 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 of 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 teams 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 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. It 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 the 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 Five.

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 Eight.

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 certainly 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 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 submachine gun 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 onto 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 govern-

ment. Interpol is often stymied by political and diplomatic problems when trying to operate in this 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 these 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 rain forest, 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 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 fears that here, within 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 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 sale 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 they 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 flows 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 his 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 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 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.

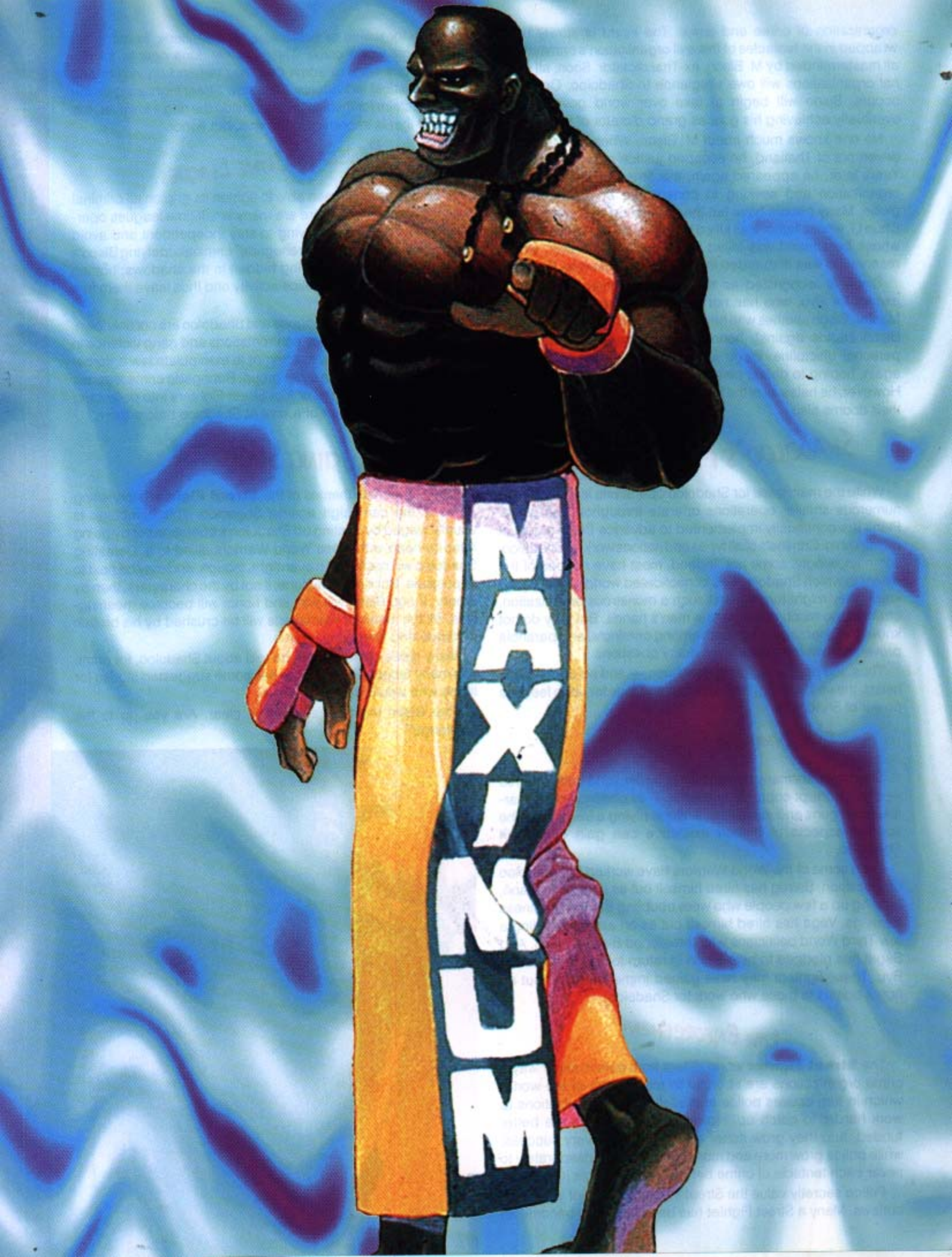
Busting Shadoloo

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 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?




MAXIMUM

Chapter 3: 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 this 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 uses.

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 in 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 8), 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 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 + Investigation against difficulty 6. Joe has a 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. 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 then *telling-a-story*, we make lots of dice rolls and add many complications to the rules.

The automatic success rule works well for abilities, but does not lend itself to combat. For combat, we recommend that you use the combat rules rather than the automatic success rule. For more information on combat, read Chapter Eight.

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 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 only one success is called a simple action. 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).

Action	Example	Dscription
Simple	Firearms, Alertness	Task is completed with one roll. The Storyteller anounces the difficulty and the players roll their dice. Automatic success is possible
Extended	Running, Research, Track	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.

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 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).

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 6) 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).

Game Terms

Ability: A Trait that describes what a character knows and has learned rather than what she is. Abilities 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.

Attribute: A Trait that describes a character's inherent aptitudes. Attributes are such things as Strength, Charisma and Intelligence.

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 different 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 4: 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. Your 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.

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.

Character Creation Chart

Character Creation Process

- **Step One: Character Concept**
  Choose concept and style
- **Step Two: Select Attributes**
  Prioritize the three categories: Physical, Social, Mental (7/5/3)
  Choose Physical Traits: Strength, Stamina, Dexterity
  Choose Social Traits: Charisma, Manipulation, Appearance
  Choose Mental Traits: Perception, Intelligence, Wits
- **Step Three: Select Abilities**
  Prioritize the three categories: Talents, Skills, Knowledges
  Choose Talents, Skills, Knowledges (9/7/4)
- **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 described in Chapter 6..

- **Capoeira** — 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.

  Initial Chi: 2 **Initial Willpower:** 5

- **Kabaddi** — An art involving mental manipulation of the body, Kabaddi combines the mysterious powers of yoga with martial arts. Its practitioners contort themselves and lithely avoid blows. It may lack raw power, but it is unparalleled in versatility.

  Initial Chi: 5 **Initial Willpower:** 2

- **Kung Fu** — 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. It has a long history in China, from which it draws philosophies and styles.

  Initial Chi: 4 **Initial Willpower:** 3

- **Native American Wrestling** — This art was developed as a wrestling game among Native American tribes, but T. Hawk has shown that it can be an effective combat art, especially when practiced by one of his size and strength. It relies on physical prowess and a spirit attuned to nature.

  Initial Chi: 3 **Initial Willpower:** 4

- **Sanbo** — An intimidating style to watch, this Russian wrestling art relies on brute strength and size. Its piledrivers and bear hugs can quickly end fights.

  Initial Chi: 1 **Initial Willpower:** 6

- **Shotokan Karate** — A style of hard blows and kicks, Shotokan Karate is a deadly fighting art developed in Japan. Its moves are straightforward and deceptively simple.

  Initial Chi: 3 **Initial Willpower:** 4

- **Special Forces Training** — This is commando training, designed to incapacitate an opponent quickly. It was developed from a hodgepodge of arts, such as boxing, jiu-jitsu, karate, etc. It involves many surprise blows.

  Initial Chi: 1 **Initial Willpower:** 6

- **Sumo Wrestling** — Mainly thought of as a spectator ring sport in Japan, E. Honda has proven that Sumo can be devastating on the Street Fighter arena. It relies on huge size and strength, and involves grappling and slapping.

  Initial Chi: 2 **Initial Willpower:** 5

- **Western Kickboxing** — The power of this art is in the legs, and kickboxers develop strong legs indeed. While this style is not very mobile, it has blindingly fast combinations, spinning kicks and more punches than its Thai counterpart style.

  Initial Chi: 2 **Initial Willpower:** 5

- **Wu Shu** — A wild, acrobatic and showy art developed in China. There are many variants of Wu Shu, and many practitioners enter the Chinese Olympics to compete. But those who seek the toughest challenges fight in the Street Fighter competitions.

  Initial Chi: 3 **Initial Willpower:** 4

Backgrounds

See also *Backgrounds*, pp. 57-60.

- **Allies:** Friends or family who support you when you need help.
- **Animal Companion:** An animal — be it wolf, hawk or even 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.
- **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.

Chi

See Style, above. See also *Chi*, pg. 64.

Willpower

See Style, above. See also *Willpower*, pg. 64.

Health

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

Techniques

See also *Techniques*, pp. 57-60.

Distribute eight dots among Punch, Kick, Block, Grab, Athletics and Focus.

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

Special Maneuvers

See also Chapter Seven: Special Maneuvers, beginning on pg. 105.

Purchase Special Maneuvers with your seven points, using the lists given in Chapters Six (Style Summaries) and Seven (which describes all Special Maneuvers). Remember, each style has discount Powers listed under each style in Chapter Six.

Combat Cards

You must now fill in your Combat Cards. Each card has a number of dots already filled in; fill in the rest using your Attributes and Techniques. See pp. 135-137 in Chapter Eight for more details.



Renown

Distribute three dots between Honor and Glory. See also *Renown*, pp. 55-57. Temporary points may be bought with "freebie" points.

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.

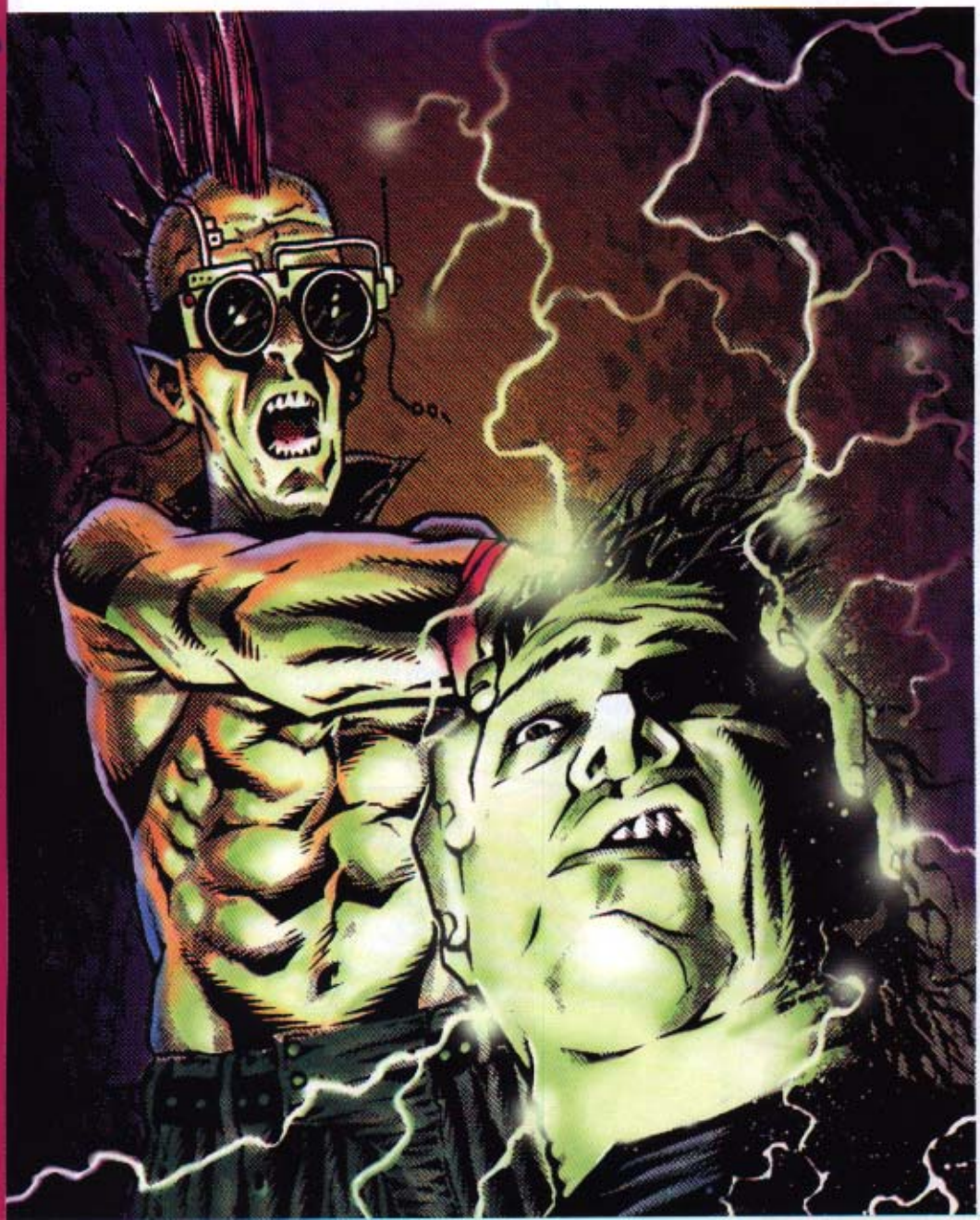
You may, of course, develop a character from a concept not on the chart. You may also combine concepts. For instance, you may decide your character was a debutante who felt stifled by life in her Bel Air estate. She wanted to experience the excitement that could only be found in the underworld arenas. 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 style of martial arts. The 10 styles described in Chapter Six represent the majority of fighting arts available to Street Fighters. Other styles will be presented in later supplements (or, like Boxing, presented in Appendix One), but for now we recommend that you choose one of the 10 styles from Chapter Six.

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) others. 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 characters' careers. Many of the World Warriors have more than five dots in some Attributes. See *Experience*, pg. 65 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 pg. 106). Special Maneuvers begin weak at lower levels, but become much more potent at higher levels.

Players are encouraged to choose wisely when picking Special Maneuvers. The lower-cost Special Maneuvers may not seem so tough at first, but remember, it took Ryu years of training before he mastered the Dragon Punch. More Power Points may be added with "freebie" points or bought later with experience points.

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, pp. 56-57.

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

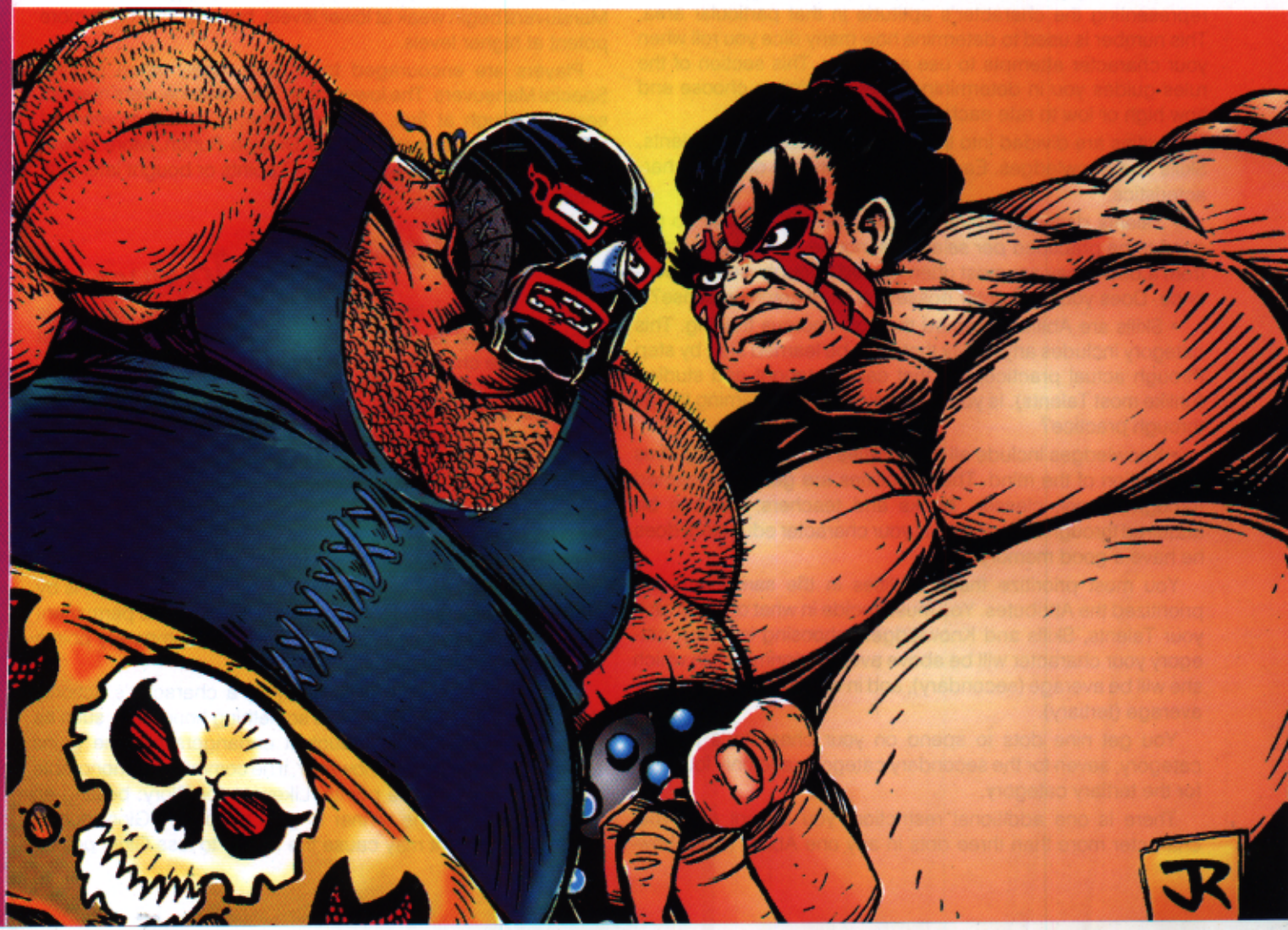
You now get 15 freebie points, which you may spend on any Trait you wish. However, this expenditure is not so straightforward as it might seem. Each dot added to an Attribute costs five freebie points, while a Background dot costs only one point. Costs are listed in the Character Creation Chart.

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 decide 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 Fighters, 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' 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 knows 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 puts 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 points 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' 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 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, do he spends five points to add a dot to his Strength (he now has a rating of 4). He puts Tyrus' 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 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

CHRONICLE: THE TITLE OF THE SERIES OF STORIES AND THE WORLD IN WHICH THE CHARACTER EXISTS

STYLE: THE TYPE OF MARTIAL ARTS THE CHARACTER TRAINED IN
SCHOOL: WHERE HE WAS TRAINED
STABLE: THE NAME OF ALL THE TEAMS THE MANAGER RUNS

TEAM: THE GROUP THAT THIS CHARACTER BELONGS TO
CONCEPT: THE OVERALL IMAGE OF THE CHARACTER; WHO HE IS IN THE MUNDANE WORLD
SIGNATURE: WHAT THE CHARACTER DOES AFTER HE WINS A MATCH

STREET FIGHTER

Name: "TOBY" MORRIS
Player: ANDREW
Chronicle:

Style: KICK BOXING
School: RAY'S KICK BOXING WORLD
Stable: PENTEX INTERNATIONAL

Team: IRONCLAW
Concept: STREET TUFF
Signature: BEATS HIS CHEST

ATTRIBUTES: THE INNATE APTITUDES AND POTENTIAL OF A CHARACTER

ATTRIBUTES

Physical		Social		Mental	
Strength	●●●○○	Charisma	○○○○○	Perception	●●○○○
Dexterity	●●●●○	Manipulation	●●●○○	Intelligence	●●○○○
Stamina	●●●○○	Appearance	●●○○○	Wits	●●●●●

ABILITIES: THOSE APTITUDES WHICH A CHARACTER INTUITIVELY KNOWS OR WHICH HAVE BEEN LEARNED OVER THE YEARS

ABILITIES

Talents		Skills		Knowledges	
Alertness	●●○○○	Blind Fighting	●○○○○	Arena	○○○○○
Interrogation	○○○○○	Drive	●●○○○	Computer	○○○○○
Intimidation	●○○○○	Leadership	○○○○○	Investigation	●○○○○
Insight	●○○○○	Security	●○○○○	Medicine	●○○○○
Streetwise	●●●○○	Stealth	●●○○○	Mysteries	●○○○○
Subterfuge	●●○○○	Survival	●○○○○	Style Lore	●●○○○

ADVANTAGES: THIS CATEGORY IS DIVIDED INTO THREE SUBCATEGORIES:
BACKGROUNDS: DETAILS THE CHRACTER'S SOCIAL AND MATERIAL CONNECTIONS
TECHNIQUES: DESCRIBES THE CHARACTER'S FIGHTING ABILITY
SPECIAL MANEUVERS: DESCRIBES MOVES AND POWERS DERIVED FROM MARTIAL ARTS

ADVANTAGES

Backgrounds

ALLIES	●●○○○
CONTACTS	●○○○○
MANAGER	●○○○○
RESOURCES	●○○○○
SENSEI	●●○○○
	○○○○○
	○○○○○

Techniques

Punch	●●●○○
Kick	●●●○○
Block	●○○○○
Grab	●○○○○
Athletics	●○○○○
Focus	○○○○○

Special Maneuvers

Combos:

RENOWN: THIS SHOWS THE RESPECT THE CHARACTER HAS EARNED

DIVISION AND RANK: DIVISION IS WHAT TYPE OF MATCHES THE CHARACTER FIGHTS; RANK IS THE LEVEL IN HIS DIVISION THAT THE CHARACTER HAS ACHIEVED

STANDING: THE NUMBER OF MATCHES THE CHARACTER HAS WON, LOST, DREW OR KOED OPPONENTS

Renown

Glory
○○○○○○○○○○
□□□□□□□□□□

Honor
○○○○○○○○○○
□□□□□□□□□□

Division:
Rank:

Standing
Wins 0 Losses 0
Draws 0 KOs 0

Chi

●●○○○○○○○○
□□□□□□□□□□

Willpower

●●●●●●●●●●
□□□□□□□□□□

Health

●●●●●●●●●●
□□□□□□□□□□
○○○○○○○○○○
□□□□□□□□□□

Experience

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:** 5 **Techniques:** 8 **Special Maneuvers:** 7 **Chi, Willpower:** per styles **Freebie Points:** 15

CHI: THE MYSTICAL ENERGIES THAT THE CHARACTER HAS LEARNED TO CHANNEL
WILLPOWER: A MEASURE OF THE CHARACTER'S SELF CONFIDENCE AND DETERMINATION
HEALTH: THE PLACE TO RECORD WOUNDS AND THE CHARACTER'S CURRENT HEALTH LEVELS

EXPERIENCE: THE PLACE TO RECORD THE EXPERIENCE POINTS THE CHARACTER HAS EARNED

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 Six). 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 influenced 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 in 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.

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 (he may use the one in Appendix Two of this book for your first game session, so don't read it). 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 figures 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 5: Traits + Systems

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 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 blind folded.

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 likable.
- ••• 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 pos sible.
- •• 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 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 can't 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 judg-



ment 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 of 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 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

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, moreso 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

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

Interrogation

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 physical 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

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 opponents 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

Streetwise

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

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 then someone who has at least some idea of what he is doing.

Blind Fighting

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 an advantage on you in the dark.

Possessed by: Street Fighters, Ninja, Chi Masters

Drive

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

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

Security

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

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

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 and 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

Knowledges

Knowledges include 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

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

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

Investigation

You are trained to notice all sorts of details others might miss, and at high 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
- •••• Masters: FBI, CIA, KGB, MI 5, Interpol agent
- ••••• Scholar: Sherlock Holmes

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

Medicine

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

You know some of the world's secrets and strange mysteries. You know that the legends 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

Style Lore

You have learned all you could about other forms of martial arts. You have practiced and studied the 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

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) indicates how many temporary points a character has gained. Unlike Willpower and Chi (see below), 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 upon 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 12 honorable World Warriors have had enough of dishonorable behavior in and out of a fight. They don't welcome newcomers who fight without honor.

Benefit 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.

Benefit 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 preceding chart provides 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.

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 (four or more Ranks)	+0	+3
• Getting beaten by a lower-Ranked Street Fighter	+0	-2
• Getting beaten by a significantly lower-Ranked Street Fighter (four or more Ranks)	+0	-3
• Defeating an opponent in fewer than three turns	+0	+1
• Winning a Match	+0	+1
• Losing a Match	-2	-1
• Using a weapon or an animal against an unarmed opponent	-1 Permanent	+0
• Using a Firearm	-1	-1 Permanent
• Striking an opponent held by someone else	+0	+0
• Performing more than three Blocks in a row	+1	-1
• Losing because you fought honorably	+0	+0
• Beating multiple opponents (two or more on one)		+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

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.

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 be purchased with experience — they can be acquired only during character creation. Thereafter, any new Background Traits must be acquired through game actions and roleplaying.

Allies

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 have 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

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 will be presented in later **Street Fighter** supplements. For now, you can create your own — see Chapter Seven.) The Storyteller and player should work together to determine 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

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

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 usually 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.

Contacts

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 fewer 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

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; everybody knows something about you.
- ••••• Major Star/ Performer. You are a nationally famous individual. Your face appears regularly on magazine covers and TV.

Manager

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 its too late.
- ••• Competent Manager. He gets you to the tournaments on time, even if he does cut 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

London, Cairo, Peking: you can go anywhere you want to, and you can go first class — if you've got 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

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 is difficult to reach. 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

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

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 with maneuvers involving that Technique. Technique dots affect the amount of damage a Street Fighter inflicts and indicate the complexity of the Special Maneuvers she can learn.

Punch

Any and all strikes involving the hand 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 of 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 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're 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.

Additional Techniques

There exist certain other Techniques that are available to Storyteller characters and possibly even to player characters if the Storyteller allows. These Techniques are not often used by Street Fighters, who consider them Techniques of dubious Honor. Below is a brief summary of each Technique. Storytellers should feel free to create their own new Techniques as they see fit. The impact of these Techniques in the game should be weighed heavily before allowing player characters to use them.

Firearms: The Technique of using a gun. This covers all types of Firearms, from pistols to submachine guns to hunting rifles. The higher the character's Technique rating, the more accurate a shot he is.

Weapons: There are many different types of weapons a character can learn to use. Each weapon type usually requires a different Technique. For more information on weapons and their uses in combat, see Chapter Eight.

Special Maneuvers

To master the dive you must first understand the nature of the Hawk. You must seek to master its grace and dignity. You must understand its beauty and respect its prowess. The Totem is a generous one, yet it is one that is never idle. The Hawk is a great hunter. You too must become such a hunter if you hope understand the spirit of the Hawk and master its dive.

— T. Hawk, in a lecture to his students.

Special Maneuvers are the exceptional moves and maneuvers that can only be learned through a combination of training, discipline and natural ability. Special Maneuvers range from a



simple Leg Sweep to the devastating Flaming Dragon Punch or the exotic Yoga Teleport.

Each Special Maneuver has a prerequisite of some sort. Furthermore, a character must find a master of a particular style in order to learn that style's more advanced Special Maneuvers. Finding and convincing such a master to teach you is often an adventure unto itself. Complete descriptions of Special Maneuvers can be found in Chapter Seven.

Division

What type 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 other divisions.

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.

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.

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.

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 upon whether she is a rookie or a veteran warrior. Rank Three grants a warrior some degree of respectability — but not much. 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 no longer thought of as a rookie. Indeed, 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 are the *creme de la creme*. 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.

The Disposables

Street Fighter characters have three Traits that can 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 (see *Honor* early in this chapter). Health is recovered through rest (see *Healing Damage* later this chapter).

Willpower

Willpower represents your character's inner will, fortitude and resolve. The higher you 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.

Only one Willpower point can be spent during a single turn.

A beginning character's Willpower is determined by his chosen style (see Chapter 6).

Characters may regain some Willpower with a successful Honor roll at the end of combat. Characters regain all their Willpower (up to their permanent ratings) at the end of a story.

The maximum Willpower rating is 10. No character's Willpower may ever exceed this rating.

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 (see Chapter 6).

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.

Damage

A character's Health is lost whenever she suffers damage. Damage is inflicted by a variety of sources. Another person's fist is the probably the most common source of damage for a Street Fighter, but warriors risk life and limb out of the ring as well.

Damage from combat is explained in Chapter Eight. This section provides guidelines for arbitrating damage a character might sustain from other sources, namely falling and fire.

Falling

Occasionally, characters will fall. This could happen when one of the villains cut 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. Flame, 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 than she had 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 wound 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 award.

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.

Trait	Cost
New Ability	3
New Power	Power Point cost x4
Willpower	current rating
Chi	current rating
Health	4 per point
Attribute	current rating x4
Abilities	current rating x2
New Technique	3
Technique	current rating x3

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 x 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 buy the Computer Knowledge for your character), she need only apply to any of the hundreds of classes available. This training will be 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
Attribute	current rating x6
Ability	current rating x4
Technique	current rating x5



Chapter 6: Styles of the World Warriors

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 10 styles of martial arts available to beginning characters. 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.

Each style also includes the World Warrior or Warriors who have used the style as the basis of their careers. For example, Blanka has emerged from the jungles of Brazil to do battle with his Capoeira style. After seeing this bestial mutant in combat, any intelligent fighter will have a newfound respect for the deadliness of Capoeira.

There are more martial arts styles in the world of **Street Fighter** than the 10 presented below. Some of these, such as Boxing or Thai Kickboxing, will be presented in future Street Fighter books, along with the World Warriors who practice these styles (like Balrog and Sagat). For now, beginning players should select one of the 10 styles listed here.

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.

Capoeira

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 even 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 dancelike 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 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.



Capoeira

Special Maneuvers

Punch:
Head Butt (1 pt.; pg. 109)
Spinning Clothesline (4 pts.; pg. 110)
Turbo Spinning Clothesline (4 pts.; pg. 110)

Kick:
Backflip Kick (2 pts.; pg. 111)
Double-Hit Knee (1 pt.; pg. 112)
Forward Flip Knee (2 pts.; pg. 113)
Lightning Leg (5 pts.; pg. 114)

Block

Grab:
Head Bite (2 pts.; pg. 119)
Knee Basher (2 pts.; pg. 119)
Backroll Throw (1 pts.; pg. 118)

Athletics:
Beast Roll (3 pts.; pg. 122)
Rolling Attack (3 pts.; pg. 124)
Vertical Rolling Attack (2 pts.; pg. 125)
Drunken Monkey Roll (2 pts.; pg. 123)

Focus:
Musical Accompaniment (1 pt.; pg. 129)

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 be opening in Florida. While some new students 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."

BLANKA™

Only a few years ago, the underground society of Street Fighters was shocked by the appearance of Blanka on the fighting circuit. Rumors spread like wildfire about this bestial warrior. Blanka soon proved himself one of the most formidable World Warriors. With his amazing aerial rolls and his ability to channel his body's Chi into deadly electrical charges, Blanka has firmly established that any would-be World Champion must pass through the jungles of Brazil before claiming top honors.

Blanka's origin is no less strange than the onescreated by his fans. Many years ago, a young boy named Jimmy was flying to visit relatives in Brazil. The plane experienced engine trouble and crashed into the rain forest below.

Miraculously, Jimmy survived the crash and was discovered by a mother jaguar. The jaguar adopted the strange little human child and raised it as best she could. Jimmy quickly forgot his old identity; a wave of amnesia blocked out the pain and fear of the plane crash. He became known only as Blanka, a name he coined from the coughing roar of his adopted mother. From his jaguar mother, Jimmy learned the predatory skills of the rain forest's fiercest hunter. He became agile and strong at an early age.

As Blanka grew, he became familiar with other animals as well. He developed his amazing agility and acrobatic through playing with spider monkeys. However, Blanka also caught a strange virus from the spider monkeys. Though he eventually recovered from the virus, it caused a mutagenic transformation in Blanka's body, changing him into a green-skinned, orange-maned monster. He remembers little of this, though, because of the fever he suffered.

After his disease, Blanka's musculature began to develop even faster, reaching superhuman levels. Blanka also began to suffer strange fluctuations in his body's natural electric field, experiencing electric attacks that would leave him knocked unconscious for hours. He finally found relief from these attacks when he was swimming for fish and encountered electric eels. By studying these eels, Blanka intuitively learned how to use his body's Chi to focus the electrical discharges of his mutated body.

Blanka's history entered its last chapter when he encountered his first human being. This unknown man was a slave who had escaped from a secret plantation where Shadoloo grew and harvested illegal drugs. The man had escaped using his Capoeira skills to defeat the prison plantation's guards.

When Blanka met the Capoeira master, the man was on the run from his former masters and had partaken of neither food nor drink for days. Blanka befriended the man and showed him how to get food and drink from the land. In return, the man taught Blanka Capoeira.

Eventually, Blanka's slave friend left to seek his own family, prompting Blanka to search for his own real origin. He revealed himself to a nearby fishing village. Initially, the villagers feared Blanka, but they came to accept him as a noble warrior when a bounty hunter came to the fishing village with a stable of Street Fighters to make a film of man fighting beast, Blanka obliged him by demolishing the entire stable of Street Fighters single-handedly. Word quickly spread, and soon Blanka became revered among Street Fighters as a true World Warrior.



Playing Blanka: You survived alone in the wild; that is why you are one of the best World Warriors. You are sometimes naive about human society, but you are quickly learning the ways of the world. You are fascinated by the outside world, but need the serenity of the jungle from time to time. The destruction of the rain forest angers you beyond control, and you go out of your way to protect your home environment. In the depths of your heart and mind, you remember your former life and yearn to learn more about your past.

Appearance: Blanka wears nothing but ripped jeans and the anklets he's had since he was young (now stretched to fit around his thick ankles). He wears his wild, orange hair in one long mane.

STREET FIGHTER™

Name: BLANKA
Player
Chronicle:

Style: CAPOEIRA
School: NONE
Stable: NONE

Team: NONE
Concept: MUTANT
Signature: ROARS

ATTRIBUTES

PHYSICAL

Strength	●●●●●
Dexterity	●●●●●
Stamina	●●●●●

SOCIAL

Charisma	●●●○○
Manipulation	●○○○○
Appearance	●○○○○

MENTAL

Perception	●●●●●●
Intelligence	●●●○○
Wits	●●●●○

ABILITIES

TALENTS

Alertness	●●●●●●
Interrogation	●●○○○
Intimidation	●●●●●
Insight	●○○○○
Streetwise	○○○○○
Subterfuge	●○○○○

SKILLS

Blind Fighting	●●●●●
Drive	○○○○○
Leadership	●○○○○
Security	●○○○○
Stealth	●●●●●●
Survival	●●●●●●

KNOWLEDGES

Arena	●●●○○
Computer	○○○○○
Investigation	●●○○○
Medicine	●●○○○
Mysteries	●●●●●
Style Lore	●●●●○

ADVANTAGES

BACKGROUNDS

ALLIES	●●○○○
ANIMAL COMPANION(S)	●●●●●
ARENA	●●●○○
FAME	●●●○○
	○○○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●
Block	●●●●●
Grab	●●●●●
Athletics	●●●●●●
Focus	●●●●○

SPECIAL MANEUVERS

- HEAD BUTT
- POWER UPPERCUT
- BACK FLIP KICK
- FOOT SWEEP
- HEAD BITE
- JUMP
- ROLLING ATTACK
- BEAST ROLL
- VERTICAL ROLLING ATTACK
- SHOCK TREATMENT

combos: JUMPING STRONG TO HEAD BITE
JUMPING FIERCE TO STRONG TO FOOT SWEEP
JUMPING FORWARD TO SHOCK TREATMENT
BLOCK TO BACK FLIP KICK

RENOWN

Glory
●●●●●●●●○○
□□□□□□□□□□

Honor
●●●●●●●●○○
□□□□□□□□□□

Division: WORLD WARRIORS
Rank: 9 (FREESTYLE)

Standing

Wins 58 Losses 3
Draws 1 KO's 54

CHI

●●●●●●●●○○
□□□□□□□□□□

WILLPOWER

●●●●●●●●○○
□□□□□□□□□□

HEALTH

●●●●●●●●●●
□□□□□□□□□□

●●●●●●●●●●
□□□□□□□□□□

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

Kabaddi

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 tranquillity 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 in 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.



Kabaddi

Special Maneuvers

Punch:
Head Butt (1 pt.; pg. 109)

Kick:
Slidekick (2 pts.; pg. 114-115)

Block:
San He (3 pts.; pg. 116)
Energy Reflection (3 pts.; pg. 117)

Grab:)
Head Butt Hold (
Brain Cracker (1 pt.; pg. 119)

Athletics:
Cannon Drill (5 pts.; pg. 123)
Flying Body Spear (2 pts.; pg. 123)

Focus:
Chi Kung Healing (3 pts.; pg. 126)
Extendible Limbs (4 pts.; pg. 127)
Fireball (3 pts.; pg. 127)
Improved Fireball (5 pts.; pg. 128)
Regeneration (1 pts.; pg. 129)
Yoga Flame (3 pts.; pg. 131)
Yoga Teleport (5 pts.; pg. 131)
Cobra Charm (2 pts.; pg. 127)
Ghost Form (5 pts.; pg. 127)
Flying Fireball (3 pts.; pg. 127)
Inferno Strike (5 pts.; pg. 129)
Mind Reading (3 pts.; pg. 129)
Telepathy (2 pts.; pg. 130)

With the increased prominence of yoga in the western world, more and more fighters have sought out this style. Practitioners of other styles hope this is just a fad.

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. Kabbadi 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."

Dhalsim™

Dhalsim was born into a family of Indian farmers. When Dhalsim was a small boy, his parents were slain in a bombing blamed on Pakistani Islamic terrorists. Thrust alone into the streets of Bombay, the orphan Dhalsim quickly became accustomed to hunger and poverty. He was saved from starvation by a traveling Buddhist priest.

Under the priest's care, Dhalsim's health was restored, and he traveled with the priest to a remote temple in the Tibetan mountains. There, Dhalsim grew into manhood, learning all that the monks of the temple had to teach him about meditation, yoga and Buddhist philosophy. Dhalsim became an able monk himself, mastering yoga and the amazing mental and physical feats it made possible.

Eventually, temple life became too restrictive, and Dhalsim left to see the world. He traveled India for many years before fate led him to the city of Calcutta, where he encountered a secret sect of Buddhist monks who still practiced the ancient combat art of Kabaddi.

Though he abhorred violent action, Dhalsim recognized within the Kabaddi monks a degree of mental enlightenment he had never before encountered. Dhalsim stayed with the monks and learned their secrets of Kabaddi.

While training, Dhalsim met and married his wife in Calcutta. Though Dhalsim has elevated his spirit above the shackles of earthly passions, he loves his wife dearly. Their marriage has been blessed by the birth of a son.

Dhalsim's trained daily for over a decade before mastering all that the monks in Calcutta could offer him. Even then, he was not satisfied with his mental and physical enlightenment. Dhalsim sought perfection through practice of yoga and Kabaddi, but he realized that he could not practice his Kabaddi techniques with just anyone; he could seriously hurt any normal person. Therefore, he entered a Street Fighter tournament in New Delhi.

His amazing ability to extend his limbs and breathe gouts of flame quickly made him a stunning winner at the tournament. After that victory, word of the Buddhist monk-warrior quickly spread, and soon Dhalsim was receiving news of secret contests all over the world. Dhalsim continued his Street Fighter career, eventually attaining World Warrior rank. The constant honing of his Kabaddi ability has further enlightened Dhalsim, leading to his unworldly teleportation ability. Dhalsim continually seeks more challenging opponents.

With the money he receives from Street Fighting, Dhalsim has established his own temple in New Delhi, complete with its own Buddha statue and a stable of sacred elephants.



Playing Dhalsim: You remain calm and serene at all times. When you fight, you enter a constant state of meditation in order to concentrate on your opponent. You rarely speak, but when you do, your words are filled with cryptic bits of wisdom.

Appearance: Dhalsim is a tall and rail-thin man. His skin varies from dusky gray to brown to ebony black depending on his desire. He paints stripes onto his bald head and wears a necklace of skulls said to be taken from former opponents. However, given Dhalsim's nonviolent nature, some other explanation is undoubtedly correct.

STREET FIGHTER™

Name: DHALSIM
Player
Chronicle:

Style: KABADDI
School: UNKNOWN
Stable: NONE

Team: NONE
Concept: YOGA MASTER
Signature: LEVITATES

ATTRIBUTES

PHYSICAL

Strength	●●●●○
Dexterity	●●●○○
Stamina	●●●●●

SOCIAL

Charisma	●●●●○
Manipulation	●●○○○
Appearance	●●○○○

MENTAL

Perception	●●●●●
Intelligence	●●●●●●
Wits	●●●●●●

ABILITIES

TALENTS

Alertness	●●●●●
Interrogation	○○○○○
Intimidation	●●●●○
Insight	●●●●●
Streetwise	○○○○○
Subterfuge	●●○○○

SKILLS

Blind Fighting	●●●●●
Drive	○○○○○
Leadership	●●○○○
Security	○○○○○
Stealth	●●●○○
Survival	●●●●○

KNOWLEDGES

Arena	●●●○○
Computer	○○○○○
Investigation	●●○○○
Medicine	●●●○○
Mysteries	●●●●●
Style Lore	●●●●○

ADVANTAGES

BACKGROUNDS

ALLIES	●○○○○
ANIMAL COMPANION	●●○○○
ARENA	●●●●●
RESOURCES	●○○○○
STAFF	●●○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●
Block	●●●●○
Grab	●●●●○
Athletics	●●●○○
Focus	●●●●●●

SPECIAL MANEUVERS

- HEAD BUTT
- SLIDE KICK
- BRAIN CRACKER
- THROW
- FLYING BODY SPEAR
- JUMP, EXTENDABLE LIMBS
- FIREBLL, IMPROVED FIREBALL
- TELEPATHY
- YOGA FLAME
- YOGA TELEFORT

combos: JAB TO JAB SLIDEKICK (DIZZY), SLIDE KICK TO FORWARD KICK TO YOGA FLOOR (DIZZY), TELEPORT TO YOGA FLAME TO BRAIN CRACKER (DIZZY), FLYING BODY SPEAR TO THROW (DIZZY)

RENOWN

Glory

●●●●●●○○○○
❑❑❑❑❑❑❑❑❑❑

Honor

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 9 (FREESTYLE)

Standing

Wins 195 Losses 18
Draws 2 KO's 80

CHI

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

Kung Fu

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:
Dragon Punch (5 pts.; pg. 107)
Hundred Hand Slap (5 pts.; pg. 109)
Rekka Ken (4 pts.; pg. 109)
Monkey Grab Punch (1 pt.; pg. 109)
Dim Mak (4 pts.; pg. 107)

Kick:
Air Hurricane Kick (1 pt.; pg. 111)
Backflip Kick (3 pts.; pg. 111)
Double Dread Kick (4 pts.; pg. 111)
Lightning Leg (4 pts.; pg. 114)
Dragon Kick (5 pts.; pg. 112)
Forward Flip Knee (3 pts.; pg. 113)
Hurricane Kick (5 pts.; pg. 114)
Stepping Front Kick (3 pts.; pg. 115)
Double-Hit Kick (1 pt.; pg. 112)

Block:
Maka Wara (3 pts.; pg. 116)
San He (3 pts.; pg. 116)
Deflecting Punch (1 pts.; pg. 115)

Grab:
Hair Throw (2 pts.; pg. 119)
Grappling Defense (4 pts.; pg. 118)

Athletics:
Drunken Monkey Roll (2 pts.; pg. 123)

Focus:
Chi Kung Healing (3 pts.; pg. 126)
Fireball (4 pts.; pg. 127)
Improved Fireball (5 pts.; pg. 128)
Regeneration (2 pts.; pg. 129)
Zen No Mind (3 pts.; pg. 131)
Flying Fireball (3 pts.; pg. 127)

FEI LONG™

Fei Long grew up in Hong Kong as an avid fan of Hong Kong's famous martial arts action movies. Against his father's wishes, Fei Long began practicing Kung Fu at an early age. The young Fei Long found a Sifu who would teach him and also give him part-time work so his father would not suspect his son was practicing fighting.

Fei Long quickly proved himself a capable student of Wing Chun Kung Fu. His natural speed, combined with the quick trapping and punching of Wing Chun, made Fei Long a master fighter. However, the untimely death of his sifu left Fei Long without a teacher for almost a year.

Fei Long tried to practice on his own, but recognized that he still needed supervision to perfect his Kung Fu. He left home and went to mainland China. There, Fei Long visited the Shao-Lin temples and began to train with the priests there. Under their tutelage, Fei Long learned some techniques of the tiger, snake, and dragon. After a few years, however, temple life began to grate on the proud and fiery Fei Long. He left the temple and traveled back to Hong Kong.



Once in Hong Kong, Fei Long sought a career in the movies he had loved as a child. Fei Long grew to respect his fellow actors/martial artists, but he was quickly appalled by the rampant greed in the industry, and was upset at his inability to choose the types of roles he would play. Frustrated with acting, Fei Long entered some fighting tournaments. There, he found his calling. His martial prowess and drive for perfection rocketed him up the standings of the legitimate Hong Kong tournaments.

Unsatisfied with the quality of his competition, Fei Long jumped at the chance to enter a secret Street Fighter bout. The rest is history. Fei Long's Flaming Dragon Kick and his superhumanly fast combination attacks carried him to the status of World Warrior. He now waits for his chance to test his skills against other World Warriors.

Playing Fei Long: You are self-confident to the point of arrogance. You feel that your martial art is the best, and so far no one has been able to prove you wrong. You are a freak for physical conditioning and won't let an idle moment go by when you could be doing some one-finger push-ups or splits. Although your arrogance puts off many people, others find a natural charm, charisma, and humor in your personality.

Appearance: Fei Long prefers to fight bare-chested, wearing only loose-fitting silk pants, socks, and Kung Fu slippers. His stern looks and discerning glances can determine the outcome of a fight before he throws a punch. He has also become famous for the odd cries and yells he utters during combat.

STREET FIGHTER™

Name: FEI LONG
Player
Chronicle:

Style: KUNG FU
School: HONG KONG TEMPLE
Stable: NONE

Team: NONE
Concept: MOVIE STAR
Signature: SCREAMS AND TENSES

ATTRIBUTES

PHYSICAL

Strength	●●●●○
Dexterity	●●●●●●
Stamina	●●●●○

SOCIAL

Charisma	●●●●●
Manipulation	●●●○○
Appearance	●●●●●

MENTAL

Perception	●●●●○
Intelligence	●●●●○
Wits	●●●●●

ABILITIES

TALENTS

Alertness	●●●●●
Interrogation	○○○○○
Intimidation	●●●○○
Insight	●●●●●
Streetwise	●●●○○
Subterfuge	●●●○○

SKILLS

Blind Fighting	●●●●●
Drive	●●○○○
Leadership	●●○○○
Security	○○○○○
Stealth	●●●●●
Survival	●●●○○

KNOWLEDGES

Arena	●●●○○
Computer	●○○○○
Investigation	●●●○○
Medicine	●●●●○
Mysteries	●●●●○
Style Lore	●●●●●

ADVANTAGES

BACKGROUNDS

ARENA	●●●○○
FAME	●●●○○
RESOURCES	●●●●○
STAFF	●●●○○
	○○○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●
Block	●●●●●●
Grab	●●●●○
Athletics	●●●●●
Focus	●●●●○

SPECIAL MANEUVERS

MONKEY GRAB PUNCH
REKKA KEN
DOUBLE-HIT KICK
DRAGON KICK, FOOT SWEEP
STEPPING FRONT KICK
DEFLECTING PUNCH
PUNCH DEFENSE
HAIR THROW, THROW
DRUNKEN MONKEY ROLL
JUMP
KIPPUP

combos: FIERCE TO REKKA KEN (DIZZY)
FIERCE TO STRONG TO DRAGON KICK (DIZZY)
ROUNDHOUSE TO STRONG TO FIERCE (DIZZY)
STEPPING FRONT KICK TO HAIR THROW (DIZZY)

RENOWN

Glory
●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

Honor
●●●●●●●○○○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 9 (FREESTYLE)

Standing

Wins 72 Losses 6
Draws 1 KO's 45

CHI

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●○○
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

FEI LONG FEI LONG FEI LONG FEI LONG FEI LONG

Native American Wrestling

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 consists 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 a match to 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:
Spinning Clothesline (4 pts.; pg. 110)
Buffalo Punch (1 pt.; pg. 106)
Ear Pop (2 pts.; pg. 108)
Shockwave (3 pts.; pg. 110)

Kick:
Wounded Knee (2 pts.; pg. 115)

Block

Grab:
Air Throw (2 pts.; pg. 117)
Back Breaker (2 pts.; pg. 118)
Bear Hug (1 pt.; pg. 118)
Brain Cracker (1 pt.; pg. 119)
Iron Claw (4 pts.; pg. 119)
Grappling Defense (3 pts.; pg. 119)
Pile Driver (3 pts.; pg. 120)
Spinning Pile Driver (5 pts.; pg. 120)
Neck Choke (1 pt.; pg. 120)
Stomach Pump (3 pts.; pg. 120)
Storm Hammer (5 pts.; pg. 121)
Suplex (1 pt.; pg. 121)
Thigh Press (2 pts.; pg. 121)

Athletics:
Air Smash (1 pt.; pg. 122)
Diving Hawk (4 pts.; pg. 123)
Thunder Strike (1 pt.; pg. 124)

Focus:
Chi Kung Healing (4 pts.; pg. 126)
Regeneration (2 pts.; pg. 129)
Thunderclap (4 pts.; pg. 130)
Ghost Form (5 pts.; pg. 127)



T. HAWK™



The boy who would later be known to the world as Thunder Hawk was born on a Native American reservation in the state of New Mexico. T. Hawk quickly grew to manhood, and then kept growing. By the age of 18 he had attained his full height of over 7'2", and was filling out his muscular frame.

T. Hawk became known among his people as a great athlete and a noble-spirited young man. He also became known to the wise men and shamans of his tribe as a warrior for whom fate had much in store. Surely, the spirits had sent such a warrior for some purpose.

Indeed, fate seemed to show its hand when T. Hawk was 19. A large mining operation managed to bribe and intimidate its way through federal and state regulations, and even the reservation's tribal council, to obtain exclusive mineral rights to the reservation's lands. Before T. Hawk's people knew what was going on, U.S. National Guard troops were escorting them off their land. The mining company had set up a shantytown for the Indians, but most of T. Hawk's people either stayed to fight or left for Mexico.

T. Hawk stayed to fight. He and other young and reckless warriors would stealthily reenter the reservation lands to sabotage the mining operation. The saboteurs quickly discovered that the mining company was just a front for Shadoloo, and the miners were not intent on mining the lands so much as they seemed to be searching for a certain location.

T. Hawk and his fellow tribesmen were unable to discover more before they themselves were discovered by a mercenary group of Street Fighters. T. Hawk put up a valiant fight, but his size alone could not prevail against the skilled Shadoloo mercenaries. He and his friends were soundly beaten and flown into Mexico to be dropped off at their tribe's new home.

His pride hurt, T. Hawk vowed revenge against Shadoloo. He immediately began training in his people's ancient techniques of fighting, perfecting new techniques of Native American Wrestling and learning how to use his large frame, natural speed and strength to overcome a dozen opponents at once.

Finally, T. Hawk trekked into the Mexican desert. Here, on the advice of a shaman, he fasted for days beneath the burning sun. During his fasting, Thunder Hawk had visions of the great bird that would become his namesake and his personal totem. Visions showed T. Hawk how to use the power of his body to soar and dive like a true hawk. These visions allowed T. Hawk to add several special moves to his arsenal of techniques.

Years passed, and T. Hawk continued to train. Then word spread among his village of an underground Street Fighter tournament. T. Hawk was unsure about entering such a tournament until he heard that Shadoloo was sponsoring it. Then he knew the time for revenge was at hand. He entered his first tournament and gave the Shadoloo competitors the first taste of his vengeance.

Since then, T. Hawk has rapidly advanced to World Warrior status. He hopes to get a shot at M. Bison and somehow win back his people's homeland.

Playing T. Hawk: Despite your hardships, you are still a warm-hearted man. You respect nature and the ways of your ancestors. You want nothing more than to recover your homelands; you will fight fiercely to achieve this goal.

Appearance: T. Hawk is a towering Native American who dwarfs even the mighty Zangief. He dresses in a torn denim jacket, jeans and moccasins. He also wears a headband and feather, symbols of his people's warrior tradition.

STREET FIGHTER™

Name: T. HAWK
Player
Chronicle:

Style: NATIVE AMERICAN WRESTLING
School: NONE
Stable: NONE

Team: NONE
Concept: WARRIOR
Signature: HES HUGE !

ATTRIBUTES

PHYSICAL

Strength	●●●●●
Dexterity	●●●●○
Stamina	●●●●●

SOCIAL

Charisma	●●●●●
Manipulation	●●●○○
Appearance	●●●●○

MENTAL

Perception	●●●●●
Intelligence	●●●○○
Wits	●●●●○

ABILITIES

TALENTS

Alertness	●●●●●
Interrogation	●○○○○
Intimidation	●●●●●
Insight	●●●○○
Streetwise	●●○○○
Subterfuge	●●○○○

SKILLS

Blind Fighting	●●○○○
Drive	●●○○○
Leadership	●●●●○
Security	○○○○○
Stealth	●●●●●
Survival	●●●●●

KNOWLEDGES

Arena	●●○○○
Computer	○○○○○
Investigation	●○○○○
Medicine	●●●●○
Mysteries	●●●●●
Style Lore	●●○○○

ADVANTAGES

BACKGROUNDS

ALLIES	●●●●○
ARENA	●●●○○
FAME	●○○○○
RESOURCES	●○○○○
STAFF	●○○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●
Block	●●●●●
Grab	●●●●●●
Athletics	●●●●●
Focus	●●●○○

SPECIAL MANEUVERS

- BUFFALO PUNCH
- BRAIN CRACKER
- GRAPPLING DEFENSE
- STORM HAMMER
- THROW
- DIVING HAWK
- JUMP
- THUNDER STRIKE
- THUNDERCLAP

combos:

- DIVING HAWK TO THUNDER STRIKE (DIZZY)
- DIVING HAWK TO STORM HAMMER
- BLOCK TO JAB TO FIERCE (DIZZY)

RENOWN

Glory

●●●●●●●●○○
❑❑❑❑❑❑❑❑❑❑

Honor

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 9 (FREESTYLE)

Standing

Wins 54 Losses 4
Draws 0 KO's 50

CHI

●●●●●●○○○○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

T. HAWK T. HAWK T. HAWK T. HAWK T. HAWK T. HAWK T. HAWK T. HAWK

SANBO

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 barehanded 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 reforms, 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

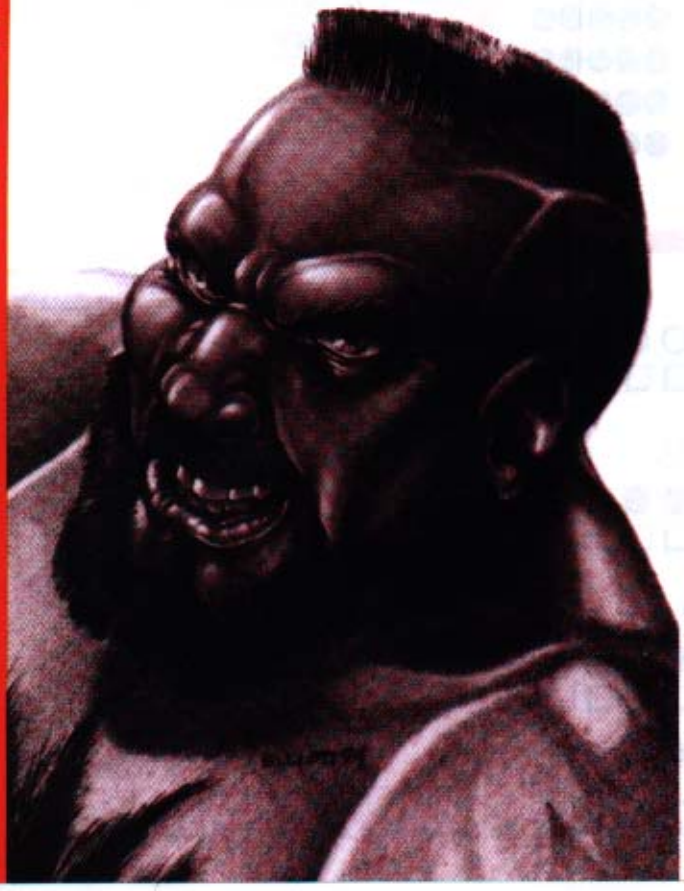
Punch:
Hundred Hand Slap (5 pts.; pg. 109)
Spinning Clothesline (3 pts.; pg. 110)
Turbo Spinning Clothesline (2 pts.; pg. 110)
Ear Pop (2 pts.; pg. 108)

Kick:
Double-Hit Kick (1 pt.; pg. 112)

Block

Grab:
Air Throw (2 pts.; pg. 117)
Back Breaker (2 pts.; pg. 118)
Bear Hug (1 pt.; pg. 118)
Brain Cracker (1 pt.; pg. 119)
Head Bite (2 pts.; pg. 119)
Iron Claw (4 pts.; pg. 119)
Neck Choke (2 pts.; pg. 120)
Pile Driver (2 pts.; pg. 120)
Siberian Bear Crusher (4 pts.; pg. 120)
Siberian Suplex (3 pts.; pg. 120)
Spinning Pile Driver (4 pts.; pg. 120)
Stomach Pump (3 pts.; pg. 120)
Suplex (1 pt.; pg. 121)
Thigh Press (2 pts.; pg. 121)
Grappling Defense (3 pts.; pg. 119)

Athletics:
Air Smash (1 pt.; pg. 122)
Focus



ZANGIEF™



Zangief was born and raised in Moscow, during the height of the Cold War between his homeland and the United States. He grew up with a strong sense of pride in himself and in his country. To further the Communist cause, he began working at an oil refinery when he was young. Lifting heavy oil drums built up his strength and put muscle mass on his large body.

A visiting Russian politician, seeing Zangief hauling barrels that would break a normal man's back, asked young Zangief to consider entering sports in the name of the Motherland. Zangief agreed and began to learn Sanbo, a style of Russian wrestling, in his off-work hours. He found the sport entertaining and started to wrestle part-time, but no one could stand against him. After he accidentally snapped one opponent's spine, Zangief vowed to give up normal wrestling.

Instead, he started training against new opponents. Sponsored by his government, Zangief took field trips to Siberia to wrestle against the huge Siberian bears. This made him a better wrestler, but the sharp teeth and claws of the bears scarred him viciously. Yet, even these grueling ordeals of man versus beast on the Arctic plains did not satisfy Zangief — after awhile, the bears proved no match for him.

In search of a greater challenge, Zangief was sent by his Russian superiors to enter a Street Fighter competition held in the Middle East. Zangief crushed all opponents in the tournament, but he recognized some true competition among the opponents he bested. Nor did Zangief's success go unnoticed among his Russian sponsors or among the important Middle Eastern politicians secretly attending the tournament.

Zangief became a mainstay on the Street Fighter circuit, fighting to prove the superiority of his style and his country. The recent rupturing of the Soviet Union has disillusioned Zangief somewhat, but he now views his duty as even more important. He wants to raise his people's morale by showing that Russia is still a mighty force, capable of producing the mightiest man in the world.

Playing Zangief: You are the strongest, and everyone should know it. You crush anyone foolish enough to step into the ring with you. You have little tolerance for whiners, but will quickly befriend anyone who lives up to your standards of ruggedness and integrity. Your humor is a bit coarse, especially after too much vodka, but your intentions are always good.

Appearance: Zangief is a staggering 7' tall and weighs 402 lbs. He dresses in his wrestling trunks and boots. Scars from training with bears cover his large body.

STREET FIGHTER™

Name: ZANGIEF
Player
Chronicle:

Style: SANBO
School: SIBERIAN WRESTLING CAMP
Stable: NONE

Team: NONE
Concept: RUSSIAN STRONG MAN
Signature: HOLDS ARMS UP IN VICTORY

ATTRIBUTES

PHYSICAL

Strength	●●●●●●
Dexterity	●●○○○
Stamina	●●●●●●

SOCIAL

Charisma	●●●○○
Manipulation	●○○○○
Appearance	●●○○○

MENTAL

Perception	●●●○○
Intelligence	●●●○○
Wits	●●●○○

ABILITIES

TALENTS

Alertness	●●●●○
Interrogation	●●○○○
Intimidation	●●●●●
Insight	●○○○○
Streetwise	●●○○○
Subterfuge	●○○○○

SKILLS

Blind Fighting	●○○○○
Drive	●●●○○
Leadership	●●○○○
Security	○○○○○
Stealth	●●●○○
Survival	●●●●○

KNOWLEDGES

Arena	●●●○○
Computer	○○○○○
Investigation	○○○○○
Medicine	●●●○○
Mysteries	●○○○○
Style Lore	●●○○○

ADVANTAGES

BACKGROUNDS

ALLIES	●●●●○
ARENA	●○○○○
FAME	●○○○○
RESOURCES	●○○○○
	○○○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●○
Kick	●●●●○
Block	●●●●●
Grab	●●●●●●●
Athletics	●●●●○
Focus	●○○○○

SPECIAL MANEUVERS

EAR POP, SPINNING CLOTHESLINE, TURBO SPINNING CLOTHESLINE, DOUBLE-HIT KICK, FOOT SWEEP, BACK BREAKER, BEAR HUG, GRAPPLING DEFENSE, HEAD BITE IRON CLAW, PILE DRIVER SIBERIAN BEAR CRUSHER SIBERIAN SUPLEX, SPINNING PILE DRIVER, STOMACH PUMP, SUPLEX, THROW, JUMP, AIR THROW

combos: JUMPING SHORT KICK TO JAB PUNCH TO PILE DRIVER (DIZZY)

JUMPING STRONG PUNCH TO FOOT SWEEP

JUMPING STRONG PUNCH TO TURBO SPINNING CLOTHESLINE (DIZZY)

RENOWN

Glory
●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

Honor
●●●●●●●○○○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 10 (TRADITIONAL)

Standing

Wins 155 Losses 6
Draws 2 KO's 103

CHI

●●●●○○○○○○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

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Shotokan Karate

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.

Membership: 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 pts.; pg. 107)
Flaming Dragon Punch (4 pts.; pg. 108)

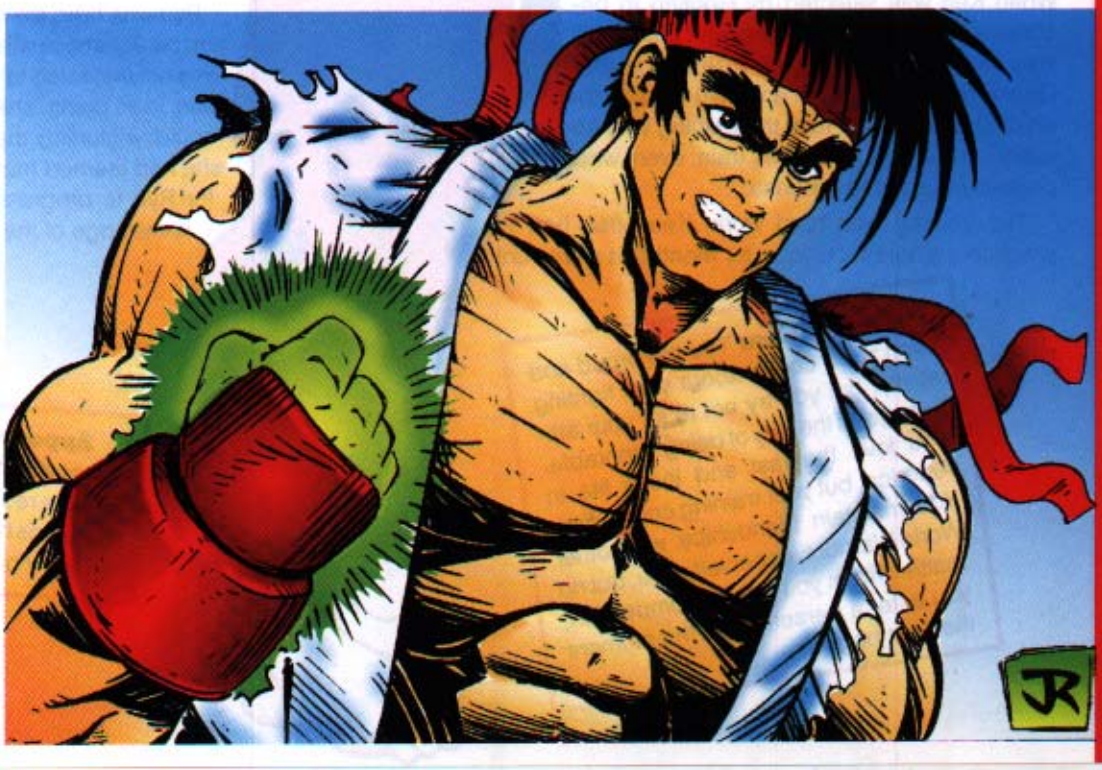
Kick:
Air Hurricane Kick (1 pt.; pg. 111)
Double Dread Kick (4 pts.; pg. 111)
Foot Sweep (1 pt.; pg. 113)
Hurricane Kick (4 pts.; pg. 114)
Whirlwind Kick (5 pts.; pg. 115)

Block:
Maka Wara (3 pts.; pg. 116)
San He (4 pts.; pg. 116)
Energy Reflection (3 pts.; pg. 117)

Grab:
Back Roll Throw (1 pt.; pg. 118)

Athletics

Focus:
Chi Kung Healing (4 pts.; pg. 126)
Fireball (3 pts.; pg. 127)
Improved Fireball (3 pts.; pg. 128)
Stunning Shout (2 pts.; pg. 130)
Flying Fireball (3 pts.; pg. 127)



Ken™



Since Ken's appearance on the Street Fighter circuit, his dazzling special moves and raw fury have electrified the underground fighting community. Once he's in a fight, Ken attacks relentlessly, throwing technique after technique until his opponent is knocked senseless. This approach has garnered Ken some of the fastest knockouts on record; it has also led him to World Warrior status.

No one would have believed the charming little boy born to an American military family stationed in Japan would someday grow to be a fierce fighter. Ken's natural good looks and *gaijin* blond hair got him a lot of unwanted attention from his Japanese schoolmates. In response to the bullying Ken received at school, his father enrolled him in a martial arts dojo. Little did Ken or his father realize the significance of the dojo's Grand Master — the famous Sensei Gouken.

Gouken proved to be the greatest and toughest teacher that Ken would ever know. When Ken was selected by Gouken to become a private student along with the young Ryu, Ken's life changed forever. Under Gouken's direction, Ken and Ryu studied the art of Shotokan. Ken took the training very seriously, staying in Japan to train even when his parents returned to America.

The training was hard work; Ken often had to practice a single technique for months at a time until Gouken pronounced it satisfactory enough to progress to the next technique. Execution that Ken deemed perfect, Gouken found adequate. When Ken groaned in the midst of hideously grueling physical workouts, Gouken would laugh and make him do more repetitions.

But the hard work paid off. Ken eventually mastered the deadly Dragon Punch, the awesome Hurricane Kick, and even the Fireball that frustrated him for years.

When Gouken finally acknowledged Ken and Ryu as Shotokan masters, Ken immediately took off for the States. Living in America was everything he had dreamed: fast cars, gorgeous girlfriends, and crowds that could appreciate a good fight. Gouken had told Ken and Ryu to perfect their art through combat, and that's exactly what Ken set about doing. He entered the Street Fighter circuit and vaulted to World Warrior rank. He continues to train in America, perfecting his Dragon Punch even beyond the level he was taught.

Ryu was born the son of a German businessman and his Japanese wife. Living in Japan, Ryu's mother was not expected to work, but merely to care for her son. In so doing, she taught her son everything she could, including the fundamentals of Karate that she had learned from her father. It didn't take long for Ryu to progress to the limits of her mother's knowledge of the art.

Playing Ken: You are proud and even a bit cocky about your fighting ability, but you try not to let your attitude get in the way of being honorable. You love the fast and loose life in America, but your training comes first. You maintain friendships with other World Warriors, especially Ryu, but no matter whom you fight in competition, you enter a berserk rage the moment the fight begins.

Appearance: Ken wears the traditional Karate gi without the sleeves. He prefers red or dark gray for tournaments. He keeps his blond hair long and dresses stylishly outside (and inside) the ring.

STREET FIGHTER™

Name: KEN
Player
Chronicle:

Style: SHOTOKAN KARATE
School: GOUKEN'S DOJO
Stable: NONE

Team: NONE
Concept: PLAYBOY
Signature: VICTORY HAND SIGNAL

ATTRIBUTES

PHYSICAL

Strength	●●●●●
Dexterity	●●●●●
Stamina	●●●●●

SOCIAL

Charisma	●●●○○
Manipulation	●●●●●
Appearance	●●●●●

MENTAL

Perception	●●●●○
Intelligence	●●●●○
Wits	●●●●○

ABILITIES

TALENTS

Alertness	●●●○○
Interrogation	●●○○○
Intimidation	●●●●●
Insight	●○○○○
Streetwise	●●●○○
Subterfuge	●●●○○

SKILLS

Blind Fighting	●●●●○
Drive	●●●●○
Leadership	●●○○○
Security	●●○○○
Stealth	●●●○○
Survival	●○○○○

KNOWLEDGES

Arena	●●○○○
Computer	●●●○○
Investigation	●●○○○
Medicine	●●○○○
Mysteries	●●●○○
Style Lore	●●●●○

ADVANTAGES

BACKGROUNDS

ALLIES	●●●●○
ARENA	●●●○○
CONTACTS	●●●●●
FAME	●●●●○
RESOURCES	●●●●○
SENSEI	●●●●●
	○○○○○

TECHNIQUES

Punch	●●●●●●
Kick	●●●●●●
Block	●●●●●
Grab	●●●●○
Athletics	●●●●○
Focus	●●●●●
	○○○○○

RENOWN

Glory
●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

Honor
●●●●●●●●○○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 10 (FREESTYLE)

Standing

Wins 105 Losses 1
Draws 0 KO's 91

CHI

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

SPECIAL MANEUVERS

- DRAGON PUNCH
- FLAMING DRAGON PUNCH
- POWER UPPERCUT
- FOOT SWEEP
- BACKROLL THROW
- THROW
- HURRICANE KICK
- AIR HURRICANE KICK
- FIREBALL
- JUMP
- KIPPUP

combos: FIREBALL TO FLAMING DRAGON PUNCH
JUMPING FIERCE TO STRONG TO FLAMING DRAGON PUNCH (DIZZY)
HURRICANE KICK TO FOOT SWEEP

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

RYU™



Recognizing her son's ability in martial arts, Ryu's mother managed to enroll him in the dojo of the great Gouken, Grand Master of Shotokan Karate. Ryu trained intensely for many years. Gouken, recognizing Ryu's ability, took Ryu as one of his private pupils.

Under Gouken's guidance, Ryu mastered the Dragon Punch and the Hurricane Kick. He also mastered the difficult Fireball maneuver, learning to channel his body's Chi into deadly flaming projectiles.

When Gouken told Ryu and Ken to leave and prove their art through combat, Ryu immediately entered his first underground tournament. The rush of a real fight exhilarated him. Ryu did not disappoint his Sensei, eventually rising to World Warrior status and winning the World Championship from Sagat, the mighty Thai Kickboxer. Ryu defeated Sagat with a Dragon Punch so powerful it burned a scar across the Thai fighter's chest.

After that victory, Ryu moved on, searching for ever greater challenges to test his abilities. He went all over the world fighting, but found few opponents worthy enough to fight. Eventually, he retreated to relative seclusion in Japan, where he currently hones his skills to perfection and beyond.

Playing Ryu: You tend to be grim and taciturn. Others respect your intensity, determination and drive, but some wonder if you have any feelings beyond your love of fighting. In truth, very little else matters. You care nothing for prizes or ceremonies, but only for the fight.

Recently you have been captivated by the beauty of the Chinese fighter Chun Li, but you do not have time for romance. It is a distraction from training. You must put her out of your mind — somehow.

Appearance: Ryu wears the traditional white or gray Karate gi without the sleeves. His dark eyes burn with intensity during a fight.

STREET FIGHTER™

Name: RYU
Player
Chronicle:

Style: SHOTOKAN KARATE
School: GOUKEN'S DOJO
Stable: NONE

Team: NONE
Concept: STUDENT
Signature: RAW DETERMINATION

ATTRIBUTES

PHYSICAL

Strength	●●●●●
Dexterity	●●●●●
Stamina	●●●●●

SOCIAL

Charisma	●●●●●
Manipulation	●●●○○
Appearance	●●●●○

MENTAL

Perception	●●●●●
Intelligence	●●●●●
Wits	●●●●●

ABILITIES

TALENTS

Alertness	●●●●●
Interrogation	○○○○○
Intimidation	●●●●○
Insight	●●●●●
Streetwise	●●●○○
Subterfuge	●●○○○

SKILLS

Blind Fighting	●●●●●
Drive	●●○○○
Leadership	●●●●●
Security	●●○○○
Stealth	●●●○○
Survival	●●●○○

KNOWLEDGES

Arena	●●●●●
Computer	●○○○○
Investigation	●○○○○
Medicine	●●●○○
Mysteries	●●●●○
Style Lore	●●●●●

ADVANTAGES

BACKGROUNDS

ALLIES	●●○○○
ARENA	●●●●○
CONTACTS	●●●○○
FAME	●●●○○
SENSEI	●●●●●
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●
Block	●●●●●
Grab	●●●●○
Athletics	●●●●○
Focus	●●●●●
	○○○○○

SPECIAL MANEUVERS

- DRAGON PUNCH
- POWER UPPERCUT
- FOOT SWEEP
- BACKROLL THROW
- THROW
- HURRICANE KICK
- AIR HURRICANE KICK
- FIREBALL
- IMPROVED FIREBALL
- JUMP
- KIPPUP

combos: HURRICANE KICK TO FOOT SWEEP
JAB TO IMPROVED FIREBALL (DIZZY)
SHORT TO SHORT TO SHORT (DIZZY)
IMPROVED FIREBALL TO DRAGON PUNCH

RENOWN

Glory
●●●●●●●●○○
❑❑❑❑❑❑❑❑❑❑

Honor
●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 10 (FREESTYLE)

Standing

Wins 102 Losses 0
Draws 1 KO's 88

CHI

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑
●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

Special Forces Training

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 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, Jujitsu, 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: Their 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 fighter's 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 to 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 Training

Special Maneuvers

Punch:
Hyper Fist (5 pts.; pg. 109)
Spinning Backfist (1 pt.; pg. 110)
Spinning Clothesline (5 pts.; pg. 110)
Spinning Knuckle (2 pts.; pg. 110)
Turbo Spinning Clothesline (4 pts.; pg. 110)

Kick:
Back Flip Kick (3 pts.; pg. 111)
Double Dread Kick (4 pts.; pg. 111)
Flash Kick (4 pts.; pg. 112)
Flying Knee Thrust (1 pt.; pg. 112)
Flying Thrust Kick (3 pts.; pg. 112)
Foot Sweep (1 pt.; pg. 113)
Forward Flip Knee (3 pts.; pg. 113)
Handstand Kick (1 pt.; pg. 113)
Lightning Leg (5 pts.; pg. 114)
Spinning Foot Sweep (1 pt.; pg. 115)

Block

Grab:
Air Throw (2 pts.; pg. 117)
Neck Choke (1 pt.; pg. 120)
Hair Throw (2 pts.; pg. 119)
Pile Driver (3 pts.; pg. 120)
Suplex (1 pts.; pg. 121)
Thigh Press (2 pts.; pg. 121)
Knee Basher (2 pts.; pg. 119)

Athletics:
Cannon Drill (4 pts.; pg. 123)

Focus

GUILE™

As soon as he graduated high school, Guile joined the United States military and was inducted into the Green Berets. After years of intense Special Forces training, he and his buddy Charlie were sent on a secret mission into Thailand to incite rebellion against the dictator M. Bison. Guile and Charlie were betrayed by their own command and captured by Bison's troops.

The next few months are etched forever in Guile's mind. He and Charlie languished in Bison's prison and were tortured every day, often solely to humor the mad dictator. It was not enough for Bison to break their bodies; he wanted to break their spirits.

In the end, Charlie collapsed under the terrible strain of the torture. Guile remembers Bison standing over Charlie's body as it went through seizures. Bison clasped Charlie's head in his hands and seemed to suck the life force from him. Bison laughed as Charlie's body drew its final breath.

Guile was thrown back in his cell, but after witnessing his partner's death, Guile knew he must escape. Like a cornered rat who must fight or die, Guile used his natural cunning and what strength was left in his body to escape Bison's prison. After a long chase through the jungle, Guile finally eluded his captors and made his way to a rendezvous point, where he was airlifted back to safe ground.

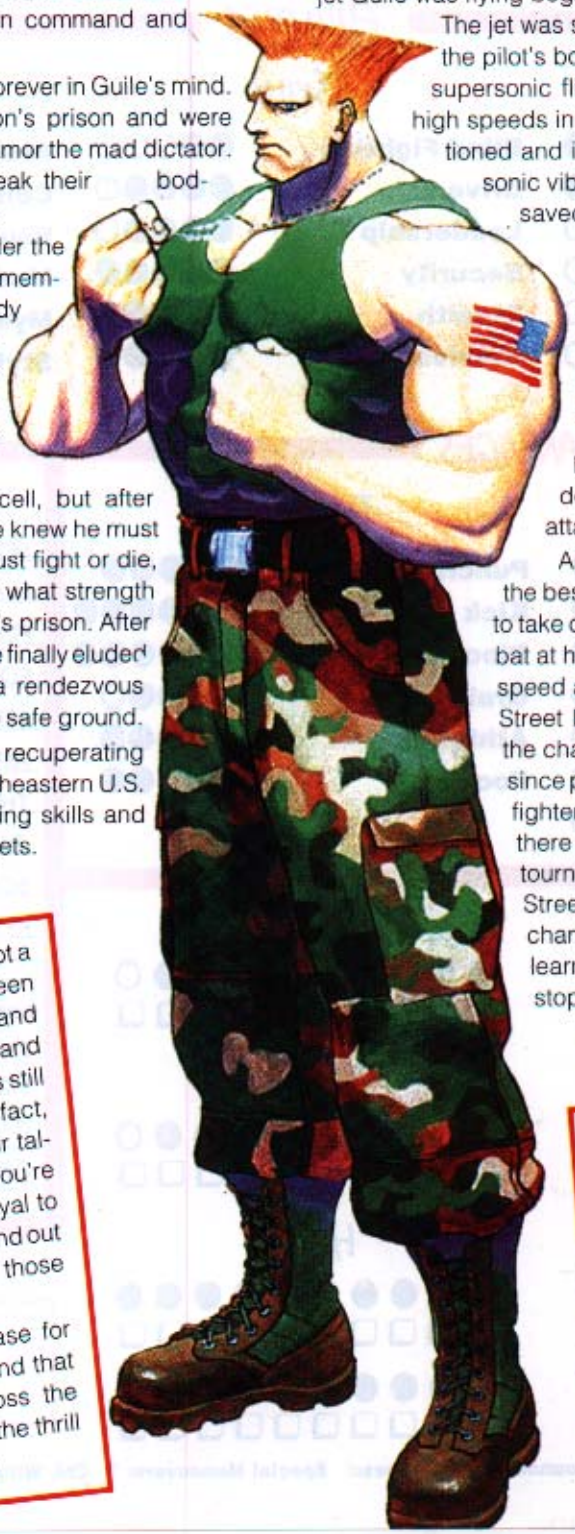
Guile spent the next several years recuperating his strength at an airbase in the Southeastern U.S. During this time he honed his fighting skills and also learned to pilot military fighter jets.

Guile's superiors immediately recognized that the soldier's piloting ability nearly matched his hand-to-hand fighting ability. They enrolled him in some test-piloting operations.

During one of these test flights, the experimental supersonic jet Guile was flying began to experience severe malfunctions. The jet was supposed to send sonic vibrations into the pilot's body to counteract the turbulence of the supersonic flight, giving the pilot a smooth ride at high speeds in tough winds, but the system malfunctioned and instead bombarded Guile with intense sonic vibrations. The jet crashed, but Guile was saved by an automatic ejection system.

For the second time in his life, Guile spent years recovering, this time from the damage the sonic energy had done to his body. But, as the philosopher Nietzche said, "That which does not kill you only makes you stronger." Guile learned to focus the sonic energy that had become infused in his body. He has developed a devastating sonic energy attack, which he calls his "Sonic Boom."

Armed with his new sonic power and in the best fighting shape of his life, Guile began to take on all challengers in hand-to-hand combat at his airbase. No one could match Guile's speed and style, so when he heard about the Street Fighter competitions, Guile jumped at the chance to test his abilities further. He has since progressed to World Warrior rank. Some fighters believe Guile could even beat Ryu if there were ever another World Champion tournament. But Guile does not enter the Street Fighter competitions for a shot at the championship; he enters because he has learned that M. Bison is involved. Guile will stop at nothing to avenge Charlie's death.



Playing Guile: Okay, so you've got a bit of an attitude, so what? You've been through the worst combat missions and test flights the world has to offer, and you're still in one piece. The military is still your home, but they don't own you; in fact, your superiors are glad to have your talents working for them. Of course, you're still patriotic to your country and loyal to your uniform, but you'd sure like to find out who betrayed you and Charlie all those years ago.

Fighting is an adrenaline release for you. It's the only thing you've found that comes close to screaming across the heavens at Mach 5. You fight for the thrill of it and for the glory of winning.

Appearance: Guile wears the same uniform he wore during his days in the Special Forces. He wears two sets of dog tags: his and Charlie's. He keeps his blond hair much longer than the military norm and is fond of styling it and flexing his physique after thrashing an opponent.

STREET FIGHTER™

Name: GUILE
Player
Chronicle:

Style: SPECIAL FORCES
School: U.S. MILITARY
Stable: NONE

Team: NONE
Concept: SOLDIER
Signature: STYLISH HAIR

ATTRIBUTES

PHYSICAL

Strength	●●●●●
Dexterity	●●●●●
Stamina	●●●●●

SOCIAL

Charisma	●●●●○
Manipulation	●●●●●
Appearance	●●●●●

MENTAL

Perception	●●●●○
Intelligence	●●●○○
Wits	●●●●○

ABILITIES

TALENTS

Alertness	●●●●●
Interrogation	●●●●●
Intimidation	●●●●○
Insight	●●○○○
Streetwise	●●●●○
Subterfuge	●●○○○

SKILLS

Blind Fighting	●●○○○
Drive	●●●●○
Leadership	●●●●○
Security	●●●●●
Stealth	●●●●●
Survival	●●●●●

KNOWLEDGES

Arena	●●○○○
Computer	●●●●○
Investigation	●●○○○
Medicine	●●●○○
Mysteries	●○○○○
Style Lore	●●●●○

ADVANTAGES

BACKGROUNDS

ALLIES	●●○○○
ARENA	●●●○○
BACKING	●●●●●
CONTACTS	●●○○○
FAME	●●○○○
RESOURCES	●●●○○
STAFF	●●●○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●●
Block	●●●●●●
Grab	●●●●○
Athletics	●●●●●
Focus	●●●●●

SPECIAL MANEUVERS

SPINNING BACK FIST
FLASH KICK
FLYING KNEE THRUST
FOOT SWEEP
SPINNING FOOT SWEEP
AIR THROW
THROW
JUMP
SONIC BOOM
KIPPUP

combos: FLYING KNEE THRUST TO SPINNING BACK FIST (DIZZY), JUMPING SHORT TO STRONG TO FLASH KICK (DIZZY), SONIC BOOM TO JUMPING FIERCE TO SONIC BOOM, JUMPING FORWARD TO SPINNING FOOT SWEEP

RENOWN

Glory
●●●●●●●●○○
❑❑❑❑❑❑❑❑❑❑

Honor
●●●●●●●○○○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 10 (FREESTYLE)

Standing

Wins 92 Losses 2
Draws 2 KO's 83

CHI

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

GUILE GUILE GUILE GUILE GUILE GUILE GUILE

CAMMY



Wow! That was all most fighters could say when they saw this cute 19-year-old walk into the Street Fighter ring. Fighters who couldn't believe such a pretty young thing could fight got a rude awakening. Cammy blackened their ogling eyes, flattening fighter after fighter on her way to World Warrior status.

Cammy, a relative newcomer to the Street Fighter circuit, has quickly risen to become the newest World Warrior. Despite the awesome fight record she's compiled, Cammy's tomboy attitude, British accent and exceptional good looks are what draw fans' attention to her. Cammy takes it all in stride, though. She enjoys the popularity, whether it's because the guys like her bod or because she can kick them around the ring.

While most people know that Cammy is somehow associated with the British Special Forces, very few realize that she is an active agent serving the British government. Even fewer people are familiar with Cammy's true past. In fact, not even Cammy knows about her past, for she suffers from amnesia and cannot remember anything prior to age 18.

The earliest thing that Cammy can remember is being dropped off at the British Special Agency headquarters. The officials there took her in and began to investigate the background of this mysterious girl. After a lengthy search, the British government could find no trace of Cammy's origins. During her stay, Cammy displayed her incredible reflexes. The British Special Agency decided to adopt her.

Cammy's training began in earnest. Before long, she became one of the Special Forces' top field agents. Cammy's youth and apparent innocence made her a perfect undercover agent candidate. What foreign power would suspect infiltration by a 19-year-old girl?

Cammy's age, combined with her phenomenal fighting skill, made her the perfect choice to enter the Street Fighter tournament circuit. The British government, realizing that certain tournaments had ties to Shadoloo, sent Cammy in.

Cammy was glad to go. Not only does she enjoy the fights, but something about Shadoloo has awakened memories deep inside her. She is drawn to Shadoloo like a moth to a flame, hoping that by learning more about the criminal empire, she will also learn more about her own past.

Playing Cammy: You are a young and courageous woman. You love your work for the British Special Agency, but your lack of roots makes you depressed sometimes. You can't help but wonder about your true origins, no matter how nice a home England is to you now.

Appearance: Cammy is a 19-year-old knockout. She dresses in her Special Forces uniform and paints her body in matching camouflage. She wears a beret and styles her long blond hair in twin braids.

STREET FIGHTER™

Name: CAMMY
Player
Chronicle:

Style: SPECIAL FORCES
School: M-12 AGENCY
Stable: NONE

Team: NONE
Concept: SPECIAL AGENT
Signature: POSES, LOOKS OVER SHOULDER

ATTRIBUTES

PHYSICAL

Strength	●●●●○
Dexterity	●●●●●
Stamina	●●●●○

SOCIAL

Charisma	●●●●●
Manipulation	●●●●○
Appearance	●●●●●

MENTAL

Perception	●●●●●
Intelligence	●●●○○
Wits	●●●●○

ABILITIES

TALENTS

Alertness	●●●●●
Interrogation	●●●●○
Intimidation	●●○○○
Insight	●●●○○
Streetwise	●●○○○
Subterfuge	●●●●○

SKILLS

Blind Fighting	●●●○○
Drive	●●●●○
Leadership	●●●○○
Security	●●●●●
Stealth	●●●●●
Survival	●●●●●

KNOWLEDGES

Arena	●●●○○
Computer	●●○○○
Investigation	●●○○○
Medicine	●○○○○
Mysteries	○○○○○
Style Lore	●●●●○

ADVANTAGES

BACKGROUNDS

ALLIES	●●●○○
ARENA	●●●○○
BACKING	●●●●●
CONTACTS	●●●●○
RESOURCES	●●●○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●●
Block	●●●●●
Grab	●●●●○
Athletics	●●●●●
Focus	●●○○○

SPECIAL MANEUVERS

- SPINNING BACK FIST
- SPINNING KNUCKLE
- POWER UPPERCUT
- FLYING THRUST KICK
- FOOT SWEEP
- HANDSTAND KICK
- SPINNING FOOT SWEEP
- AIR THROW, SUPLEX
- THIGH PRESS, KIPPUP
- THROW, JUMP
- CANNON DRILL

combos: JUMPING FIERCE TO STRONG TO CANNON DRILL (DIZZY), JUMPING ROUNDHOUSE TO STRONG TO THRUST KICK (DIZZY), SPINNING KNUCKLE TO FOOT SWEEP TO THRUST KICK (DIZZY)

RENOWN

Glory ●●●●●●●○○○ ❑❑❑❑❑❑❑❑❑❑

Honor ●●●●●○○○○○ ❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 10 (TRADITIONAL)

Standing

Wins 80 Losses 4
Draws 0 KO's 65

CHI

●●●●○○○○○○ ❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●○○○ ❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●● ❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●● ❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

Sumo Wrestling

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 it is all part of long-standing sumo tradition. Each Sumo wrestler feels that he represents not only his sport, but also his family.

The style itself is rather simple. The fighter uses his body to injure the opponent. The 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 the 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 the 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 Wrestling

Special Maneuvers

Punch:
Head Butt (1 pt.; pg. 109)
Hundred Hand Slap (4 pts.; pg. 109)
Ear Pop (2 pts.; pg. 108)

Kick:
Foot Sweep (1 pt.; pg. 113)
Spinning Foot Sweep (1 pt.; pg. 115)
Double-Hit Kick (1 pt.; pg. 112)

Block:
Maka Wara (3 pts.; pg. 116)
San He (3 pts.; pg. 116)

Grab:
Knee Basher (2 pts.; pg. 119)

Athletics:
Flying Head Butt (2 pts.; pg. 123)
Air Smash (1 pt.; pg. 122)

Focus:
Stunning Shout (2 pts.; pg. 130)
Toughskin (2 pts.; pg. 130)



E. HONDA



Edmond Honda was born and raised in Osaka, Japan. He began training to be a *sumotori* at a very early age. Hours of daily training toughened his body and mind. Honda learned mental discipline and virtues at an early age. He entered *sumotori* competitions once he was old enough, but because he matured later than many other boys his age, he often lost his early matches to larger boys. However, his losses only fueled the fire of his determination.

As he grew into manhood, Honda applied the mental discipline he learned in sumo training to his studies. He became a noteworthy student and intellectual, concentrating his studies on Shinto philosophy and poetry — peaceful pursuits to offset the grueling sumo training.

When his body matured and began to develop under his rigorous training regimen, Honda began winning more and more sumo matches. He applied his scholarly insight to the sumo style itself, studying the various strikes and techniques until he had mastered them mentally as well as physically.

Honda's lifelong training paid off when he attained *yokozuna* class and won several consecutive *basho* (tournaments).

Satisfied that he had attained his goals as a sumo wrestler, Honda began writing about what he had learned from the sport. He also opened his own sumo school to train young wrestlers.

Unfortunately, other martial artists interpreted some of Honda's written and spoken comments as challenges. These petty martial artists challenged Honda to free matches to prove his "superior sumo style". Honda felt honor-bound to accept the challenges or he would lose face with his students and public admirers. He entered several matches and defeated all challengers. Through these matches, Honda began to evaluate the sumo style in context with other martial arts. He felt confident that he could show the world that with only slight modifications, the sumo style was not only a sport, but also a superior fighting art.

Honda entered Street Fighter competitions to prove his point. He advanced steadily through the ranks. His size and skill garnered many impressive victories, and even his rare defeats inspired him to add other techniques to his style. Eventually, he advanced to World Warrior status and has held the rank for several years.

Playing E. Honda: You believe that you are the strongest man in the world and that Sumo Wrestling is the best martial art. You are a stern but fair teacher, treating everyone with the respect and courtesy he or she deserves. You are strictly honorable and enjoy the traditions of the *sumotori* and the Shinto philosophy.

Appearance: E. Honda is huge even for a Sumo wrestler, which leads many opponents to underestimate his speed. He dresses in a slight variant of the traditional Sumo *mawashi*, styles his hair traditionally and adds some facepaint for tournament combat.

STREET FIGHTER™

Name: EDMOND HONDA
Player
Chronicle:

Style: SUMO
School: HONDA'S BATHHOUSE
Stable: NONE

Team: NONE
Concept: WORLD'S GREATEST SUMO
Signature: HEARTY LAUGHTER

ATTRIBUTES

PHYSICAL

Strength	●●●●●●
Dexterity	●●●●●
Stamina	●●●●●●

SOCIAL

Charisma	●●●●○
Manipulation	●●●○○
Appearance	●●●○○

MENTAL

Perception	●●●●○
Intelligence	●●●●○
Wits	●●●○○

ABILITIES

TALENTS

Alertness	●●●○○
Interrogation	●○○○○
Intimidation	●●●●●●
Insight	●●●●●
Streetwise	●●○○○
Subterfuge	○○○○○

SKILLS

Blind Fighting	●●○○○
Drive	●●○○○
Leadership	●●●●●
Security	●○○○○
Stealth	●●○○○
Survival	●○○○○

KNOWLEDGES

Arena	●●●●○
Computer	○○○○○
Investigation	●●○○○
Medicine	●●●○○
Mysteries	●○○○○
Style Lore	●●●●●

ADVANTAGES

BACKGROUNDS

ARENA	●●○○○
ALLIES	●●●○○
STAFF	●●●●○
RESOURCES	●●●○○
	○○○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●●●
Kick	●●●●○
Block	●●●●○
Grab	●●●●●
Athletics	●●●●○
Focus	●○○○○
	○○○○○

SPECIAL MANEUVERS

- BUFFALO PUNCH (SUMO SLAP)
- HEAD BUTT
- HUNDRED HAND SLAP
- DOUBLE HIT KICK
- FOOTSWEEP
- SPINNING FOOT SWEEP
- SAN HE, BEAR HUG
- KNEE BASHER, THROW
- AIRSMASH, FLYING HEAD BUTT
- JUMP

combos: JUMPING FIERCE TO STRONG TO FIERCE (DIZZY)

JUMPING STRONG TO HUNDRED HAND SLAP (DIZZY)

AIRSMASH TO KNEEBASHER (DIZZY)

RENOWN

Glory
●●●●●●●●○○
❑❑❑❑❑❑❑❑❑❑

Honor
●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 9 (TRADITIONAL)

Standing

Wins 160 Losses 13
Draws 2 KO's 105

CHI

●●●●●○○○○○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

E. HONDA E. HONDA E. HONDA E. HONDA

Western Kickboxing

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 moreso. 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:
Fist Sweep (2 pts.; pg. 168)
Dashing Punch (5 pts.; pg. 168)
Turn Punch (5 pts.; pg. 168)
Hyper Fist (4 pts.; pg. 109)
Rekka Ken (5 pts.; pg. 109)
Spinning Back Fist (1 pt.; pg. 110)
Spinning Knuckle (3 pts.; pg. 110)

Kick:
Double Dread Kick (3 pts.; pg. 111)
Flying Knee Thrust (1 pt.; pg. 112)
Stepping Front Kick (4 pts.; pg. 115)
Slide Kick (2 pts.; pg. 114)
Double-Hit Kick (1 pt.; pg. 112)
Wounded Knee (2 pts.; pg. 115)

Block:
Deflecting Punch (1 pt.; pg. 115)

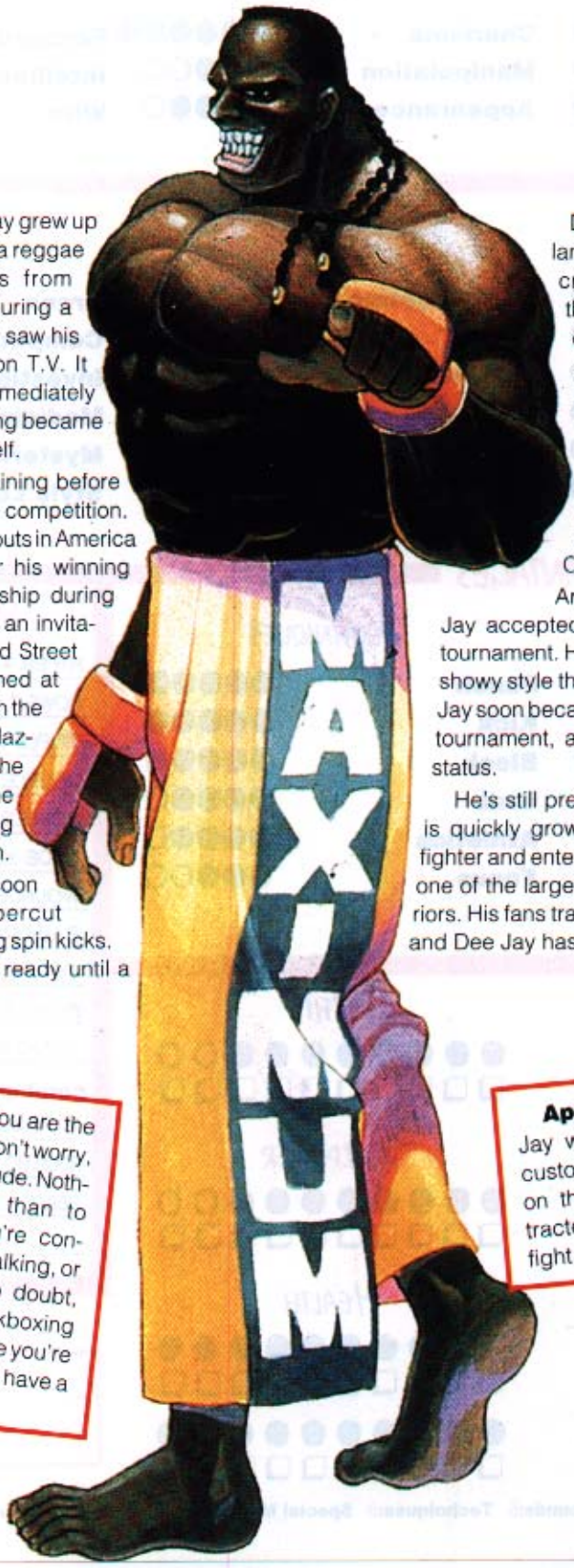
Grab:
Knee Basher (2 pts.; pg. 119)
Backroll Throw (1 pt.; pg. 118)
Brain Cracker (1 pt.; pg. 119)

Athletics

Focus



DEE JAY™



The fighter known as Dee Jay grew up in Jamaica and started out as a reggae singer, performing in bars from Montego Bay to Key West. During a gig in Miami, Florida, Dee Jay saw his first Kickboxing tournament on T.V. It was love at first sight. He immediately started training, and Kickboxing became his new way to express himself.

It took only five years of training before Dee Jay felt he was ready for competition. He fought some professional bouts in America and became known both for his winning record and for his showmanship during the fights. When Dee Jay got an invitation to fight in an underground Street Fighter tournament, he declined at first. But he showed up to watch the fight, and after seeing the dazzling special moves some of the fighters had, Dee Jay knew he had to train more before getting into this league of competition.

So, that's what he did. He soon developed a flurry of uppercut punches and some devastating spin kicks. But he still didn't feel he was ready until a freak accident occurred.

During a concert in the U.S. Virgin Islands, Dee Jay felt really in tune with the crowd. When he hit a certain note, something inside of him let go. A burst of sonic energy blasted from him and exploded one of the speakers into debris. Everybody assumed the speaker had blown on its own, but Dee Jay knew better. He had somehow unleashed a latent power. It took him a year to focus his sonic power, but eventually Dee Jay mastered the technique, which he calls his "Max Out."

Armed with his own special moves, Dee Jay accepted his next invitation to a Street Fighter tournament. He plowed through the competition with a showy style that left the crowds begging for more. Dee Jay soon became a regular feature on the Street Fighter tournament, advancing all the way to World Warrior status.

He's still pretty new on the scene, but his popularity is quickly growing. Dee Jay plans to be the ultimate fighter and entertainer all rolled into one. Already, he has one of the largest fan followings among the World Warriors. His fans travel all over the world to see him perform, and Dee Jay hasn't let them down yet.

Playing Dee Jay: You are the ultimate example of the "don't worry, be happy" Caribbean attitude. Nothing pleases you more than to entertain others and you're constantly smiling, laughing, talking, or dancing. Let there be no doubt, however, you take your Kickboxing seriously. You're out to prove you're the best; you're just going to have a good time doing it.

Appearance: When he fights, Dee Jay wears boxing gloves and his own custom sweats with "MAXIMUM" written on the legs. His smiling face has distracted more than one opponent during a fight.

STREET FIGHTER™

Name: DEE JAY
Player
Chronicle:

Style: WESTERN KICKBOXING
School: SANKA'S GYM
Stable: NONE

Team: NONE
Concept: MUSICIAN
Signature: DANCES WITH MORACAS.

ATTRIBUTES

PHYSICAL

Strength	●●●●●
Dexterity	●●●●●
Stamina	●●●●●

SOCIAL

Charisma	●●●●●●
Manipulation	●●●○○
Appearance	●●●●○

MENTAL

Perception	●●●○○
Intelligence	●●●●○
Wits	●●●●○

ABILITIES

TALENTS

Alertness	●●●○○
Interrogation	○○○○○
Intimidation	●●●●○
Insight	●●○○○
Streetwise	●●●●○
Subterfuge	●●●○○

SKILLS

Blind Fighting	●○○○○
Drive	●●●○○
Leadership	●●○○○
Security	○○○○○
Stealth	●●○○○
Survival	●●○○○

KNOWLEDGES

Arena	●●●●○
Computer	●●○○○
Investigation	○○○○○
Medicine	●●○○○
Mysteries	●●○○○
Style Lore	●●●○○

ADVANTAGES

BACKGROUNDS

ALLIES	●●●●●
ARENA	●●○○○
FAME	●●○○○
RESOURCES	●●●○○
	○○○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●
Block	●●●●●
Grab	●●●●○
Athletics	●●●●○
Focus	●●●○○

SPECIAL MANEUVERS

- HYPER FIST
- POWER UPPERCUT
- TRIPLE STRIKE
- DOUBLE DREAD KICK
- DOUBLE-HIT KICK
- SLIDE KICK
- WOUNDED KNEE
- BACK ROLL THROW
- THROW, JUMP
- MUSICAL ACCOMPANIMENT
- SONIC BOOM

combos: JUMPING FIERCE TO STRONG TO DOUBLE DREAD KICK (DIZZY)
ROUNDHOUSE TO JAB TO HYPER FIST (DIZZY)
FIERCE TO STRONG TO SONIC BOOM (DIZZY)

RENOWN

Glory ●●●●●●●●●○ ❑❑❑❑❑❑❑❑❑❑

Honor ●●●●●●●●●○ ❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 10 (FREESTYLE)

Standing

Wins 80 Losses 3
Draws 1 KO's 45

CHI

●●●●●●●●○○ ❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●○○ ❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●● ❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●● ❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

Wu Shu

The words Wu Shu mean "art of war" in Chinese. However, Wu Shu actually originated as a more peaceful way of practicing Chinese Kung 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 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.



Wu Shu

Special Maneuvers

Punch:
Rekka Ken (5 pts.; pg. 109)
Spinning Knuckle (3 pts.; pg. 110)

Kick:
Air Hurricane (1 pt.; pg. 111)
Back Flip Kick (2 pts.; pg. 111)
Flying Thrust Kick (4 pts.; pg. 112)
Forward Flip Knee (2 pts.; pg. 113)
Handstand Kick (1 pt.; pg. 113)
Hurricane Kick (5 pts.; pg. 114)
Lightning Leg (3 pts.; pg. 114)
Stepping Front Kick (4 pts.; pg. 115)
Whirlwind Kick (4 pts.; pg. 115)
Double-Hit Kick (1 pt.; pg. 112)
Great Wall of China (5 pts.; pg. 113)

Block:
Maka Wara (4 pts.; pg. 116)
San He (3 pts.; pg. 116)

Grab:
Air Throw (2 pts.; pg. 117)
Back Roll Throw (1 pt.; pg. 118)

Athletics:
Cannon Drill (5 pts.; pg. 123)
Flying Heel Stomp (3 pts.; pg. 123)
Rolling Attack (3 pts.; pg. 124)
Vertical Rolling Attack (2 pts.; pg. 125)
Wall Spring (1 pt.; pg. 125)
Drunken Monkey Roll (2 pts.; pg. 123)

Focus:
Chi Kung Healing (4 pts.; pg. 126)
Fireball (4 pts.; pg. 127)
Improved Fireball (5 pts.; pg. 128)
Flying Fireball (3 pts.; pg. 127)

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 large number of females in acrobatics. Males 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.

CHUN LI™

Chun Li was born in a small town in China. Her mother died from disease when Chun Li was born. Her father, a police investigator, could not care for her and work at the same time, so young Chun Li was sent to attend a Wu Shu school nearby. Chun Li grew up living and breathing Chinese acrobatics and learning the Wu Shu martial forms.

Chun Li saw her father only one day out of every week, when he would come visit her at her school. Chun Li always looked forward to each visit from her father, and grew to love him dearly despite their frequent separation. Every week, she showed her father her newest acrobatic maneuvers and told him all about her academic studies.

One fateful day, Chun Li's father failed to arrive on his appointed day. Chun Li waited for nearly a week before she sought permission to leave school and travel to her father's home. She was denied permission to travel alone, so she ran away from school that night.

She hiked back to her father's town in the middle of a moonless night, only to discover her father's home completely empty. She cried herself to sleep on the doorstep.

In the morning, she asked the police where her father had gone. They sadly told her that he had been involved in a murder investigation and had spoken of how he was closing in on the killer. He knew that the man had a tattoo of a phoenix. The next morning, he had disappeared, but there were signs of a struggle in his home. The police suspected that he had been taken by the killer, who was likely a member of a secret organization. They were searching for him, but there were no signs yet. They told Chun Li to return to school; they would inform her as soon as they heard anything.

Chun Li was reprimanded when she returned, but she was such a prized pupil that her teachers allowed her to leave school two days each month to look for her father. Chun Li swore that she would learn the methods of an investigator so that she could find her father.

Chun Li grew to womanhood under the cloud of her father's disappearance. She has turned investigation into a profession, and has worked with both the Chinese government and Interpol as a private investigator. The loss of her father also gave her the drive to excel in Wu Shu until she became the national women's Wu Shu champion of China.

Her Wu Shu also helped her when she tracked down the first clue to her father's disappearance. She discovered the man with the phoenix tattoo in a bar in Shanghai. When the man refused to take her interrogation seriously, Chun Li showed him the business end of her Lightning Leg kick. The man told her of Shadoloo, the evil organization run by M. Bison. The tattooed man had once worked for Shadoloo and kidnapped her father when he discovered too much. He delivered her father to Shadoloo. Chun Li swore she would continue to search for him if she had to fight M. Bison himself.

Chun Li entered the Street Fighter circuit to track down others responsible for her father's disappearance. She endured the tournament circuit in search of clues, and along the way rose to World Warrior status. She will not rest until she finds her father.



Playing Chun Li: You are a girl that was forced to grow up too soon. You will do anything to find your father, even if it means entering one of M. Bison's tournaments. You are feisty and free-willed by nature, but good company, good humor or even a good victory will bring out the little girl in you.

You are attracted to Ryu, but you are both such fierce competitors that even romance has been unable to break down the walls between you.

Appearance: Chun Li is a beautiful young women. She wears the traditional outfit of a Chinese acrobat and keeps her long hair bound in braids. She wears two imposing spiked bracelets on her wrists.

STREET FIGHTER™

Name: CHUN LI
Player
Chronicle:

Style: WU SHU
School: CHINESE ACROBATICS
Stable: NONE

Team: NONE
Concept: DETECTIVE
Signature: SPIKED BRACELETS

ATTRIBUTES

PHYSICAL

Strength	●●●●○
Dexterity	●●●●●●
Stamina	●●●●○

SOCIAL

Charisma	●●●●○
Manipulation	●●●○○
Appearance	●●●●●

MENTAL

Perception	●●●●○
Intelligence	●●●●○
Wits	●●●●○

ABILITIES

TALENTS

Alertness	●●●●○
Interrogation	●●●○○
Intimidation	●●●○○
Insight	●●○○○
Streetwise	●●●●○
Subterfuge	●●●●○

SKILLS

Blind Fighting	●●●○○
Drive	●●●○○
Leadership	●●○○○
Security	●●●●○
Stealth	●●●●○
Survival	●○○○○

KNOWLEDGES

Arena	●●○○○
Computer	●●●○○
Investigation	●●●●●
Medicine	●●●○○
Mysteries	●●○○○
Style Lore	●●●●○

ADVANTAGES

BACKGROUNDS

ARENA	●●○○○
BACKING	●●●○○
CONTACTS	●●●●●
FAME	●●●○○
MANAGER	●●●○○
RESOURCES	●●●○○
SENSEI	●●●○○

TECHNIQUES

Punch	●●●●●
Kick	●●●●●●
Block	●●●●●
Grab	●●●●○
Athletics	●●●●●●
Focus	●●●●○
_____	○○○○○

SPECIAL MANEUVERS

- BACK FLIP KICK
- FORWARD FLIP KNEE
- LIGHTNING LEG
- WHIRLWIND KICK
- THROW
- AIR THROW
- FLYING HEEL STOMP
- JUMP
- WALL SPRING
- FIREBALL

combos: STRONG TO FIERCE (DIZZY)
FIREBALL-JUMPINGS ROUNDHOUSE-STRONG
JUMPING FORWARD-LIGHTNING LEG (DIZZY)

RENOWN

Glory
●●●●●●●●○○
❑❑❑❑❑❑❑❑❑❑

Honor
●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 10 (TRADITIONAL)

Standing

Wins 74 Losses 3
Draws 1 KO's 67

CHI

●●●●●●○○○○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●○○○
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:**5 **Techniques:**8 **Special Maneuvers:** 7 **Chi, Willpower:** as per styles **Freebie Points:** 15

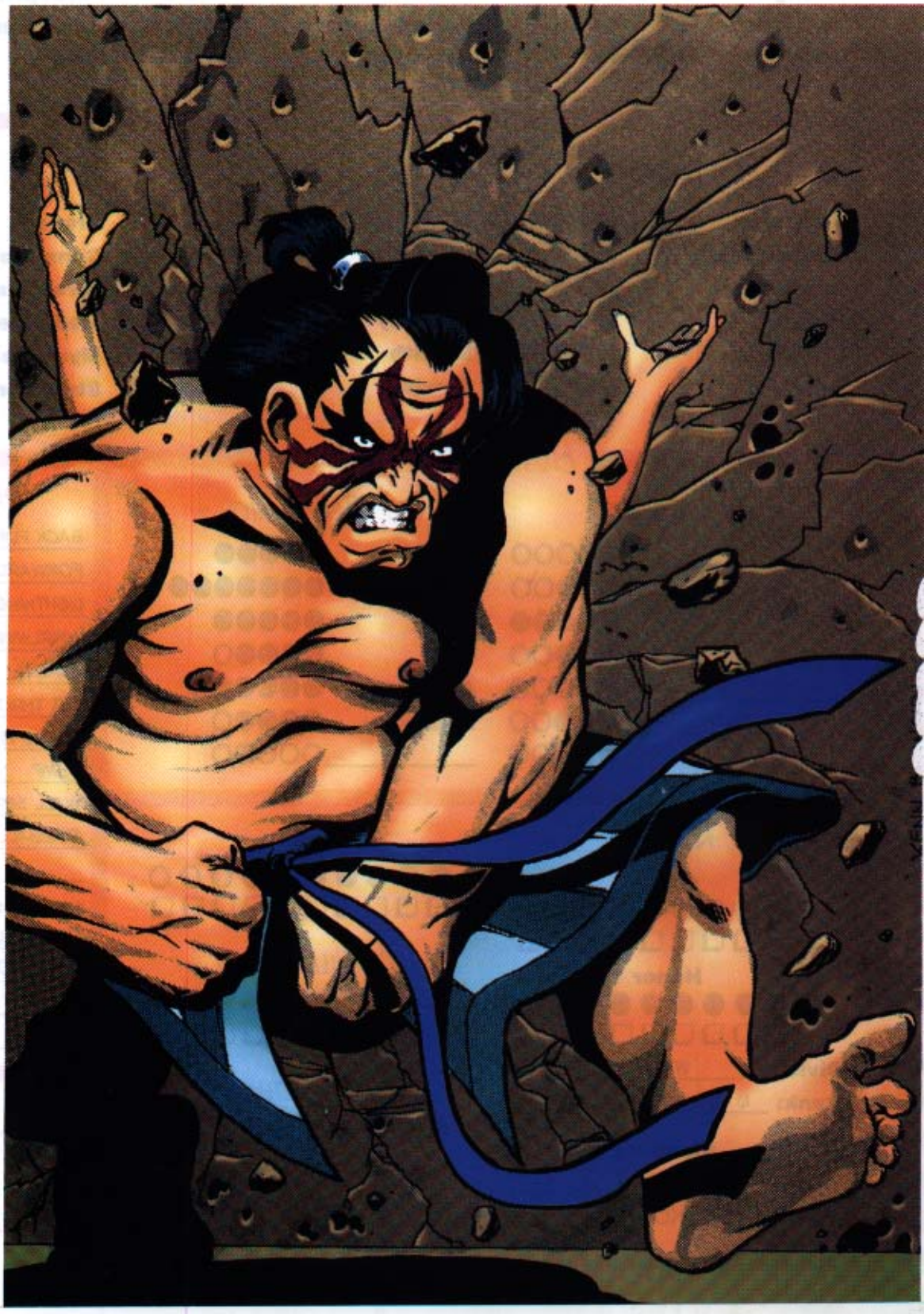
CHUN LI CHUN LI CHUN LI CHUN LI

Common Moves

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 you style doesn't have one on 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. Most of these moves are presented in Chapter Seven, but a few of them are explained in Appendix One.



Punch:
Head Butt (2 pts.; pg. 109)
Power Uppercut (1 pt.; pg. 109)
Spinning Back Fist (2 pts.; pg. 110)
Spinning Knuckle (4 pts.; pg. 110)
Buffalo Punch (2 pts.; pg. 106)
Shockwave (4 pts.; pg. 110)
Ear Pop (3 pts.; pg. 108)
Monkey Grab Punch (2 pts.; pg. 109)
Triple Strike (2 pts.; pg. 110)

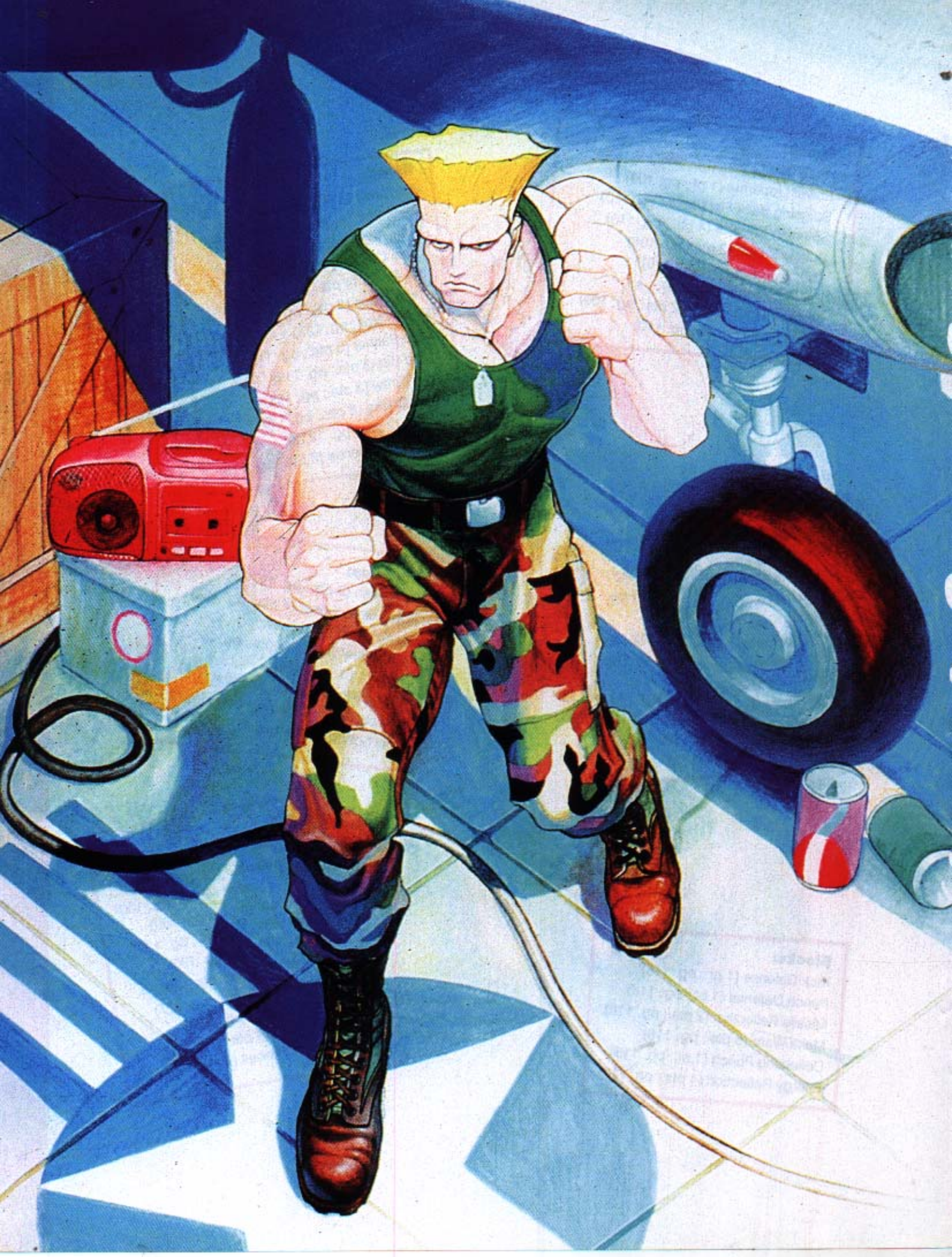
Grabs:
Air Throw (3 pts.; pg. 117)
Back Roll Throw (2 pts.; pg. 118)
Bear Hug (3 pts.; pg. 118)
Brain Cracker(2 pts.; pg. 119)
Pile Driver (4 pts.; pg. 120)
Thigh Press (3 pts.; pg. 121)
Throw (1 pt.; pg. 122)
Knee Basher (3 pts.; pg. 119)
Head Bite 3 pts.; pg. 119)
Hair Throw (3 pts.; pg. 119)
Neck Choke (3 pts.; pg. 120)
Suplex (2 pts.; pg. 121)
Grappling Defense (5 pts.; pg. 119)

Kick:
Back Flip Kick (4 pts.; pg. 111)
Double Hit Kick (2 pts.; pg. 112)
Flash Kick (5 pts.; pg. 112)
Flying Knee Thrust (2 pts.; pg. 112)
Flying Thrust Kick (5 pts.; pg. 112)
Foot Sweep (2 pts.; pg. 113)
Forward Flip Knee (4 pts.; pg. 113)
Handstand Kick (2 pts.; pg. 113)
Spinning Foot Sweep (2 pts.; pg. 115)
Wounded Knee (3 pts.; pg. 115)

Athletics:
Air Smash (2 pts.; pg. 122)
Flying Body Spear (4 pts.; pg. 123)
Flying Head Butt (3 pts.; pg. 123)
Flying Heel Stomp (4 pts.; pg. 123)
Jump (1 pt.; pg. 124)
Rolling Attack (5 pts.; pg. 124)
Vertical Rolling Attack (4 pts.; pg. 125)
Wall Spring (2 pts.; pg. 125)

Focus:
Fireball (5 pts.; pg. 127)
Regeneration (3 pts.; pg. 129)
Shock Treatment (4 pts.; pg. 130)
Sonic Boom (4 pts.; pg. 130)
Stunning Shout (4 pts.; pg. 130)
Toughskin (4 pts.; pg. 130)
Acid Breath (4 pts.; pg. 126)
Cobra Charm (4 pts.; pg. 127)
Ice Blast (4 pts.; pg. 128)
Zen No Mind (4 pts.; pg. 131)
Repeating Fireball (4 pts.; pg. 129)

Blocks:
Kick Defense (1 pt.; pg. 115)
Punch Defense (1 pt.; pg. 116)
Missile Reflection (2 pts.; pg. 116)
Maka Wara (5 pts.; pg. 116)
Deflecting Punch (1 pt.; pg. 115)
Energy Reflection (4 pts.; pg. 117)



Chapter 7: 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 on 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 Four: 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 special 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 4", 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.

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 Eight: 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 the Rekka Ken. Similarly, a special power's Damage modifier indicates 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 Eight. 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 Dexterity 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.

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.

Buffalo Punch

Prerequisites: Punch ••

Power Points: Native American Wrestling 1; Any 2

The fighter clenches both hands together into one big fist above his head and swings both arms down on top 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

Dim Mak

Prerequisites: Punch ••••, Focus •••, Chi Kung Healing

Power Points: Kung Fu 4

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 Attribute 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 (see Chapter Five on regaining 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

Prerequisites: Punch ••••, Jump, Power Uppercut

Power Points: Shotokan Karate 4; Kung Fu 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

Ear Pop

Prerequisites: Punch ••
Power Points: Native American Wrestling, Sanbo, Sumo 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 ear's, stunning her and possibly causing loss of hearing (which is why the move is held to be dishonorable by some).

System: This strike completely ignores the opponent's Stamina for purposes of Soaking 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

Flaming Dragon Punch

Prerequisites: Punch •••••, Focus ••, Dragon Punch
Power Points: Shotokan Karate 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 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 punch. 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

Head Butt

Prerequisites: Punch •

Power Points: Capoeira, Kabaddi, 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, then 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

Hundred Hand Slap

Prerequisites: Punch •••••

Power Points: Sumo 4; Kung Fu, Sanbo 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

Prerequisites: Punch ••••, Power Uppercut

Power Points: Western Kickboxing 4; 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 the Hyper Fist.

Cost: 1 Willpower

Speed: +1

Damage: +0

Move: One

Monkey Grab Punch

Prerequisites: Punch •, Grab •

Power Points: Kung Fu 1; Any 2

This relatively simple Special Maneuver originates from Monkey Kung Fu. The fighter lunges 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

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

Prerequisites: Punch ••••, Athletics ••

Power Points: Kung Fu 4; 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 (see later in this chapter). 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 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.

Shockwave

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; this 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

Spinning Back Fist

Prerequisites: Punch ••

Power Points: Special Forces, 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. The 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

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

Prerequisites: Punch •••, Athletics •, Spinning Back Fist

Power Points: Special Forces 2; 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 allows 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 the Athletics special moves section).

Cost: 1 Willpower
Speed: -1
Damage: +1
Move: +3

Triple Strike

Prerequisites: Punch ••, Kick •

Power Points: 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

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

Kick

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

Prerequisites: Prerequisites: Kick ••••, Athletics •••, Jump, Hurricane Kick

Power Points: Shotokan Karate, Kung Fu, 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

Backflip Kick

Prerequisites: Kick ••, Athletics ••

Power Points: Capoeira, Wu Shu 2; 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)

Double Dread Kick

Prerequisites: Kick •••, Double-Hit Kick

Power Points: Western Kickboxing 3; Kung Fu, 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 then spins into the more powerful thrust kick before the opponent can recover.

System: The 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

Prerequisites: Kick ••
Power Points: Kung Fu, Sanbo, Sumo, 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

Prerequisites: Kick ••
Power Points: Capoeira 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

Prerequisites: Kick •••••, Focus ••••, Jump
Power Points: Kung Fu 5

The ancient art of Dragon Kung Fu is the only system that has preserved 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

Prerequisites: Kick •••, Athletics ••, Focus ••
Power Points: 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

Prerequisites: Kick ••, Athletics •
Power Points: Special Forces, 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

Prerequisites: Kick ••••, Athletics ••••, Jump
Power Points: Special Forces 3; 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 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 Thrust Kick is an Aerial Maneuver.

Cost: 1 Willpower
Speed: +0
Damage: +6
Move: -2

Foot Sweep

Prerequisites: Kick ••

Power Points: Shotokan Karate, Special Forces, Sumo 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 a Knockdown in addition to normal damage. The Foot Sweep is a Crouching Maneuver.

Cost: None

Speed: -2

Damage: +3

Move: -2

Forward Flip Knee

Prerequisites: Kick ••, Athletics ••

Power Points: Capoeira, Wu Shu 2; Kung Fu, 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

Great Wall of China

Prerequisites: Kick •••••, Lightning Leg

Power Points: Wu Shu 5

No one in the world is known to possess 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 is hit three times at the damage listed below.

Cost: 2 Willpower

Speed: -2

Damage: +1

Move: None

Handstand Kick

Prerequisites: Kick ••, Athletics •

Power Points: 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.

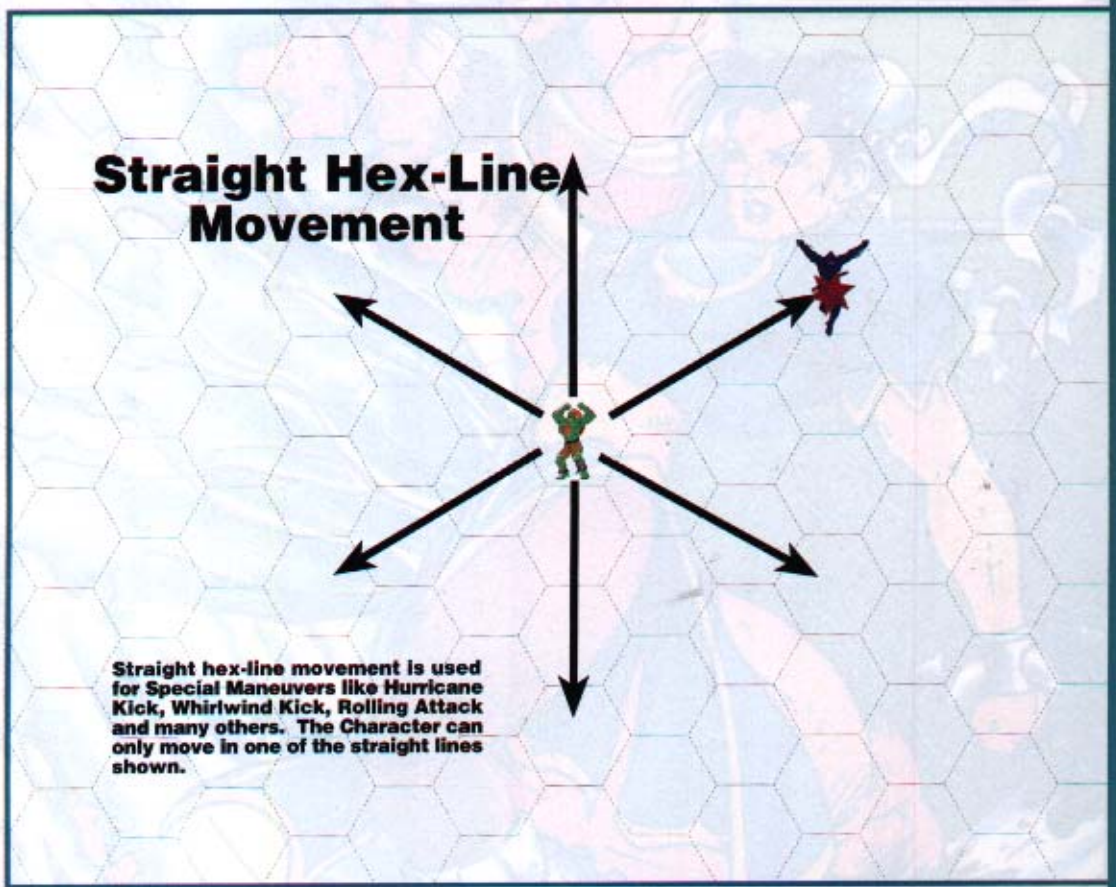
System: Use the modifiers below. Aerial opponents will suffer a Knockdown in addition to damage.

Cost: None

Speed: -1

Damage: +4

Move: -2



Hurricane Kick

Prerequisites: Kick ••••, Athletics •••

Power Points: Shotokan Karate 4; 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 a 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 Knockdowns are resolved, the attacker can move again. For each hex moved, damage rolls and Knockdowns 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

Prerequisites: Kick ••••, Double-Hit Kick

Power Points: Wu Shu 3; Kung Fu 4; Capoeira, Special Forces 5

Victims who have experienced this maneuver firsthand 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

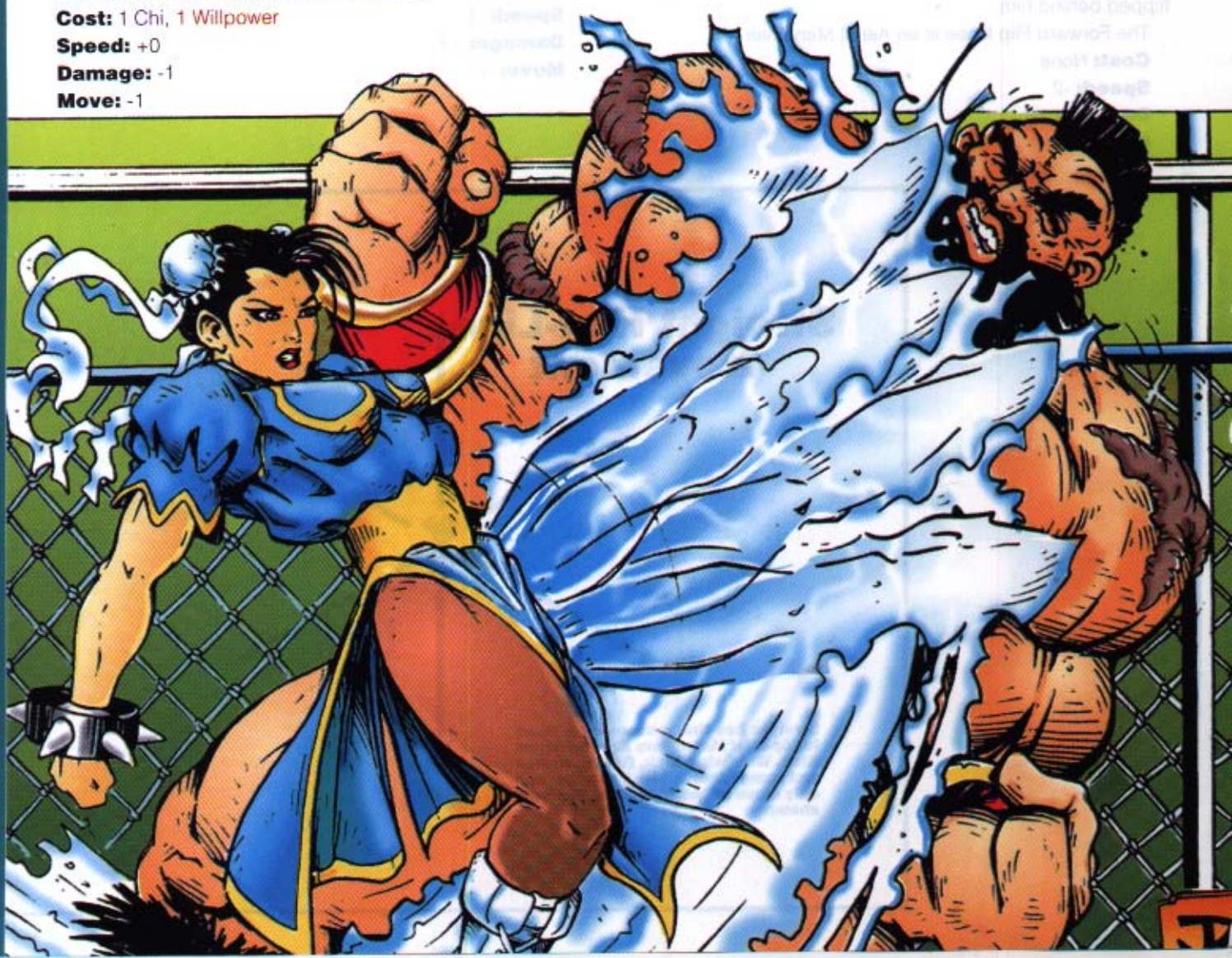
Move: None

Slide Kick

Prerequisites: Kick ••, Athletics •

Power Points: Western Kickboxing, Kabaddi 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

Prerequisites: Kick ••, Athletics •, Foot Sweep

Power Points: Special Forces, Sumo 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

Prerequisites: Kick ••••, Double-Hit Kick

Power Points: Kung Fu 3; 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

Whirlwind Kick

Prerequisites: Kick ••••, Athletics ••••

Power Points: Wu Shu 4; 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

Prerequisites: Kick •••

Power Points: Native American Wrestling, 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 outside of his opponent's thigh. This kick hits 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 to 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

Prerequisites: Block •••, Punch •, Punch Defense

Power Points: Kung Fu, Western Kickboxing 1; Any 2

Wing Chun Kung Fu is famous for quick counterpunches 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 counterpunch).

Once the opponent has dealt damage, the fighter immediately gets to land his counterpunch 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

Kick Defense

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, be-

cause 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 to Soak 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

Prerequisites: Block ••••

Power Points: Kung Fu, Shotokan Karate, Sumo 3; 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, stone, 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: Character who possess 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 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 on Grab Technique maneuver, the attacker does not take damage.

Cost: None
Speed: See description above.
Damage: See description above.
Move: See description above.

Punch Defense

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 move 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

Prerequisites: Block •••, Focus ••

Power Points: Kabaddi, Kung Fu, Sumo, Wu Shu 3; 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 the 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 knocked 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

Missile Reflection

Prerequisites: Block ••••

Power Points: 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, shurikens, 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



Energy Reflection

Prerequisites: Block ••••, Focus ••••, Missile Reflection

Power Points: Kabaddi, Shotokan Karate 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

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. Grabs are explained fully in Chapter Eight. There, you will also find out how Sustained Holds work.

Air Throw

Prerequisites: Grab ••, Athletics •, Jump, Throw

Power Points: Native American Wrestling, Sanbo, Special Forces, 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.

Some warriors prefer to grab their opponents and fall with them to crush them into the ground. Others grab their opponents and bring them down on top of themselves, while still others prefer the finesse of grabbing opponents out of the air and dashing them to the ground.

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

Back Breaker

Prerequisites: Grab •••

Power Points: Sanbo, Native American Wrestling 2

The wrestler grabs an opponent, turns his 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

Prerequisites: Grab ••, Kick •, Athletics •, Throw

Power Points: Capoeira, Shotokan Karate, 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 backward 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

Prerequisites: Grab ••

Power Points: Native American Wrestling, Sanbo, Sumo 1; 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

Prerequisites: Grab ••, Punch •

Power Points: Kabaddi, Native American Wrestling, Sanbo, Western Kickboxing 1; Any 2

Defeating an opponent isn't enough for some fighters. They want to drive some sense into their opponents' 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 the 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

Grappling Defense

Prerequisites: Grab ••••

Power Points: Native American Wrestling, Sanbo 3; Kung Fu 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 jiu-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

Prerequisites: Grab •••, Athletics ••, Throw

Power Points: Kung Fu, 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

Prerequisites: Grab ••

Power Points: Capoeira, 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

Iron Claw

Prerequisites: Grab •••••

Power Points: Sanbo, Native American Wrestling 4

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. The 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

Knee Basher

Prerequisites: Grab ••, Kick •

Power Points: Capoeira, Special Forces, Sumo, Western Kickboxing 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 Bash is calculated using the fighter's Kick Technique instead of his Grab Technique.

Cost: None
Speed: -1
Damage: +4
Move: One

Neck Choke

Prerequisites: Grab •••

Power Points: Native American Wrestling, Special Forces 1; 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

Prerequisites: Grab •••, Athletics •

Power Points: Sanbo 2; Native American Wrestling, Special Forces 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 then jumps up and raises his own legs into a 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

Siberian Bear Crusher

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 so doing, 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 will land in any hex adjacent to the wrestler. 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

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 tests using the modifiers below. The victim also suffers a Knockdown.

Cost: 1 Willpower
Speed: +0
Damage: +2
Move: One

Spinning Pile Driver

Prerequisites: Grab ••••, Athletics •••, Jump, Pile Driver

Power Points: 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 the 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

Prerequisites: Grab ••••, Punch ••

Power Points: Sanbo, Native American 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

Prerequisites: Grab •••••, Athletics •••, Jump

Power Points: Native American 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 it 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

Prerequisites: Grab •

Power Points: Native American Wrestling, Sanbo, Special Forces 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

Thigh Press

Prerequisites: Grab ••, Athletics ••

Power Points: Native American Wrestling, Sanbo, Special Forces 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

Prerequisites: Grab •

Power Points: 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 members 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 struck by the flying body 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

Athletics

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 Technique + Maneuver Modifier; see Chapter Eight for more information).

Air Smash

Prerequisites: Athletics •, Jump

Power Points: Native American Wrestling, Sanbo, Sumo 1; Any 2

This move is popular with large fighters because it uses their weight to flatten an opponent into the sparring mats. The fighter leaps into the air, high above an 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 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

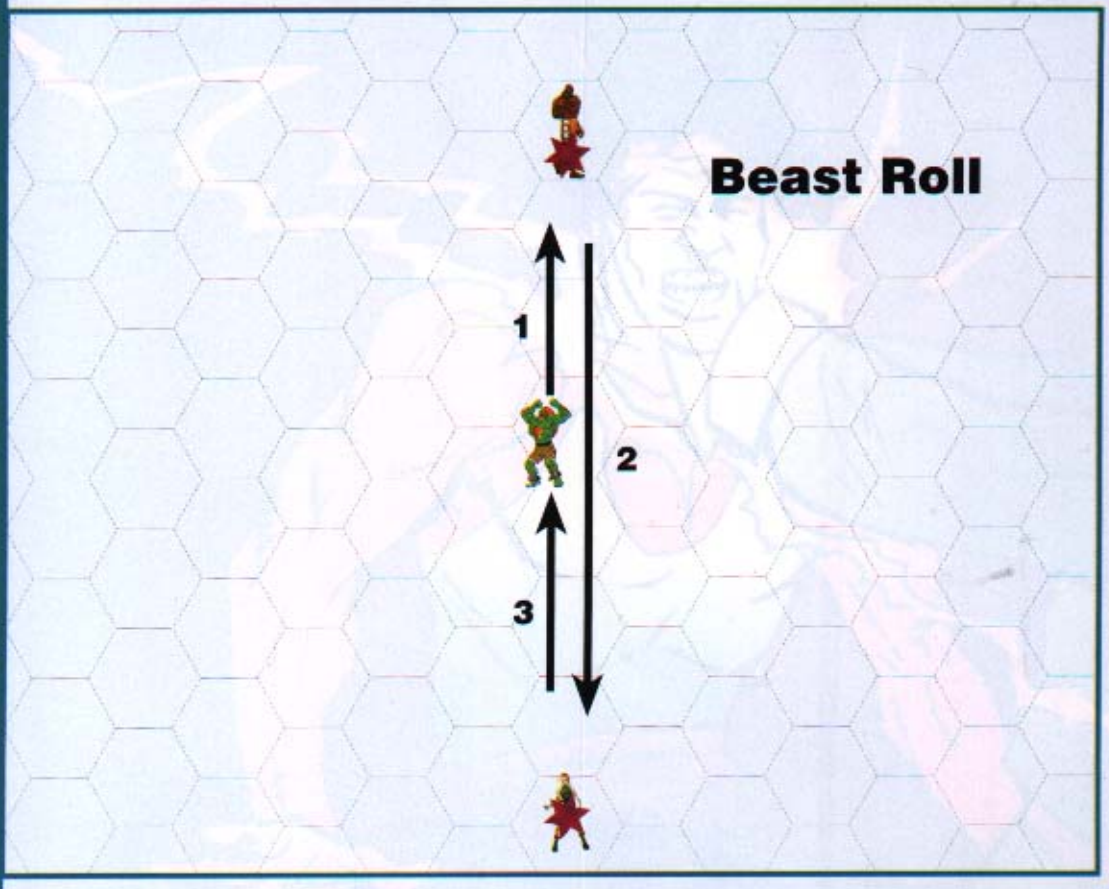
Move: -1

Beast Roll

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.

Cost: 1 Willpower
Speed: +0
Damage: +3
Move: -2 / +2

Cannon Drill

Prerequisites: Athletics •••••

Power Points: Special Forces 4; Kabaddi, Wu Shu 5

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 feetfirst.

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

Diving Hawk

Prerequisites: Athletics •••, Focus •, Jump

Power Points: Native American Wrestling 4

The ultimate cure for 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

Drunken Monkey Roll

Prerequisites: Athletics ••

Power Points: Kung Fu 1; Capoeira, 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 rolling 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

Flying Body Spear

Prerequisites: Athletics •••, Jump

Power Points: Kabaddi 2; 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 feetfirst; 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

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

Prerequisites: Athletics •••, Kick ••, Jump

Power Points: 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 heelfirst 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

Jump

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 (Combos are explained later this chapter), 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

Kippup

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.

Rolling Attack

Prerequisites: Athletics •••
Power Points: Capoeira, Wu Shu 3; 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

Thunderstrike

Prerequisites: Athletics ••, Jump
Power Points: Native American Wrestling 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

Vertical Rolling Attack

Prerequisites: Athletics •••, Jump

Power Points: Capoeira, 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.)

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

Prerequisites: Athletics •••, Jump

Power Points: 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 the 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.

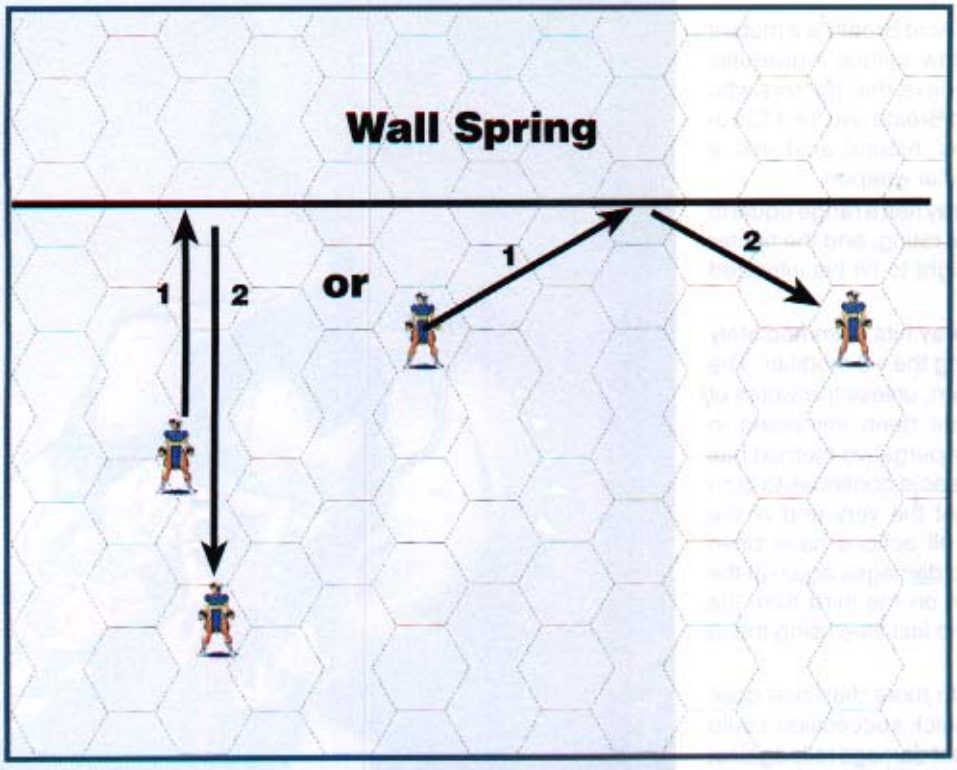
The Wall Spring is an Aerial Maneuver of the highest order.

Cost: None

Speed: +2

Damage: None

Move: +0 first jump, +2 off spring



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 the hex, roll one 10-sided die; on 1-5, Character #1 is hit, on 6-10, Character #2 is hit).

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. Wits replaces Dexterity for Speed and Intelligence replaces Strength for Damage.

Acid Breath

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 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 possess. 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

Chi Kung Healing

Prerequisites: Focus ••••

Power Points: Kabaddi, Kung Fu 3; Native American Wrestling, Shotokan Karate, 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



Cobra Charm

Prerequisites: Focus ••

Power Points: Kabaddi 2; 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

Extendible Limbs

Prerequisites: Focus ••••

Power Points: Kabaddi 4

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 possess 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, or 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

Prerequisites: Focus •••

Power Points: Kabaddi, Shotokan Karate 3; Kung Fu, 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 of 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

Flying Fireball

Prerequisites: Focus ••••, Fireball, Jump

Power Points: Shotokan Karate, Wu Shu 2; Kabaddi, 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. Line-of-sight restrictions still apply.

Cost: 1 Chi, 1 Willpower

Speed: -2

Damage: +2

Move: +0

Ghost Form

Prerequisites: Focus •••••

Power Points: Kabaddi, Native American Wrestling 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 led 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

Ice Blast

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 supercool 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 stiff through the next turn. After that 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

Prerequisites: Focus •••••, Fireball

Power Points: Shotokan Karate 3; Kabaddi, Kung Fu, 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

Prerequisites: Focus •••••, Improved Fireball
Power Points: Shotokan Karate, Kabaddi 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-size, 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 modifier below. Anyone using a Jump or similar Special Maneuver that can dodge Fireballs can also attempt to dodge the Inferno Strike.

Cost: 2 Chi
Speed: -2
Damage: +4
Move: None

Mind Reading

Prerequisites: Focus ••••, Telepathy
Power Points: Kabaddi 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 then 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

Prerequisites: Focus ••
Power Points: Capoeira 1; Any 2

Many Capoeira stylists like fighting to the rhythm of music. Their dancelike 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.

Regeneration

Prerequisites: Focus •••
Power Points: Kabaddi 1; Kung Fu, Native American Wrestling 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

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

Shock Treatment

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 electric fields around their bodies. The air around the fighter pulses and crackles with electricity as it burns into ozone.

The power can also be used to short out electrical equipment such as computers and televisions. Furthermore, while using this power, the Street Fighter is himself practically immune to electric shock. For example, a character could grab high-voltage wires without suffering damage, so long as he maintains this power.

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

Sonic Boom

Prerequisites: Focus •••

Power Points: 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 it 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

Stunning Shout

Prerequisites: Focus ••

Power Points: Shotokan Karate, Sumo 2; Any 4

Some martial arts 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 successes, 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 bests her opponent's successes by four. Her opponent will have -4 Speed to his maneuver next turn.

Cost: 1 Chi
Speed: +2
Damage: None
Move: -2

Telepathy

Prerequisites: Focus •••

Power Points: Kabaddi 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 within 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

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

Prerequisites: Focus ••

Power Points: Sumo 2; Any 4

Sumotori are renowned for their armorlike 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.

Yoga Flame

Prerequisites: Focus ••••, Fireball
Power Points: Kabaddi 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

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 within 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

Prerequisites: Focus •••
Power Points: Kung Fu 3; Any 4

Masters of Zen philosophy are able to act faster than 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, or 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 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 it 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. One 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."

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 Kung 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 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 Word. During combat, the player must yell out the 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 8: COMBAT

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 violent 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 Cards, maps and figures to simulate the fast-paced action of a **Street Fighter** duel.

Types of Combat

Whether a Street Fighter voluntarily enter 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 arenas 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 total 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.

Combat Cards

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. In the back of this book you'll find 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 15 cards. During combat, hold your deck of Combat Cards in your hand; each turn, select one of your Combat Cards 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 terms; 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.

Note that on the copies of Basic Maneuver Combat Cards provided in the back of the book, the maneuver modifiers are already listed on each card, and dots are already filled in where a Basic Maneuver has a positive modifier.

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 uses 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.

COMBAT CARD

Character: JADE
Maneuver: JAB

Speed ●●●●●●●○○○
Damage ●●●○○○○○○○
○○○○○○○○○○
Move ●●●○○○○○○○
Special: _____
_____
_____

Moving on the Arena Maps

In the back of this book you will find two maps. One is a map of the Las Vegas Arena (Balrog's Stage). The other is a blank map on which you can draw your own arenas or combat settings. Each map is 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 included in the book are cardboard figures that you can cut out and 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 of 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.

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, then 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.

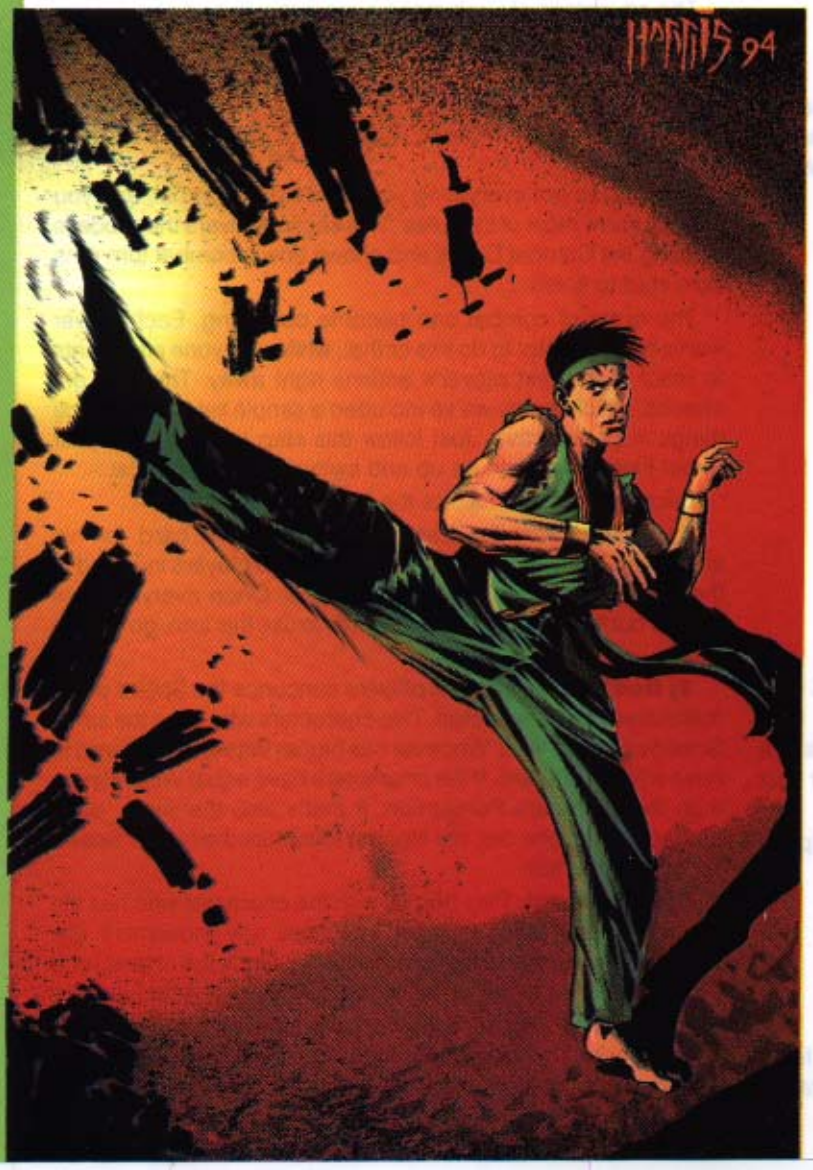
Just like during movement, a higher-Speed character can interrupt a lower-Speed character at any point. The faster character can declare an interrupt as soon as the slow character reveals his Combat Card, or even after the slow character has declared an intended target but before damage is rolled. Once 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.

For Example, Jade has a Fierce Punch – Suplex Dizzy Combo Maneuver. She leads with a hard, solid punch, then flips her opponent headfirst into the ground. Her first punch inflicts two Health Levels of damage. On the second turn she executes a Suplex and inflicts two more Health Levels of damage. Because she bought these two maneuvers as a Dizzy Combo, she adds together both damage scores for the purposes of determining Dizzy. In this case she inflicted a total of four Health Levels between her two attacks. Because her opponent, Hugo, has a Stamina of only 3, he 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 upon 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 the 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 Seven.

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, thus 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, 4, 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.

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's player, Laura, wants Jade to give it her best shot, so she decides to spend a point of Willpower for an extra die. Laura now rolls six dice. Jade rolls 3, 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 failures (the 1's). She must forfeit the second damage test of the Spinning Knuckle, and next turn she'll have a -2 Speed penalty.

Hugo now rolls his counterattack. 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 and inflicts an additional three Health Levels on Jade. Unfortunately, three Health Levels are all Jade had left. 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.

A special character sheet provided in the back of this book allows you to record stats for thugs and other minor characters. You can also use the examples provided in Appendix Two.

Each thug, henchman, agent, minion, or other minor nuisance has his combat maneuvers listed on his sheet or in his write-up in Appendix Two. 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.

Weapons do more damage, but they do have a few limitations. If you are holding a weapon, you cannot punch. Also, holding a weapon may preclude the use of certain Special Maneuvers (Storyteller decides). Dropping your weapon is a free action — you can do it at any time. Picking it up or drawing it takes one turn (the character can only play a Movement Combat Card). The rules for weapons require you to prepare a few cards.

Common Weapons

• Quarter staff — This weapon is a six-foot-long shaft of wood that is usually wielded with two hands. A quarter staff has the following modifiers:

Base technique: Staff +0 Speed +2 Damage +1 Move

• Nunchaku — Nunchaku are two short wooden or metal rods connected by a rope or chain. In the hands of an expert, nunchaku are versatile and devastating weapons. Nunchaku have the following modifiers:

Base technique: Nunchaku +1 Speed +2 Damage +0 Move

• Broadsword — This is a typical sword — sturdy, heavy and lethal. Broadswords have the following modifiers:

Base technique: Sword -1 Speed +4 Damage +0 Move

• Rapier — This sword is primarily used in fencing. It is lighter and faster than a regular sword. Rapiers have the following modifiers:

Base technique: Fencing +2 Speed +1 Damage +1 Move

• Katana — The weapon of choice for the modern samurai. It is faster and lighter than a Broadsword, but not quite so fast as a Rapier. A Katana has the following modifiers:

Base technique: Sword +1 Speed +3 Damage +0 Move

• Spear — A long wooden or metal shaft tipped with a sharp point. Spears can be held or thrown. A spear has the following modifiers:

Base technique: Spear +0 Speed +3 Damage +1 Move

• Knife — A short, sharp blade that can be anything from a stiletto to a main gauche. These weapons are quick and discrete. A knife has the following modifiers:

Base technique: Knife +2 Speed +1 Damage +0 Move

Weapon Maneuvers

If you use a weapon, you should add another Technique to your sheet: the name of the particular weapon (such as Rapier, Knife or Sword) with which your character is training.

You need to prepare three cards for your weapon. Start with the cards for Jab, Fierce and Strong, but use the character's Weapon Technique instead of Punch Technique when computing Damage ratings for the three maneuvers. Now add the weapon modifiers to the Speed, Damage, and Move ratings on the cards. The three Maneuvers become Jab Strike, Strong Strike and Fierce Strike. If your weapon is drawn, you can use one of these three Maneuvers; however, you cannot use any punches.

Some Duelists learn Special Maneuvers for their weapons. These Special Maneuver cards can only be used with your weapon. One of these cards can replace a standard weapon attack. Duelists and weapon-wielders will be covered in detail in a later supplement book.

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

Weapon	Speed	Damage
Pistol:	+2	+3
Rifle:	+0	+5
Scattergun:	+1	+2 (make two tests)
Blaster Pistol:	+2	+4
Blaster Rifle:	+1	+6

All Firearms have No Move

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.

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 dam age)

All Heavy Weapons have No Move

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.

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).

Speed and Damage for Heavy Weapons are calculated just like Firearms. Characters must have a separate Heavy Weapons Technique.

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:

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 tests 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. Characters 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.


風林火山

Chapter 9: Storytelling

The Sensei has many responsibilities, not only to his students, but to himself. Is this 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 single 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 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 the Street Fighter is like. Chapter Two gives you an overview of the setting. Chapter Six shows you what the heroes of the world are like, and Appendix Two shows you what some of the villains are like.

Appendix One contains "High Stakes," an introductory story which we recommend you use for your first story. You will want to read "High Stakes" several times, familiarizing yourself with the scenes, characters, and plot of the story. Make sure you have all the props ready for the story, including the map and cutout figures that show the scenes and characters to be encountered during the adventure.

After you have read the book and are familiar with the story, you can gather your friends and help them create their characters. They should have already read Chapter Four on character creation, but if they haven't, you can show them how to design their Street Fighter characters. The 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." 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 Four).

Running a Story

So, the players have their characters, and you've read the book and assembled the props to play "High Stakes." 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 the 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 spot 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 it 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 and Stories

After you and your players have finished "High Stakes," it's time to plan the next story. White Wolf will be releasing several more sourcebooks and adventure books (like *Secrets of Shadoloo) to* provide you with more information and more precreated stories like "High Stakes" 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 a 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 creating individual stories, which can then combine into huge chronicles that span years of real time and advance 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 neverending 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

A Few Terms to Remember

These terms were introduced in Chapter Three 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 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.

terrorized, and themselves subjected to blackmail. Most Street Fighters won't stand for such extortion.

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 the 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 bringing 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? Comprende?"

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 really 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 characters 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 or 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 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. Look at "High Stakes" for an example. 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 or settings you might want to use again.



Appendix 1: High Stakes

A Beginning Story for Street Fighter

Introduction

"High Stakes" is a story intended for beginning Storytellers and players. Everything needed to run the story is provided here. Simply read through it and gather your players to run it.

Plot Outline

Mr. Lee, I've come to speak to you about a tournament of martial arts.

— Enter the Dragon

This story is meant as an introduction to **Street Fighter** stories. Unlike most stories you will run, it is very structured, with little room for actions other than those provided for here. Once you become familiar with **Street Fighter**, feel free to add a lot more flexibility to your stories.

The main event in this story is the tournament, the player character team's first big fight. The other events in the story are sidelines to this tournament and are meant to introduce the characters to Shadoloo's criminal operations. None of the crime-fighting events should detract from the main event. If the Storyteller prefers, he can restructure the story to emphasize the crime-fighting events and make the tournament the sideline.

The text below outlines the plot and provides a quick look at the main Storyteller characters involved in the adventure (Balrog and his manager Mr. Ray). Scene-by-scene details of the adventure follow the outline.

Scene One: A tournament is being held in Las Vegas, on Balrog's stage. A lot of young Street Fighters will be there, as Balrog has invited all classes and divisions to try for the glory. However, Balrog himself will only fight one of the World Warriors — if any of them accept the challenge. Rumors state that he has called this fight to draw one of them out and anger him or her. Nobody knows the motive, but all suspect M. Bison's hand in this. In any event, this will provide a good chance for new fighters to watch the champions in action and perhaps pick up a few pointers.

But they aren't just there to watch — they'll fight also. Other up-and-coming hotshots are ready to test themselves here. Are the new fighters up to the challenge? They'll find out soon enough.

The team arrives in Las Vegas a day ahead of time. The characters have a chance to hit the town and have some fun before the fight. (Don't worry — time for practice has been set aside during the day of the fight. Besides, the team has been practicing all week.)

As they see the sights, they have a chance to meet some of the other fighters who have gathered for the tournament — including Guile, who has accepted Balrog's challenge.

Scene Two: As the team relaxes at a local casino, they witness a bunch of thugs chasing a rather weasely-looking fellow. The little guy looks scared, like he's running for his life. He is actually an accountant employed by Balrog's manager, Mr. Ray. Mr. Ray has connections with Shadoloo, and the accountant decided not to be a part of it anymore. However, Mr. Ray's thugs found out his intentions (tapping his phone call to the authorities) and are after him — to silence him.

Do the characters involve themselves? If not, Mr. Ray will get away and Shadoloo will get richer. If they do get involved, they must stop the thugs from kidnapping the accountant. Time for a fight!

If the team helps the Weasel — yes, that's his nickname — he explains about Mr. Ray's embezzling and to whom (Bison) the money is really going. The problem is that the thugs chased him from Ray's offices before he could get any evidence to verify his claim. His testimony is useless to the authorities without it. The Weasel asks the team to help him get into the offices to retrieve the papers.

Scene Three: The team has to get inside the hotel, sneak past the security and get upstairs into the offices. From there, they have to get back out again. The problem is this: Balrog's young protégé, Samson Jr., has a gym on the same floor as the office in question. One of the team may have to take him on. If one does and wins, Samson Jr. will let the team leave the building with the papers.

Scene Four: It is the next night and time for the tournament. If the team got the papers, the Weasel is already singing to the cops. Mr. Ray is arrested. However, Balrog is not happy about this at all, and scowls at the team.

As the tournament begins, each character is pitted against an opponent — good luck! After the team members have had their fights, Balrog and Guile go at it one-on-one.

Scene Five: This is the wrap-up. The team wins or loses, and reaps the rewards or hard knocks for their actions in the story. Information is given on how the various plotlines introduced here can be extrapolated for use in a chronicle.

Atmosphere

Street Fighter is a game with lots of atmosphere. In fact, the atmosphere — the mood and feeling portrayed in the story — is responsible for the logic of the story and plot. People act the way they do because of what they are: thugs always attack characters in (seemingly) unfair numbers, gangsters and gunsels shoot first and ask questions later, master villains brag before they leave the characters to die in a well-devised (but often not-foolproof) death trap.

The mood of **Street Fighter** has a lot to do with the genre. Stories can be told differently depending on what kind of genre you are running: is it world-spanning espionage, or crime-fighting pulp?

"High Stakes" is a story about gangsters and organized crime in the gambling dens of Las Vegas. It is about the seedy underworld hidden beneath the glitter and gala of the city. While that lounge singer belts out a few of your favorite (or most loathed) tunes, those two creeps in the corner are up to no good. But what can you do — those creeps own the joint! In the Las Vegas of **Street Fighter**, money goes hand-in-hand with crime.

Remember old-style gangster movies like *The Untouchables* or *Dick Tracy*? Or James Cagney and Edgar G. Robinson films, where the G-Men go up against the mob? Or better yet, any Bruce Lee or kung fu movie where the hero takes on the Chinese tongs or Japanese Yakuza? These films are the inspiration for "High Stakes." Rent a few on video and watch them before running this story; they'll help you convey the proper ambience.

Las Vegas

Lights, magic, money! This things are what most people think Vegas is all about. This brilliantly lit town never goes to bed — not when there's money to be made at the craps table or the slot machines. The bars and casinos of Las Vegas' most famous area, the Strip, beckon visitors toward the time of their lives. Leave the dull, everyday world of responsibility behind and step inside a fantasy come true — who knows, a few bucks down might win you a thousand. At least, that's the myth the casinos want to perpetuate.

Gambling isn't the only attraction in Las Vegas, however: stars come from all over to give shows. Thousands flock to see such luminaries as Tom Jones, Robert Goulet, and even Barbara Streisand, giving her first performance in over 20 years. This city housed Elvis Presley for a time, and still maintains some of his saintliness in the eyes of millions.

Also in Vegas can be found many oddball attractions, such as Circus Circus, an indoor tent circus with trapeze and animal acts — in Vegas, the circus is always in town. Numerous conventions are held in Vegas every weekend, from the Computer Electronics Show to the Horror Writers of America's annual convention. Hotels are always busy, but there are always enough rooms to go around.

Beneath all this glamour, however, is a shadowy underworld. The Las Vegas we know, the castle of casinos, was practically founded by a gangster named Bugsy (not that one called him that to his face). Organized crime has had a foothold ever since. And there is a new player of late in the game, a new boss who demands his cut of the money — M. Bison, overlord of Shadoloo, the world's most dangerous criminal organization. M. Bison employs Balrog as hired muscle. In so doing, Bison has made many seedy deals with Balrog's manager, a man named Mr. Ray. Now Mr. Ray sends money to Shadoloo, helping to fund criminal activities throughout the world.

Transportation

Characters can get around Vegas by bus or taxicab. Buses can be caught at all hours, although the interval between buses varies depending on the time of day. Cost is only $1.15, and multi-use tickets can be bought to save money. Taxis roam the streets at all times, and it should be no trouble flagging one down. One or two usually wait at every hotel; some casinos even have taxi stands. The basic rate is $1.20 for the first 1/7 of a mile, and 20¢ every 1/7th thereafter. A tip of 15 to 20 percent is expected; if not given, you might get a few choice words from the driver.

Getting There

This story assumes that the characters have a Manager to set up their participation in the fight. If this is not the case, one of the characters must handle the logistics of getting a hotel room and gathering enough money for cabs, food, etc. The Storyteller is on his own for running this, but Las Vegas guidebooks give a good listing of various prices, along with hotels and room costs.

Balrog's Arena

The tournament fight is scheduled to occur at Balrog's arena. In addition to the tournament fight, Scene Two also involves a fight at the arena site. A hex map of Balrog's stage has been provided with the book; simply detach it from the rulebook and use it whenever action occurs in Balrog's arena.

The arena is located on a side street off the main Strip. During a tournament, the street is closed off except for privileged traffic (limousines). A purple carpet is laid out on the street, in front of a brightly lit casino that sponsors Balrog's tournament.

Before a tournament fight (which always take place at night), people begin to gather: entertainers, dancing girls and magicians. The dancing girls get prettier every fight; Balrog's successes attract the best to him. Just before a tournament begins, Balrog's entourage arrives in two limousines, coming from different directions on the street. They both pull in facing each other, at an angle to the carpet (the fighting mat). Balrog's manager and aides get out of one car, and then Balrog climbs from the other, followed by his favorite dancing girls (invited to ride with him from his last fight). The crowd, barely able to contain itself, breaks out in cheers. Furious betting begins, all foreseen by the casino.

Personal bets, those not sanctioned by the casino, are not appreciated. Anyone caught betting this way will be thrown out (after perhaps having a limb or two broken for good measure). Casino employees roam the crowd taking bets and setting the odds. A board listing the odds can be found in the foyer of the casino.

Whenever a fighter wins a fight, money flies, raining onto the street as the exultant betters shower a share of their winnings onto the fighter. He can choose to keep or leave the money. Most Managers will collect the money, but sometimes a fighter

refuses it for certain reasons. If it is not collected, the casino gathers it, holding it as credit for the fighter even if he doesn't want it (the owners want winning fighters to return and will be glad to pay the way with the fighter's own winnings).

The Carpet: Included with this story is a map of the carpet fighting strip. The carpet used to be blue, but it was changed to purple; Balrog fights better on purple, and it hides spilled blood better. This map is meant to be used as a battle map.

One-on-one fights: Combatants begin at opposite sides of the carpet, walking along the "Las Vegas" logo.

Multiple-combatant fights: Combatants are divided among the four corners of the carpet. Any extra fighters enter from one side (either facing the "Las Vegas" logo or facing above it).

Balrog

Balrog is one of the fiercest fighters in the world, one of the 16 World Warrior Champions. He used to be a top-ranked heavyweight boxer, but lost his title after a controversial knockout. He turned to Street Fighting to build a new reputation. His already impressive fighting skills only improved as he won fight after fight.

Balrog seeks fame and wealth. He fights for the glory and the adoration of his fans. He had all this as a boxer and wants it again as a Street Fighter. Indeed, he's well on his way to becoming a household name in the U.S.A. His rags-to-riches story appeals to something in the American character. Many kids idolize him and want to be like him, working away at the bags in gyms all across the country.

What most people don't know is that Balrog is involved in organized crime. He has hired himself out as muscle to M. Bison, and his manager works for Shadoloo. Balrog does this because he wants to make money and doesn't care how he gets it. While he's not fully aware of Shadoloo's vast crimes, he couldn't care less anyway. As long as he's famous and on top, he's got what he wants.

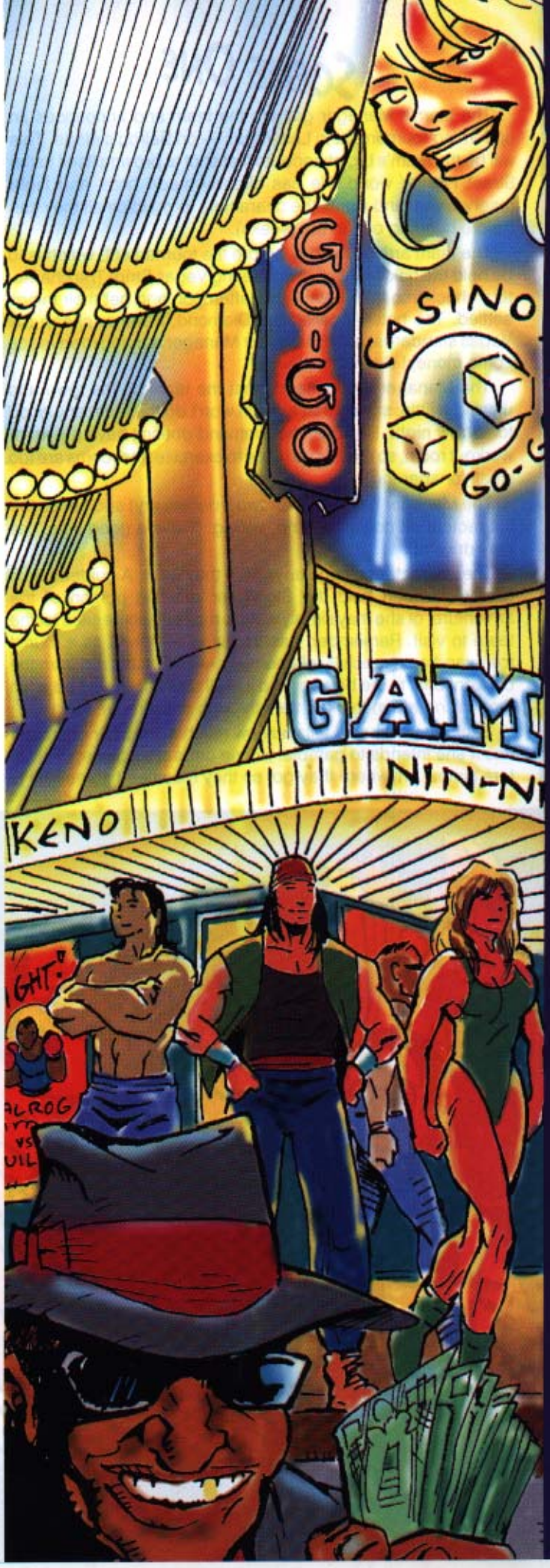
Mr. Ray, Balrog's Manager

Mr. Ray has been with Balrog for years, managing his heavyweight fights. He is as perplexed as Balrog about the mysterious circumstances of Balrog's heavyweight loss (although he suspects M. Bison set it up in an effort to recruit Balrog into his organization).

Mr. Ray, even though he and Balrog have had their arguments, has stayed Balrog's manager for one reason: he makes Balrog a lot of money. Few people know the fight business like Mr. Ray does. While other managers know the score, Mr. Ray *is* the score.

Since Balrog began freelancing for M. Bison, however, Mr. Ray has found a new way to make money — lots of it. He is investing in Shadoloo. By fronting M. Bison money, he gets a return on every corrupt dollar Shadoloo makes. Balrog is aware of this, but it doesn't concern him — so long as Mr. Ray isn't cheating him out of his money. And he knows Mr. Ray isn't stupid enough to do that. Right?

The problem is, Balrog is wrong. Mr. Ray has finally succumbed to the lure of the big bucks he has handled so frequently. He is not telling Balrog about all his deals and is keeping a large portion of the profits for himself. If Balrog were to discover this, Mr. Ray's days as a manager would be over and he would have a lot of time to think about a new career — while he recovers in the intensive-care unit of the local hospital. Not surprisingly, Mr. Ray will do anything to keep Balrog from discovering his cheating.



Scene One

The team's Manager gathers the team and announces an upcoming tournament in Las Vegas — on Balrog's stage. This will be the team's big chance, its first shot at proving itself to the Street Fighter world. He has already made hotel and flight reservations, and wants the characters to practice all they can before heading out (in two weeks).

The team arrives the day before the tournament, which is to be held the next night on the glittering Vegas Strip. The characters check into their hotel in the afternoon and get their things settled. The hotel is called the Diamond, a rather cheap (by Vegas standards) hotel (hey, your Manager is trying to save you some money! Don't complain!).

The Manager recommends that the team hit the town and unwind a little, saying that tension won't do the team any good tomorrow night. Besides, the Diamond doesn't have a gym or workout room, so there is no place to exercise (the rooms are too small for sparring).

The Manager hails a taxi (or two if necessary) and sends the characters off down the Strip, yelling, "Have a good time!" as they drive off.

The characters can go anywhere they want. A guidebook of Las Vegas can help the Storyteller run this portion of the adventure, or she may simply want to make up some sites for the team to visit. Remember, Las Vegas is designed as a tourist town, and an especially glamorous one. Its tastes run from the conventional to the bizarre, and it is all tacky. It should be a fun time taking a bunch of fighters through this strange town.

Each player should tell you how much money her character has if she intends to gamble. House odds are against characters almost anywhere they go, so they may need some skill to win. When gambling at anything besides a slot machine, players can roll Wits + Insight to try to beat the house (difficulty depends on the game and the odds; generally from 8 to as high as 10). A Perception + Subterfuge roll may allow a character to figure out the tricks of other gamblers or the house itself. However, this part of the story is only a sideline, so don't get too involved in rules arbitration; just make things up to keep the story interesting.

Sometime during the evening, the team may meet some of the other fighters who have come to town for the tournament; most of them are also out on the town, unwinding before the fight. Use any of the fighters listed at the end of this story. Some of them have short tempers and may challenge a character to a fight on the spot. The characters should avoid this; they will need their energy for the following scenes. Any fight should be quickly broken up by the casino/bar/hotel employees. The interrupted fighter will surely leave with a final word: "We'll finish this tomorrow!"

This is the perfect chance to introduce the characters to Guile, the World Warrior challenger who is here to fight Balrog. How the Storyteller introduces him is his choice, but some possibilities are:

- He's relaxing at a bar when a fight starts. He breaks it up, perhaps asking the characters to give him a hand (not that he needs it — he's just trying to take it easy).
- He's about to win big at a casino when a fan runs up and distracts him, causing him to ruin his throw. The characters get to see Guile's angry side. What if the characters are the cause of the distraction?
- He's practicing some of his maneuvers and gathering quite a crowd in the process. This may give the characters a chance to learn some pointers from Guile himself; he's in a friendly mood now.



After talking to the characters for a while, Guile will excuse himself and leave, claiming to have an appointment with some fans.

Scene Two

The team arrives at the casino next to Balrog's stage (either the taxicab drove them here, or another fighter recommended that the characters check out the stage before they fight). The stage outside is being prepared; casino employees are cleaning the carpet and checking the lights. Normally, this would be done during the day, when casinogoers aren't around, but Balrog is so popular that people come to watch the stage get prepared; anticipation sparks conversation about the odds or arguments about the fighters.

The characters have a chance to play some games inside the casino. During a game, the team cannot fail to notice a weasely-looking, suit-clad man running down the aisle between the tables, He is panting hard, out of breath, and looking over his shoulder in obvious fear. Chasing him are a number of men in dark suits. They are large and look like bouncers. (The exact number of these men should match the number of players.)

The weasely guy trips and falls at the table next to the characters and looks up at them. He recognizes them (he has been paying attention to the odds chart) and begs them to help him. He says that the guys in dark suits are trying to kill him.

If they help him, the dark-suited guys will wait until the team leaves the casino, walking behind them menacingly as the team escorts the panicking man out the doors. They will attack immediately when everyone is outside. The employees cleaning the stage will scatter as combat ensues on the unlit stage.

Use the Traits given at the end of this story for Mr. Ray's thugs. Use the hex map of Balrog's stage to conduct the fight in front of the casino. The thugs will fight until they are knocked out.

People gather to watch the fight, but they are confused by it, wondering why it wasn't on the schedule. No one will call the police, however; everyone figures it's part of the casino's entertainment.

If the team wins the fight, the weasely guy thanks them and begs them for further aid. He hails a taxi and takes them to a local diner where they can talk. If the team loses the fight, the thugs escort the weasely guy back inside, warning the characters to mind their own business.

If the team chose not to help the fellow in trouble, the dark-suited guys take him away as he whimpers in fear. Go to Scene Four, the fight. The characters have just missed a large part of the adventure. This is the penalty for not helping those in need. However, the Storyteller can still try to get them involved. One method is to have them discover the thugs beating up the weasely man in an alley as they leave the casino. If they still don't help out, they will never see the weasely guy again and they will never discover Mr. Ray's ties to Shadoloo.

The Weasel

It turns out that the weasely guy's nickname is, in fact, "The Weasel." His real name is Arthur Parkington. He is an accountant working for Mr. Ray. When the team gets to the diner, he orders a coffee and explains his situation.

The Weasel recently discovered that his employer, Mr. Ray, Balrog's manager, is involved in some very seedy and perhaps criminal activity. Upon deeper investigation, he uncovered the connections to Shadoloo. He didn't know what Shadoloo was, but soon found out more than he cared to know. He realized that he was involved in something way out of his league. The Weasel is honest to the characters who just saved him, telling them that he has no qualms about being involved in a few dishonest deals; in fact, he is somewhat proficient at formulating paper trails to conceal such deals from authorities. Shadoloo, however, scared him. He knew that he could be in real trouble if he ever screwed up the records. He decided to cut his losses and contact the authorities; he would give them evidence on Mr. Ray's criminal activities in return for immunity from prosecution himself.

However, he hadn't realized that his phone call was bugged. He called the F.B.I. but was cut off before he could reveal any real information — Ray's thugs disconnected the line and came after him. He ran, and stumbled into the team.

He has no choice now but to go to the authorities; they are the only ones who can protect him. The problem is that he's got no proof. The proof is in Mr. Ray's office at the Palace Hotel. He had planned on getting it after he made the phone call, but now Ray's goons will assuredly be guarding the office. He needs help breaking in and getting some key files that can put Mr. Ray in jail and give Interpol a good lead on some of Shadoloo's operations. Will the team help him?

If not, The Weasel thanks them and says he will try it himself. He will fail, though (the odds are stacked against him), and Mr. Ray will get away with his crimes, and Shadoloo will only get more powerful. Go to Scene Four, the fight. If they do help him, go to Scene Three.

Scene Three

The team must reach the offices and steal the files. The Weasel tells them exactly where the files are and which ones to take: the ones marked "Octopus." The Weasel will subsequently meet the characters at their hotel.

A hex map of the hotel offices is provided for running the operation. The offices are located on the fifth floor of the Palace Hotel (there are 10 floors total). The fifth floor can be reached by either a special staircase or the elevator. However, both require a special key. Keys can be found on the following people or in the following locations:

- The thugs have keys. They can be found roaming the hotel on various floors, especially the lobby.
- The room-service staff has keys. They can be found in the halls, delivering room service, or in the hotel kitchen.
- There is a spare in the hotel office, on the key rack behind the manager's door.

To get any of these keys may require a roll of Stealth + either Dexterity or Wits (depending on whether the character is trying to slip past someone without drawing attention to himself or whether he is trying to move quietly).

Another option for getting to the fifth floor is climbing the walls outside. This will require the characters to get to the roof and rappel down five floors. Only one side of the building is good for this; the other sides are brightly lit by the lights from the Strip, while the rear is too dark. Characters who try this option must make Dexterity + Athletics rolls (difficulty 6). All the windows on the fifth floor are unlocked, but Dexterity + Stealth rolls (difficulty 7) are required to open them and slip in quietly. See the map, below, for details on which windows lead where.

A final option is to hack into the hotel's computer system and register oneself as a "guest" of Mr. Ray. The hotel will gladly provide a key to the fifth floor, as long as the character can prove she is the person listed on the computer as a "guest." This process requires a roll of Intelligence + Computer (difficulty 7). The character must have access to a computer with a modem

and must know the phone number of the hotel. If no successes are gained, the hacker cannot figure out the passwords. No security monitors the computers, however, so no one will be alerted to the character's attempt to change data.

Map Key

See the accompanying map.

Hallway

The stairway and elevator both open into the hallway, although on opposite sides of the floor. One thug waits by the elevator, while another waits by the stairwell. Anyone entering the floor will have to bypass them. If intruders don't incapacitate the thugs quickly and quietly, they will alert the other guards on the floor, including Samson Jr.

Maid's closet: This is full of standard maid's supplies, including many janitorial furnishings: mops, dustpans, brooms, cleaners, towels, etc. The closet can hold three people, although it is a bit of a squeeze.

Mr. Ray's Office

This office is opulent, with a large couch. It is empty tonight. There is a large desk with office supplies on it and a leather chair behind it. Balrog's certificates and trophies line the shelves.

The Weasel's Office

A small desk and wooden chair take up most of the room. Three file cabinets are behind it. The file the team seeks is in the middle cabinet, third drawer down (The Weasel has told them this). With a Perception + Alertness roll (difficulty 8), anyone getting the file may notice another interesting file labeled "Kraken." (See Scene Five for more information on this file.)

Lounge

This room contains two couches, a round table with three chairs, and a coffee stand complete with coffee maker. A thug lies asleep on one of the couches. He will awaken when someone enters unless the intruder makes a successful Stealth roll (difficulty 6).

Gymnasium

Expensive workout equipment is scattered throughout this large room. This is Balrog's secondary practice site (he has a larger gym elsewhere, but this is where he let's his protégé practice). Samson Jr. is here now, running some laps on the running machine. Two thugs stand by the door, talking with him (small talk, television shows, etc.). Any commotion in the hall will alert them and they will investigate.

If Samson Jr. sees other Street Fighters, he will instantly challenge one of them, telling the thugs to take out the other characters. He will make it a point of honor to let the team go, with whatever they have on them, if one of them can beat him. Use the map for the fight. Samson Jr.'s Traits can be found at the end of this story. Three more thugs will arrive by elevator or stairs after the alert has been called (one of the thugs in the gym has a walkie-talkie).

If the challenged character wins, the thugs will reluctantly let them go (they know better than to go against Samson Jr.'s wishes). However, if they don't yet have the files, they will not be allowed to retrieve them (they will have to fight all the thugs and Samson Jr. again).



Getting the Files to the Weasel

If characters get out with the files, they can catch a taxi back to their hotel. The Weasel will be there, waiting. Once he gets the files, he will make the call to the authorities, who will soon arrive to take The Weasel and his files with them for protection. The Weasel made a deal that the team be asked no questions, and the lawmen stand by their deal.

The team's Manager may give the characters a stern lecture on fighting the night before a tournament, but he is glad they're back. He advises they hit the sack so they'll be ready and rested for the fight.

Optional Plot Twist: At the Storyteller's option, there can be yet another twist to this whole affair: the lawmen aren't real lawmen, but members of the Las Vegas mob, rivals of Shadoloo. The Weasel, afraid of the real authorities, made a deal with the mob for protection in exchange for incriminating evidence on Balrog or his allies.

How this will affect the characters is up to the Storyteller, but if Balrog finds out he's been sold out to the mob, he won't be happy with anyone he thinks may have been involved, such as the characters.

Scene Four

The next night, the characters arrive at the tournament. It is already crowded; fans and bystanders anxiously await the fight's onset. The characters see their rivals warming up. It's almost time for action.

Balrog's limousines pull up, but Mr. Ray does not get out of his limousine as usual. Instead, thugs do. Balrog exits his car with a bevy of beauties, but he doesn't look happy. When he sees the team, he scowls at them. He then notices the screaming crowd, cheering at him. His demeanor instantly changes; a smile leaps to his face and he seems genuinely happy, his foul mood forgotten.

If the team did not return the files to Weasel, this scene will play out differently: Mr. Ray will step out of his limousine smiling and happy. He will wink at the team mysteriously and then ignore them. Balrog will be his usual smirking self as he exits his car.

Whichever option is played out, Balrog soon steps forward and bellows out a welcome to all the warriors who have come to fight. He gives a pep speech about how such opportunities don't often come along, and how only in America can a young kid from the streets rise up to be a hero, etc. He then says, "Fight, man!"

Bells ring and neon lights flash. The tournament has begun...

It is time to pair the characters off against their rivals. This combat can be played one-on-one, in which case each character fights his battles until all have won or lost in elimination. Alternatively, the combat can be a team fight, wherein the team goes up against another team. In this case, take the fighters given at the end of Appendix Two and pretend they are a team. The last team to have a member standing wins.

Use the hex map of Balrog's Stage to conduct the tournament bouts.

During the tournament, the Storyteller should encourage various short roleplaying encounters, to spice up the fun in the game. Some suggestions are:

- A fan of yours runs up to you after the fight and hugs you. Or, he begins ripping off pieces of your clothing to keep as mementos, similar to the way the Beatles and Rolling Stones used to have their clothes ripped going to and from concerts in the '60s.
- If you beat your rival, a fan of his approaches you and tries to pick a fight. However, she is obviously no good at fighting, so your challenge is to halt her rage without hurting her. Or, if your rival beat you, one of his fans comes over to gloat and insult you. He can't fight either, so the challenge is not to lose your temper and slug him. That might cost Honor.
- Someone tries to set up a betting pool with you, one not sponsored by the casino. You know the rules against this. Do you do it anyway? You could make a lot of money, but you could also get your team kicked out of the tournament if you're caught.
- Promoters try to get you to make a deal for advertising endorsements, etc. If your Manager is around, you can get him to handle it, but he may have other business to attend. Watch out, or you may accidentally agree to something and be held to a verbal contract!

The Storyteller should feel free to make up any number of encounters of his own.

Once the characters' fights are over, it is time for the Balrog vs. Guile match. There are also many options for running this fight. One way is simply flipping a coin to see who wins, and describing the outcome to the players. However, this method doesn't involve any player interaction.

Another method is to let the players play Guile while the Storyteller runs Balrog. The players collectively choose Guile's strategies. Use Guile's stats from Chapter Six and Balrog's stats from the end of this Appendix.

Scene Five

It's time to wrap everything up. Did the team win or lose? If they won, they may collect some Glory, and some money (from the coins thrown onto the stage). The Storyteller should judge how well the characters fought. If the characters mopped up their opponents quickly and honorably, they may receive a good amount of Renown and money. Less money will be received if the fight took a long time or was fought dishonorably.

If the characters lost, don't worry. There will be other fights. They may lose some Glory, but if they fought honorably, they will gain Honor. If they weren't honorable, maybe they'd better rethink their whole strategy; they're not going to get far like this.

If the team wins, they will be invited to the next big tournament. This is the Storyteller's chance to create his own tournament and story, taking place anywhere on the globe he wants.

The Storyteller should award experience based on the characters' performance. Use the guidelines in Chapter Five to determine experience awards.

Suggested Renown

Glory

Defeating Mr. Ray's thugs in Scene Two +1
Losing to Mr. Ray's thugs in Scene Two -1
Winning the tournament fight +2
Losing the tournament fight -1

Honor

See Chapter Five for lists of Honor awards or penalties based on how the characters act. In addition, the following apply:

Trying to protect Weasel in Scene Two +1

Not helping Weasel in Scene Two -1

Recovering the Octopus files and bringing Mr. Ray to justice +1

Extending the Plots

If the characters helped The Weasel, they've made some enemies:

• Mr. Ray won't be happy, but he won't have time for revenge. Not only have the authorities arrested him, but Balrog wasn't pleased at all. Best not to dwell on this; leave it for the doctors — plastic surgery is quite advanced these days, so he should get his face back soon.

• Balrog will bear a grudge against the characters. Sure, they revealed a traitor in his midst, but they rocked his boat, and he doesn't like that. He won't do anything to them — now. If they ever attain his rank, however, you can be sure he'll challenge them. If they also beat Samson Jr., he will personally train Samson Jr. more thoroughly and try to set up a future fight against the team.

• M. Bison will hear of it and will be angry. However, he will not pay any attention to the lowly newcomer team. He will simply tell his subordinates to teach them a lesson. Eventually, the team will have to deal with Shadoloo's attempt at revenge. When and how this occurs, however, is up to the Storyteller.

The "Kraken" Files: The extra file found in the cabinet (Scene Three) is for the Storyteller to use in setting up further Shadoloo-busting stories. The "Octopus" file is a record of where various moneys are being disbursed throughout the organization (it requires degrees in economics and accounting to understand!). The "Kraken" files, however, refer to some of Shadoloo's military and mercenary groups throughout the world. This dossier could give the team an idea of where to hit Shadoloo next, or details on possible enemies who may come after them for ruining Mr. Ray's operation.

The Storyteller should make up whatever information he wants to give the players. The "Kraken" file includes information from White Wolf's upcoming **Street Fighter** sourcebook: "Secrets of Shadoloo."

Good Guys and Bad Guys

Here are Traits for some of the people the team can meet in this story.



The Weasel (Arthur Parkington)

Image: A weasely-looking guy with glasses and an out-dated suit.

Roleplaying Notes: You are a very nervous man, but confident enough to conceal this about half the time. However, your eyes are always roving about, looking for any danger.

History: The Weasel came to work for Mr. Ray five years ago, when he left a small accounting firm for the glamour of handling Balrog's accounts. He doesn't think it's glamorous anymore.

Name: THE WEASEL **Style:** NONE **Boss:** MR. RAY

Strength	●●○○○	**Charisma**	●○○○○	**Perception**	●●●●○	**Honor**	NONE
Dexterity	●●○○○	**Manipulation**	●●●○○	**Intelligence**	●●●○○	**Glory**	NONE
Stamina	●●○○○	**Appearance**	●●○○○	**Wits**	●●○○○	**Rank**	NONE

Other Traits

ALERTNESS	●○○○○		○○○○○
COMPUTER	●●●○○		○○○○○
DRIVE	●○○○○		○○○○○
INVESTIGATION	●●○○○		○○○○○
SUBTERFUGE	●○○○○		○○○○○

Weapons:	Speed	Damage	Move

Chi
●○○○○○○○○○
□□□□□□□□□□

Willpower
●●○○○○○○○○
□□□□□□□□□□

Health
●●●●●○○○○○○○○○○○○○○○
□□□□□□□□□□□□□□□□□□□□

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	4	2	0
Strong	2	4	0
Fierce	1	6	0
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	-	-	-
Block	6	(+1 SOAK)	0
Movement	5	0	3

Mr. Ray's Thugs

Image: Tall, broad, dark suits and thick fists. These guys look like tough, stony-faced bodyguards.

Roleplaying Notes: Avoid talking; that's not what you're paid for — you're paid to knock around anyone causing trouble.

History: Various professional guards or criminals hired by Mr. Ray. They have better salaries and benefits than they ever dreamed possible, and they are quite loyal.

Name: THUG **Style:** NONE **Boss:** NONE

Strength	●●○○○	**Charisma**	●●○○○	**Perception**	●●○○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●●○○	**Intelligence**	●●○○○	**Glory**	NONE
Stamina	●●○○○	**Appearance**	●●○○○	**Wits**	●●○○○	**Rank**	NONE

Other Traits

DRIVE	●●○○○		○○○○○
INTERROGATION	●●●○○		○○○○○
INTIMIDATION	●●○○○		○○○○○
STREETWISE	●●○○○		○○○○○
	○○○○○		○○○○○

Weapons:	Speed	Damage	Move
PISTOL	4	5	0

Chi
●●○○○○○○○○
□□□□□□□□□□

Willpower
●●●○○○○○○○
□□□□□□□□□□

Health
●●●●●●●●○○○○○○○○○○○○
□□□□□□□□□□□□□□□□□□□□

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	5	2	1
Strong	3	4	1
Fierce	2	6	0
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	3	3	1
Block	7	(+2 SOAK)	0
Movement	6	0	4

Samson Jr.

Image: A young (about 18) black man in very good shape. His smile is a real charmer, especially because he usually means it.

Roleplaying Notes: You want more than anything to gain Glory by besting other Street Fighters. You like to taunt others in the ring, goading them into getting angry at you and striking badly — then you take whatever opening they give you to hit hard.

History: Samson Jr. is following in the footsteps of Balrog. He is the son of an old friend of Balrog's from the streets, and Balrog has taken him under his wing. So far, he has had no dealings with Shadoloo and is ignorant of its existence. If he knew, he might not approve.



Name: Samson Jr. **Style:** Western Boxing **Boss:** Balrog

Strength	●●●●●	**Charisma**	●●○○○	**Perception**	●●○○○	**Honor**	1
Dexterity	●●○○○	**Manipulation**	●○○○○	**Intelligence**	●○○○○	**Glory**	3
Stamina	●●●●○	**Appearance**	●●●○○	**Wits**	●●○○○	**Rank**	2

Other Traits

Alertness	●○○○○		○○○○○
Arena	●○○○○		○○○○○
Intimidation	●●●○○		○○○○○
Security	●○○○○		○○○○○
Streetwise	●●○○○		○○○○○

Weapons:	Speed	Damage	Move

Chi ●○○○○○○○○○ □□□□□□□□□□

Willpower ●●●●●●○○○○ □□□□□□□□□□

Health ●●●●●●●●●●●●○○○○○○○ □□□□□□□□□□□□□□□□□□□

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	4	7	2
Strong	2	9	2
Fierce	1	11	1
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	2	6	0
Block	6	(+3 SOAK)	0
Movement	5	0	5
Fist Sweep	1	11	0
Head Butt	2	11	0
Deflecting Punch	4	8	0
Combos:	Block - Deflecting Punch - Fist Sweep		
	Block - Fist Sweep - Fierce		
	Deflecting Punch - Jab		

Mr. Ray

Image: Dressed in a purple suit and broad hat, Mr. Ray is quite a figure on the Strip. He is often seen cheering for Balrog on the sidelines of his fights, and is the first to throw coins during a win.

Roleplaying Notes: You are one smooth customer and you know it. You let everyone else in on it by strutting around like you own the world. Try to make sure everyone knows they need you for something (money, connections, etc.) and let them think you're glad to help them. They'll keep coming back that way.

History: Mr. Ray has been Balrog's manager since his pro-boxing days, but he prefers the Street Fighter circuit: less media attention and thus more room to maneuver criminally. He didn't intend to cheat Balrog out of any money, but his greed just got too much for him. He's terrified of what could happen if Balrog finds out and is seeking a patsy on whom to pin blame.



Name: MR. RAY **Style:** NONE **Boss:** M. BISON / BALROG

Strength	●●○○○	**Charisma**	●●●○○	**Perception**	●●●○○	**Honor**	NONE
Dexterity	●●○○○	**Manipulation**	●●●●●	**Intelligence**	●●●●○	**Glory**	NONE
Stamina	●●●○○	**Appearance**	●●○○○	**Wits**	●●●○○	**Rank**	NONE

Other Traits

ALERTNESS	●●○○○	INTERROGATION	●●●○○
ARENA	●●○○○	INVESTIGATION	●●○○○
COMPUTER	●○○○○	LEADERSHIP	●●●○○
DRIVE	●●○○○	SUBTERFUGE	●●●●○
INSIGHT	●●●○○		○○○○○

Weapons:	**Speed**	**Damage**	**Move**
PISTOL	5	5	0

Chi ●○○○○○○○○○ ☐☐☐☐☐☐☐☐☐☐

Willpower ●●●○○○○○○○ ☐☐☐☐☐☐☐☐☐☐

Health ●●●●●●●○○○○○○○○○○○ ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Manuevers and Powers

	Speed	**Damage**	**Move**
Punch: Jab	4	2	0
Strong	2	4	0
Fierce	1	6	0
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	-	-	-
Block	6	(+1 SOAK)	0
Movement	5	0	3

STREET FIGHTER™

Name: BALROG
Player: NPC
Chronicle: HIGH STAKES

Style: BOXING
School: NONE
Stable: NONE

Team: SHADOLOO
Concept: EX-BOXING CHAMP
Signature: RIPS OFF HIS SHIRT

ATTRIBUTES

PHYSICAL

Strength	●●●●●
Dexterity	●●●○○
Stamina	●●●●●

SOCIAL

Charisma	○○○○○
Manipulation	●●●○○
Appearance	○○○○○

MENTAL

Perception	●●○○○
Intelligence	●●○○○
Wits	●●○○○

ABILITIES

TALENTS

Alertness	●●○○○
Interrogation	●●●○○
Intimidation	●●●●●
Insight	○○○○○
Streetwise	●●●●●
Subterfuge	●○○○○

SKILLS

Blind Fighting	●○○○○
Drive	●●●○○
Leadership	●●○○○
Security	●○○○○
Stealth	●○○○○
Survival	●○○○○

KNOWLEDGES

Arena	●●●●○
Computer	○○○○○
Investigation	○○○○○
Medicine	●○○○○
Mysteries	○○○○○
Style Lore	●●●●○

ADVANTAGES

BACKGROUNDS

ARENA	●●●●●
BACKING	●●●●●
CONTACTS	●●●●○
FAME	●●●●●
MANAGER	●●●●○
RESOURCES	●●●●●
STAFF	●●●●○

TECHNIQUES

Punch	●●●●●●
Kick	○○○○○
Block	●●●●●
Grab	●●●●○
Athletics	●●○○○
Focus	●○○○○

SPECIAL MANEUVERS

- FIST SWEEP
- DASHING PUNCH
- DASHING UPPERCUT
- HEAD BUTT
- TURN PUNCH
- POWER UPPERCUT
- PUNCH DEFENSE
- HEAD BUTT HOLD
- JUMP
- JUMPING HEAD BUTT

Combos: (DIZZY) JAB-STRONG-FIERCE
(DIZZY) JUMPING FIERCE-JAB-DASHING UPPERCUT
BLOCK-DASHING PUNCH
(DIZZY) JAB-TURN PUNCH-HEAD BUTT HOLD

RENOWN

Glory

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

Honor

●○○○○○○○○○
❑❑❑❑❑❑❑❑❑❑

Division: WORLD WARRIORS
Rank: 10 (TRADITIONAL)

Standing

Wins 78 Losses 2
Draws 0 KOs 76

CHI

●●●●●○○○○○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●●●●○
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

EXPERIENCE

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:** 5 **Techniques:** 8 **Special Maneuvers:** 7 **Chi, Willpower:** per styles **Freebie Points:** 15

BALROG

Balrog grew up on the streets of Harlem. He knew that the only ways one got out of Harlem were to get really lucky or fight one's way out. So, he did the latter. Each day after school, he attended boxing classes at a local gym. It didn't take long for the trainers to see his potential. Balrog had everything it took to be a champion, and they were going to see to it he got there.

Competition was all too easy. Balrog dominated his matches from start to finish. When he wasn't fighting, he was training. He knew that title matches didn't grow on trees, and he wanted to be ready for a shot at the big-money fights.

Before long, Balrog was out of the amateur leagues and fighting for the large purses. He proved to be boxing's newest star and quickly soared up the ranks.

Finally, Balrog received a title match — his one chance to prove to everyone that he was the world's best. He entered the ring like a caged tiger. He dazzled everyone with his Ali-style footwork and his Joe Lewis hooks. The champ didn't know what to make of this kid who seemed to have an endless supply of energy and a right cross like an express train.

By Round Five Balrog had the champ on the ropes, but he wanted a knockout. It wasn't until Round Six that he got his chance. He came out of the corner and began to hit the champ with everything in his arsenal. Then he caught the champ with a surprise left, stunning him. Balrog knew what to do next. He pulled back for a full five seconds and then unleashed the greatest right hook in the history of boxing. The punch reverberated over the cheers of the crowd. Before the champ hit the mat, Balrog knew that he was truly the greatest.

At first, being champion didn't affect Balrog. He trained regularly. He kept the same crew that got him where he was. He continued to fight and even did a little advertising for extra money. Then he took his first fatal step.

A big-time fight organization approached him with promises to broaden his career; all he had to do was fire his old crew. That wasn't a problem. The organization then said that he could train less and have more free time, which he loved. Balrog's new backer only scheduled fights it knew he could win, and threw huge parties for him after each fight.

One such title fight was with an unknown. Balrog knew that this guy would fall to his stunning moves and combos, just like all the rest had. He only trained once that week — for an hour.

On the night of the fight, Balrog's mind was already on the post-fight party. Thus, he wasn't prepared for what he received. The kid was hot. Balrog could barely stand, let alone fight, after Round Three. That's when Balrog's new promoters stepped in to protect their prized investment. They smeared a drug on Balrog's gloves in between rounds. In Round Four, Balrog landed one punch, and his opponent fainted dead away. Everybody thought Balrog had come back with a knockout punch, until the referee also passed out when he touched Balrog's gloves to raise the champ's hand in victory. Then the controversy began.

In the end, Balrog was expelled from professional boxing. His big-time promoters disappeared, as did his advertising promoters. Balrog found his fast-and-loose lifestyle suddenly gone.

In stepped M. Bison. Bison was having trouble usurping the criminal empires of Las Vegas, so he hired Balrog as his enforcer. Balrog now serves Bison as hired muscle, making sure the Las Vegas underworld "stays receptive to Bison's business proposals."

Through Bison, Balrog also found a new way to regain all his old fans — through the Street Fighter circuit. Balrog quickly hammered his way to World Warrior status, proving that good old heavyweight boxing is more than a match for fancy-pants martial arts.



Playing Balrog: Basically, you're not too bright. You're after money, fame, power, and beautiful babes. You want to be seen as successful and won't stand for anybody giving you disrespect, especially in public. You'll do anything to stay in the life of luxury — anything.

Appearance: Balrog is a massive African-American. While he is not very tall, his muscles ripple beneath his shirt. He still wears his former boxing trunks, boots and gym shirt. In a fight, he wears his old lucky gloves.

Boxing

The origins of Boxing date back to ancient civilizations. In America, boxing became famous in the early 1900s, when bare-knuckle 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 than a Street Fighter arena. Many boxers still wear their gloves, and very few ever 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."

Special Maneuvers

Punch
Fist Sweep(2)
Dashing Punch(4)
Head Butt (1)
Hyper Fist (4)
Turn Punch (4)
Rekka Ken (5)

Kick

Block
Deflecting Punch (1)

Grab
Brain Cracker (1)
Head Bite (1)
Head Butt Hold(2)

Athletics
Jumping Head Butt (1)

Focus
Toughskin (3)
New Special Maneuvers for Boxers

Punch

Fist Sweep
Prerequisites: Punch •••
Power Points: Boxing, 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

Dashing Punch
Prerequisites: Punch ••••, Athletics •
Power Points: Boxing 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
Prerequisites: Dashing Punch
Power Points: Boxing 1, 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

Turn Punch
Prerequisites: Punch ••••
Power Points: Boxing 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 to 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 Turns	Speed	Damage
1	-1	+4
2	-1	+5
3	+0	+6
4	+1	+7

For example, the boxer executes the Turn Punch the first turn it is played. The modifiers are -1 Speed, +4 Damage, Move Two. Another example would be if the player lays down the Turn Punch in a combat turn, and plays a Block that turn (at the modifier penalties), a Jab on the next turn (again, each move is at the modifier penalties), a Move on the third turn, another Jab on the fourth turn, a Block on the fifth turn, and finally, on the sixth turn, instead of playing a Combat Card, the player announces the Turn Punch's Speed during the Speed Declaration stage of the combat turn. The Turn Punch Combat Card is still sitting on the gaming table. The Turn Punch's modifiers would be +1 Speed, +7 Damage, and Move Two.

After the end of any turn, before new Combat Cards are selected, the player can choose to return the Turn Punch card to her hand, having never used it.

Cost: 1 Willpower when the card is first laid down.
Speed: See description above.
Damage: See description above.
Move: Two

Grab

Head Butt Hold

Prerequisites: Grab ••, Head Butt
Power Points: Boxing, Kabaddi, Sumo 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

Athletics

Jumping Shoulder Butt

Prerequisites: Athletics ••, Jump
Power Points: Boxing, Sumo 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





Appendix 2:

Minions & Warriors

Warning! Restricted Area!

This section is meant for the Storyteller's eyes only. Players can peek if they really want to, but so doing may take some of the fun out of the game.

Fair warning. Proceed.

Minions and Extras

Minions and extras are rank-and-file opponents that players may have to face during a story. These characters make up the lower ranks of villainous organizations (minions) and government agencies (extras), although some may operate as free agents.

Remember that even extras have personalities. Invent quirks, motivations or mannerisms to customize your minions when the players interact with them. Perhaps a particular cop has a Brooklyn accent and a grudge against Shadoloo. Maybe these two ninja are siblings and always work together. Give your NPCs a little depth. Beating up faceless goons gets boring quickly. Some examples of personalized minions round out the statistics given below:



Thugs

Thugs are the foot soldiers of the back alley, the people with whom Street Fighters tangle when busting crime rackets or saving innocent victims. Thugs usually work for some boss or other, although many simply form their own gangs and terrorize the public on their own.





Thug Ranks

Name: TOUGH **Style:** NONE **Boss:** NONE

Strength	●●●○○	**Charisma**	●●○○○	**Perception**	●●○○○	**Honor**	NONE
Dexterity	●●○○○	**Manipulation**	●●○○○	**Intelligence**	●○○○○	**Glory**	NONE
Stamina	●●○○○	**Appearance**	●○○○○	**Wits**	●●○○○	**Rank**	NONE

Other Traits

INTIMIDATION	●●○○○		○○○○○
SECURITY	●●○○○		○○○○○
STREETWISE	●○○○○		○○○○○
	○○○○○		○○○○○
	○○○○○		○○○○○

Weapons:	**Speed**	**Damage**	**Move**
KNIFE JAB	6	4	2
KNIFE STRONG	4	6	2
KNIFE FIERCE	3	8	1

Chi ●○○○○○○○○○ □□□□□□□□□□

Willpower ●●○○○○○○○○ □□□□□□□□□□

Health ●●●●●●○○○○○○○○○○○○○○ □□□□□□□□□□□□□□□□□□□□

Manuevers and Powers

	Speed	**Damage**	**Move**
Punch: Jab	4	3	1
Strong	2	5	1
Fierce	1	7	0
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	2	3	1
Block	6	(+1 SOAK)	0
Movement	5	0	4

Name: GANGSTER **Style:** NONE **Boss:** NONE

Strength	●●○○○	**Charisma**	●●○○○	**Perception**	●●○○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●●○○	**Intelligence**	●●○○○	**Glory**	NONE
Stamina	●●○○○	**Appearance**	●●○○○	**Wits**	●●○○○	**Rank**	NONE

Other Traits

DRIVE	●●○○○		○○○○○
INTERROGATION	●●●○○		○○○○○
INTIMIDATION	●●○○○		○○○○○
STREETWISE	●●○○○		○○○○○
	○○○○○		○○○○○

Weapons:	**Speed**	**Damage**	**Move**
PISTOL	4	5	0

Chi ●●○○○○○○○○ □□□□□□□□□□

Willpower ●●●○○○○○○○ □□□□□□□□□□

Health ●●●●●●●○○○○○○○○○○○○○ □□□□□□□□□□□□□□□□□□□□

Manuevers and Powers

	Speed	**Damage**	**Move**
Punch: Jab	5	2	1
Strong	3	4	1
Fierce	2	6	0
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	3	3	1
Block	7	(+2 SOAK)	0
Movement	6	0	4



Name: WARRIOR **Style:** NONE **Boss:** NONE

Strength	●●●○○	**Charisma**	●●●○○	**Perception**	●●○○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●○○○	**Intelligence**	●●○○○	**Glory**	NONE
Stamina	●●●○○	**Appearance**	●○○○○	**Wits**	●●●○○	**Rank**	NONE

Other Traits

ALERTNESS	●●●○○	STREETWISE	●●●●○
DRIVE	●●●○○		○○○○○
INTIMIDATION	●●●●○		○○○○○
LEADERSHIP	●●●○○		○○○○○
SECURITY	●●○○○		○○○○○

Weapons:	**Speed**	**Damage**	**Move**

Chi ●●○○○○○○○○ ❑❑❑❑❑❑❑❑❑❑

Willpower ●●●●●○○○○○ ❑❑❑❑❑❑❑❑❑❑

Health ●●●●●●●●●●○○○○○○○○○○ ❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑

Manuevers and Powers

	Speed	**Damage**	**Move**
Punch: Jab	5	4	2
Strong	3	6	2
Fierce	2	8	1
Kick: Short	4	5	2
Forward	3	7	1
Roundhouse	1	9	1
Grab	-	-	-
Block	7	(+2 SOAK)	0
Movement	6	0	5
HEAD BUTT	3	9	0
POWER UPPERCUT	3	8	1
FOOT SWEEP	1	9	0

Some thug types include:

Street Gangs

Not all street gangs deal drugs or extort money. In harsh neighborhoods, kids join gangs for protection from each other. Sadly, this paradox often leads to violence when different groups feel threatened by each other. Many gang members don't consider themselves criminals. All the same, blood usually flows when Street Fighters cross a street gang's path.

Other gangs snub their noses at decency, dealing drugs or shaking down shopkeepers to raise money for their favorite vices. These gangsters often have rough lives and want society to share the pain, taking out their anger on the innocent. Many of these gangsters have some form of honor, but it rarely applies to anyone outside the gang.

Worst of all are the spoiled ratpacks — rich kids so jaded that crime seems like a kick. These gangsters have no sense of honor and deserve nothing better than a quick trip to intensive care.

Toughs usually make up the majority of street gang fighters. A few Gangsters often lead the gang, and a really large or especially tough gang may have a Warrior at its head. Criminal gangs often deal drugs, mug people, or engage in extortion and breaking-and-entering. Some have extensive networks to fence stolen goods or traffic in drugs. Street gangs are very territorial and might attack anyone trespassing on their "turf."

Organized Crime/Terrorists

These groups gather together to partake in criminal enterprises. These criminals are dangerous to cross, usually armed, and often have some powerful patron to aid them after the fight is over (paying bail to spring them from jail, sending hitmen after characters who cross them, etc.). At lower levels, Toughs usually serve as runners or hired muscle to their bosses. Mid-level Gangsters are hitmen, underbosses and enforcers, while top-ranked Warriors are the elite killers and assassins of the organization, or may be bosses themselves.

Organized crime has many faces, from the Chinese tongs and triads to the Italian Mafia, from Japanese Yakuza to Jamaican posses. Some have political motivations, like the I.R.A.; these groups shun profit for its own sake, but commit violence to further their causes. Others, like the Mafia, see themselves as necessary parts of the economy. Many organized crime groups have long histories and traditions; honor is important to these folks. Other, more modern groups don't care for honor at all — profit, and lots of it, is all that matters to them. Whatever their motive, organized criminals take the worst aspects of society and make them their living.

Police

On the other end of the spectrum are the officers of the law, whatever law that may be. It should be noted that Street Fighter tournaments are illegal in most countries. Characters will have plenty of opportunities to cross paths with the law.

It should also be noted that fighting cops is a very bad idea; fighters who forget this don't last long. Police have basically limitless resources of backup and firepower. The best option when confronted by police is to flee.



Police Ranks

Name: COP | **Style:** NONE | **Boss:** NONE

Strength	●●○○○	**Charisma**	●●○○○	**Perception**	●●●○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●○○○	**Intelligence**	●●○○○	**Glory**	NONE
Stamina	●●○○○	**Appearance**	●●○○○	**Wits**	●●●○○	**Rank**	NONE

Other Traits

ALERTNESS	●●○○○	SECURITY	●●○○○
DRIVE	●○○○○	STREETWISE	●●○○○
INTERROGATION	●●○○○		○○○○○
INTIMIDATION	●●○○○		○○○○○
INVESTIGATION	●●●○○		○○○○○

Weapons:	Speed	Damage	Move
PISTOL	5	6	0

Chi ●○○○○○○○○○

Willpower ●●●●○○○○○○

Health ●●●●●●●●○○○○○○○○○○○○

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	5	3	1
Strong	3	5	1
Fierce	2	7	0
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	3	4	1
Block	7	(+2 SOAK)	0
Movement	6	0	4
BRAIN CRACKER	3	6	1

Name: S.W.A.T. | **Style:** NONE | **Boss:** NONE

Strength	●●●○○	**Charisma**	●●○○○	**Perception**	●●○○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●○○○	**Intelligence**	●●○○○	**Glory**	NONE
Stamina	●●●●○	**Appearance**	●●○○○	**Wits**	●●●●○	**Rank**	NONE

Other Traits

ALERTNESS	●●●○○	LEADERSHIP	●○○○○
DRIVE	●●○○○	SECURITY	●●○○○
INTERROGATION	●●○○○	STEALTH	●○○○○
INTIMIDATION	●●●●○	STREETWISE	●●○○○
INVESTIGATION	●●○○○		○○○○○

Weapons:	Speed	Damage	Move
PISTOL	6	6	0
RIFLE	4	8	0

Chi ●○○○○○○○○○

Willpower ●●●●●●○○○○

Health ●●●●●●●●●●○○○○○○○○○○

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	5	5	3
Strong	3	7	3
Fierce	2	9	2
Kick: Short	4	4	3
Forward	3	6	2
Roundhouse	2	8	2
Grab	3	5	1
Block	7	(+1 SOAK)	0
Movement	6	0	6
POWER UPPERCUT	2	9	1
SPINNING BACK FIST	2	9	4
JUMP	6	0	3



Ninja

What would an adventure game be without ninja? These mysterious assassins are far deadlier than any run-of-the-mill gangster — their skills, weapons and dedication make them tough foes with a touch of class. Beating up a bunch of street punks? That's easy! Facing down a contingent of ninja? Now that's an adventure!



Genin are the ninja rank-and-file, while Jonin are veteran assassins with years of experience. Actual ninja are trained for years, sometimes from birth, and must prove their worthiness many times over. Despite their skill, ninja usually fall before the might of superior martial artists. A couple of Jonin or Genin, though, if played well, can make life very difficult for a Street Fighter or two.

Ninja Ranks

Name: GENIN **Style:** NONE **Boss:** NONE

Strength	●●○○○	**Charisma**	●●○○○	**Perception**	●●●○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●○○○	**Intelligence**	●●○○○	**Glory**	NONE
Stamina	●●●○○	**Appearance**	●●○○○	**Wits**	●●●○○	**Rank**	NONE

Other Traits

ALERTNESS	●●○○○	SECURITY	●●●○○
BLIND FIGHTING	●○○○○	STEALTH	●●○○○
INSIGHT	●○○○○	STYLE LORE	●●○○○
INTIMIDATION	●●○○○	SUBTERFUGE	●○○○○
MYSTERIES	●○○○○		○○○○○

Weapons:	Speed	Damage	Move
SHURIKEN	6	5	2

Chi ●●●○○○○○○○ □□□□□□□□□□

Willpower ●●○○○○○○○○ □□□□□□□□□□

Health ●●●●●●●○○○○○○○○○○○ □□□□□□□□□□□□□□□□□□□□

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	5	3	2
Strong	3	5	2
Fierce	2	7	1
Kick: Short	4	4	2
Forward	3	6	1
Roundhouse	1	8	1
Grab	3	3	1
Block	7	(+1 SOAK)	0
Movement	6	0	5
SLIDE KICK	2	7	3
HANDSTAND KICK	2	8	0
JUMP	6	0	2

Name: JONIN **Style:** NONE **Boss:** NONE

Strength	●●●○○	**Charisma**	●●●○○	**Perception**	●●●○○	**Honor**	NONE
Dexterity	●●●●○	**Manipulation**	●●○○○	**Intelligence**	●●●○○	**Glory**	NONE
Stamina	●●●○○	**Appearance**	●●○○○	**Wits**	●●●○○	**Rank**	NONE

Other Traits

ALERTNESS	●●○○○	SECURITY	●●○○○
BLIND FIGHTING	●●○○○	STEALTH	●●●●○
INSIGHT	●●○○○	STYLE LORE	●●●○○
INTIMIDATION	●●●○○	SUBTERFUGE	●●○○○
MYSTERIES	●○○○○		○○○○○

Weapons:	Speed	Damage	Move
KATANA JAB	7	5	3
KATANA STRONG	5	7	3
KATANA FIERCE	4	9	2

Chi ●●●○○○○○○○ □□□□□□□□□□

Willpower ●●●●○○○○○○ □□□□□□□□□□

Health ●●●●●●●●●●○○○○○○○○○○ □□□□□□□□□□□□□□□□□□□□

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	6	4	3
Strong	4	6	3
Fierce	3	8	2
Kick: Short	5	5	3
Forward	4	7	2
Roundhouse	2	9	2
Grab	4	5	1
Block	8	(+2 SOAK)	0
Movement	7	0	6
BACK FLIP KICK	4	7	2
SLIDE KICK	3	8	4
BACK ROLL THROW	3	9	1
JUMP	7	0	3
WALL SPRING	6	-	3/5

Soldiers

Soldiers represent the backbone of national military units, private armies and mercenary groups. Soldiers are heavily armed and pose a major threat to any Street Fighter luckless enough to take them on. Special Forces Fighters like Guile often find themselves fighting with or against soldier.

Veterans have seen battle and survived — they're a tough breed, and include professional mercenaries and war-hardened vets. Lifers are full-time fighters — Special Forces men, commandos and elite guards.





Soldier Ranks

Name: VETERAN **Style:** NONE **Boss:** NONE

Strength	●●●○○	**Charisma**	●●●○○	**Perception**	●●●○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●○○○	**Intelligence**	●●○○○	**Glory**	NONE
Stamina	●●●○○	**Appearance**	●●○○○	**Wits**	●●●○○	**Rank**	NONE

Other Traits

ALERTNESS	●●○○○	SURVIVAL	●●●○○
DRIVE	●●○○○		○○○○○
FIREARMS	●●○○○		○○○○○
STEALTH	●○○○○		○○○○○
STREETWISE	●●○○○		○○○○○

Weapons:	Speed	Damage	Move
RIFLE	3	7	0

Chi ●○○○○○○○○○ ❑❑❑❑❑❑❑❑❑❑

Willpower ●●●●○○○○○○ ❑❑❑❑❑❑❑❑❑❑

Health ●●●●●●●○○○○○○○○○○○ ❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	5	4	2
Strong	3	6	2
Fierce	2	8	1
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	3	4	1
Block	7	(+2 SOAK)	0
Movement	6	0	5
SPINNING BACK FIST	2	8	3
SUPLEX	3	6	1
JUMP	6	0	2

Name: LIFER **Style:** NONE **Boss:** NONE

Strength	●●●○○	**Charisma**	●●●○○	**Perception**	●●●○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●○○○	**Intelligence**	●●○○○	**Glory**	NONE
Stamina	●●●●○	**Appearance**	●●○○○	**Wits**	●●●●○	**Rank**	NONE

Other Traits

ALERTNESS	●●●○○		○○○○○
DRIVE	●●○○○		○○○○○
STEALTH	●●○○○		○○○○○
STREETWISE	●●○○○		○○○○○
SURVIVAL	●●●●○		○○○○○

Weapons:	Speed	Damage	Move
PISTOL	6	7	0

Chi ●●○○○○○○○○ ❑❑❑❑❑❑❑❑❑❑

Willpower ●●●●●○○○○○ ❑❑❑❑❑❑❑❑❑❑

Health ●●●●●●●●●○○○○○○○○○ ❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑❑

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	5	5	2
Strong	3	7	2
Fierce	2	9	1
Kick: Short	-	-	-
Forward	-	-	-
Roundhouse	-	-	-
Grab	3	5	1
Block	7	(+2 SOAK)	0
Movement	6	0	5
SPINNING BACK FIST	2	9	3
SUPLEX	3	7	1
JUMP	6	0	2
BRAIN CRACKER	3	7	1

Agents

The difference between agents and thugs is one of approach; thugs are usually simple muscle, while agents have a variety of skills, backgrounds and devices that transcend the realm of the simple brawler or triggerman. Agents usually have access to high-tech gadgets or weapons (Chapter Eight), but must keep a lower profile or risk blowing their mission.





Agent Ranks

Name: CARTE BLANCHE **Style:** NONE **Boss:** NONE

Strength	●●○○○	**Charisma**	●●○○○	**Perception**	●●●●○	**Honor**	NONE
Dexterity	●●●●○	**Manipulation**	●●●●○	**Intelligence**	●●●○○	**Glory**	NONE
Stamina	●●○○○	**Appearance**	●●●○○	**Wits**	●●●●○	**Rank**	NONE

Other Traits

ALERTNESS	●●●●○	SECURITY	●●●○○
COMPUTER	●●○○○	STEALTH	●●○○○
DRIVE	●●○○○	STREETWISE	●●○○○
INTERROGATION	●●○○○	SUBTERFUGE	●●●●○
INVESTIGATION	●●●○○	SURVIVAL	●○○○○

Weapons:	**Speed**	**Damage**	**Move**
PISTOL	6	7	0
SLEEP CAPSULES	4	(SPECIAL)	0

Chi ●○○○○○○○○○ ○○○○○○○○○○

Willpower ●●●●●●○○○○ ○○○○○○○○○○

Health ●●●●●●●●●●○○○○○○○○○○ ○○○○○○○○○○○○○○○○○○○○

Manuevers and Powers

	Speed	**Damage**	**Move**
Punch: Jab	6	4	2
Strong	4	6	2
Fierce	3	8	1
Kick: Short	5	5	2
Forward	4	7	1
Roundhouse	2	9	1
Grab	4	5	1
Block	8	(+3 SOAK)	0
Movement	7	0	5
MONKEY GRAB PUNCH	2	6	2
DOUBLE DREAD KICK	2	6/9	3
KNEE BASHER	3	9	1
JUMP	7	0	2

Name: SPECIAL AGENT **Style:** NONE **Boss:** NONE

Strength	●●○○○	**Charisma**	●●○○○	**Perception**	●●●○○	**Honor**	NONE
Dexterity	●●●○○	**Manipulation**	●●●○○	**Intelligence**	●●●○○	**Glory**	NONE
Stamina	●●○○○	**Appearance**	●●○○○	**Wits**	●●●●○	**Rank**	NONE

Other Traits

ALERTNESS	●●●○○	SECURITY	●○○○○
COMPUTER	●●○○○	STREETWISE	●○○○○
DRIVE	●●○○○	SUBTERFUGE	●●●○○
INTERROGATION	●●○○○		○○○○○
INVESTIGATION	●●○○○		○○○○○

Weapons:	**Speed**	**Damage**	**Move**
PISTOL	6	6	0

Chi ●○○○○○○○○○ ○○○○○○○○○○

Willpower ●●●○○○○○○○ ○○○○○○○○○○

Health ●●●●●●●○○○○○○○○○○○ ○○○○○○○○○○○○○○○○○○○○

Manuevers and Powers

	Speed	**Damage**	**Move**
Punch: Jab	5	4	1
Strong	3	6	1
Fierce	2	8	0
Kick: Short	4	3	1
Forward	3	5	0
Roundhouse	1	7	0
Grab	3	3	1
Block	7	(+3 SOAK)	0
Movement	6	0	4
HEAD BUTT	3	9	0
THROW	1	8	1

Special Agents do most of the work for their covert organizations, delivering messages, assassinating marks, infiltrating rival groups, diverting funds or materials, or assisting higher-ranking agents. Carte Blanche Agents have some sort of special license by their agency that allows them to break the law with relative impunity — anything they do in the line of duty will be covered up or smoothed over by their parent organization. These are the people sent in to save the world (or destroy it).

Agents come in a wide variety: the secret agent, who works for national or international espionage groups; the thrill-seeker, who uses his personal fortune and skill to laugh at the devil; the infiltrator, who gathers inside information for personal or company gain; the henchman, who acts as covert muscle for some cabal or master criminal; or the super-agent, who serves some world-spanning high-tech agency for good or evil.

Some Agent Types Include:

Every government on Earth has some sort of security agency, ranging from the gigantic American C.I.A. or Russian K.G.B. to the secret police of Third World despots. Government Agents usually pack sophisticated weapons and gadgets and have extensive infiltration skills — stealth, disguise, linguistics, etc. — in addition to combat skills. Interpol also fields a few agents to combat crime empires like Shadoloo.

Crimelords like M. Bison head organizations involved in criminal activities, espionage and terrorism. Shadoloo itself has various "tentacles," smaller criminal franchises answering to M. Bison, which all have agents serving their secret agendas.

Storyteller Characters

The following characters can be used in supporting roles in your story, and might give you some ideas for characters of your own. These four characters compose the Street Fighter team called the Ravens. They can be used as a rival Street Fighter team during the adventure in Appendix One, or you can use these characters as individuals and insert them into your stories as needed. You could even have one or two of them join the player characters to help round out the team.

Pantara and Shade

Background: Randi Cheng inherited her fondness for acrobatics from her father, a Chinese gymnast, and her affinity with animals from her mother, an African-American animal trainer. As a circus child, Randi learned a wealth of skills and traveled across the world. Sadly, she also developed a general dislike for people; she views the public with a mixture of pity and scorn. Few humans can earn her respect.

Pantara, as Randi has dubbed herself, practices a form of Wu Shu that she has refined by sparring with her leopard, Shade. This feline companion is far more than a pet to her. Shade never enters the arena under any circumstances, but accompanies Randi almost everywhere else. Through both her bond with Shade and endless months of training amid the world's jungles and forests, Randi earned the favor of the primal spirit of the leopard.

She fights to perfect her unique style and, through her art, to become as one with the leopard spirit. She lives a spartan life on the road, spending as much time as possible among traveling shows and carnivals. Pantara passionately hates weapons, especially guns, and spends much of her rare free time campaigning for gun control and animal rights. She has a soft spot for exotic cities and interesting cultures — her general snobbishness doesn't prevent her from enjoying world travel.

She has recently joined Team Raven in hopes that membership will give her a chance to participate in many of the world's more exclusive tournaments. The travel opportunities that Team Raven provides also appeal to her.

Image: A stunningly attractive Asian/African woman with long, curly black hair and huge, expressive almond eyes. Pantara moves and fights with the powerful grace of her leopard companion; usually barefooted, she wears the pelt and teeth of a tiger she once fought in a Calcutta bloodpit. Her companion, Shade, is a large, broad-shouldered leopard. Pantara and Shade seem to prove the old saying about people and pets who resemble each other.

Roleplaying Notes: Wisecrack. Your general contempt for "normal" people doesn't make you unkind; you just don't have time for their petty concerns. To those few you accept as friends, you are caring and loyal. To your opponents, you are honorable and reserved. To your enemies, you are condescending and remorseless. Like a cat, you toy with your prey.

Quote: *You call that a flying side kick? Give me a break!*



STREET FIGHTER™

Name: PANTARA
Player: NPC
Chronicle: HIGH STAKES

Style: WU SHU
School: LAO-DA CIRCUS
Stable: GORDON PRODUCTIONS

Team: RAVENS
Concept: EXOTIC BEAUTY
Signature: PET LEOPARD

Attributes

Physical

Strength	●●●○○
Dexterity	●●●●●
Stamina	●●○○○

Social

Charisma	●●○○○
Manipulation	●●○○○
Appearance	●●●●○

Mental

Perception	●●●○○
Intelligence	●●○○○
Wits	●●○○○

Abilities

Talents

Alertness	●●●○○
Interrogation	○○○○○
Intimidation	●●○○○
Insight	○○○○○
Streetwise	●●○○○
Subterfuge	●○○○○

Skills

Blind Fighting	●●○○○
Drive	○○○○○
Leadership	○○○○○
Security	●○○○○
Stealth	●●●●○
Survival	●●●○○

Knowledges

Arena	○○○○○
Computer	○○○○○
Investigation	○○○○○
Medicine	●○○○○
Mysteries	●●○○○
Style Lore	●●○○○

Advantages

Backgrounds

ALLIES	●○○○○
ANIMAL COMPANION	●●●●○
MANAGER	●○○○○
	○○○○○
	○○○○○
	○○○○○
	○○○○○

Techniques

Punch	○○○○○
Kick	●●●○○
Block	●●○○○
Grab	○○○○○
Athletics	●●●○○
Focus	○○○○○

Special Maneuvers

BACK FLIP KICK
DOUBLE HIT KICK
HANDSTAND KICK
JUMP
COMBO: (DIZZY) SHORT KICK-BACK FLIP KICK

Chi

●●●●○○○○○○
❑❑❑❑❑❑❑❑❑❑

Willpower

●●●●●●○○○○
❑❑❑❑❑❑❑❑❑❑

Health

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑
○○○○○○○○○○
❑❑❑❑❑❑❑❑❑❑

Manuevers and Powers

	Speed	Damage	Move
Punch: Jab	-	-	-
Strong	-	-	-
Fierce	-	-	-
Kick: Short	6	6	3
Forward	5	8	2
Roundhouse	3	10	2
Grab	-	-	-
Block	9	(+2 SOAK)	0
Movement	8	0	6
BACK FLIP KICK	5	8	2 BACKWARDS
DOUBLE HIT KICK	3	7 (X2)	2
HANDSTAND KICK	4	10	1
JUMP	8	0	3

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:** 5 **Techniques:** 8 **Special Maneuvers:** 7 **Chi, Willpower:** per styles **Freebie Points:** 15

Dehrik Savitch

Background: Dehrik grew up on the streets of New York City, an inconvenient burden to his family (or so they always told him). Shunted off at home, Dehrik found his niche in a local gang; there, he learned to fight well, if not honorably. His powerful inner strength gave him a direct route to his Chi, but blinded him with terrible rages that got him into more trouble than he could handle. He was in jail before he hit 17, and probably would've stayed there had it not been for Stoner.

Stoner was a huge fighter who had mastered his own inner demons through hard work and discipline. He could've been a Street Fighter — now he was serving a life sentence. In Dehrik, Stoner saw all the potential for triumph and trouble that he himself once had. Stoner took the young brawler under his wing and, none too gently, taught him the ways of inner calm through the martial arts. When Dehrik made parole, Stoner set him up with Master Loupan, the ex-con Sensei who previously helped Stoner find his peace.

Dehrik's training was difficult but rewarding. Though Dehrik learned the arts that led him from the road to jail, the road to tranquillity has proved too long for Dehrik. He joined the Street Fighter subculture to find an outlet for his rage, and has indeed learned a powerful code of honor. He even works in his spare time to counsel inner-city kids away from gang violence. Nonetheless, Dehrik is light-years away from true serenity. His anger is often held in check by the barest of margins.

Dehrik is something of an outcast from his teammates. While they respect his fighting drive and skill, his violent outbursts keep most of them at a distance.

Image: Dehrik appears much weaker than he actually is; his compact build and perpetual slouch lead many opponents to underestimate him. In the ring or out, Dehrik wears a black tank top, jeans, boots and a biker jacket. He wears his brown hair long and messy, and doesn't shave often. His eyes, however, blaze with blue intensity — anyone who meets his gaze can see the power that drives him. He tends to act nonchalant and casual — the more serious the subject, the less seriously he seems to take it.

Roleplaying Notes: You're a moody, sarcastic cuss. Don't brood, but don't take anything for granted, either. Everything in life is screwed, or almost everything. Fortunately, you've found something of value in the whole rotten mess — honor, discipline and a sense of purpose. Your long-term goal is to harness the passion inside you and turn toward some great destiny. In the meantime, though, you'd like to help others avoid some of the bigger pitfalls that life has to offer. During fights, a red rage chews away at your self-control. You've learned to suppress it, but it still hampers your true potential.

Quote: *Nothing better than this? You might be right, but if you don't wanna look for better, how will you ever know?*



STREET FIGHTER™

Name: DEHRIK SAVITCH
Player: NPC
Chronicle: HIGH STAKES

Style: SHOTOKAN KARATE
School: PRIVATE STUDY
Stable: GORDON PRODUCTIONS

Team: RAVENS
Concept: STREET HARDENED WISE GUY
Signature: VICTORY CRY!

ATTRIBUTES

PHYSICAL

Strength	●●●●○
Dexterity	●●●○○
Stamina	●●●●○

SOCIAL

Charisma	●●○○○
Manipulation	●●○○○
Appearance	●●○○○

MENTAL

Perception	●●○○○
Intelligence	●●○○○
Wits	●●●○○

ABILITIES

TALENTS

Alertness	●●●○○
Interrogation	○○○○○
Intimidation	●○○○○
Insight	●●○○○
Streetwise	●●●○○
Subterfuge	○○○○○

SKILLS

Blind Fighting	○○○○○
Drive	●●○○○
Leadership	●●○○○
Security	○○○○○
Stealth	●●○○○
Survival	●○○○○

KNOWLEDGES

Arena	●●○○○
Computer	○○○○○
Investigation	●●○○○
Medicine	○○○○○
Mysteries	○○○○○
Style Lore	○○○○○

ADVANTAGES

BACKGROUNDS

ALLIES	●●○○○
MANAGER	●○○○○
SENSEI	●●●○○
	○○○○○
	○○○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●●●○○
Kick	●○○○○
Block	●○○○○
Grab	●●○○○
Athletics	●●○○○
Focus	○○○○○

SPECIAL MANEUVERS

- POWER UPPERCUT
- TRIPLE STRIKE
- JUMP
- THROW
- BACK ROLL THROW
- *COMBO:* (DIZZY) JAB-BACK ROLL THROW

CHI

●●●○○○○○○○
□□□□□□□□□□

WILLPOWER

●●●●○○○○○○
□□□□□□□□□□

HEALTH

●●●●●●●●●●
□□□□□□□□□□

○○○○○○○○○○
□□□□□□□□□□

MANUEVERS AND POWERS

	Speed	Damage	Move
Punch: Jab	5	6	2
Strong	3	8	2
Fierce	2	10	1
Kick: Short	4	5	2*
Forward	3	7	1
Roundhouse	1	9	1
Grab	3	6	1
Block	7	(+1 SOAK)	0
Movement	6	0	5
POWER UPPERCUT	2	10	1
TRIPLE STRIKE	1	SPECIAL	0
BACK ROLL THROW	2	10	1
JUMP	6	0	1
THROW	1	8	1

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:** 5 **Techniques:** 8 **Special Maneuvers:** 7 **Chi, Willpower:** per styles **Freebie Points:** 15

Denzil Kincaid

Denzil grew up all over the world. His father was a dance choreographer; his mother, an international actress. He spent most of his time in the company of one of his parents (they were rarely together) and received most of his education through private tutors in Europe.

Everything Denzil learned about dance, however, he learned from his father. His father, Carlos, was not merely a great dancer, but a master of Capoeira. Nor were martial arts the extent of Carlos' skills. It wasn't until Denzil's 18th birthday that he learned his father's true purpose in Europe.

Carlos was actually an agent for the Brazilian government. His job was to do background research on war criminals and then send that information to domestic agents in Brazil. They, in turn, would use that information to track down war criminals and other European fugitives living in their country. Unfortunately, Denzil's father ended up uncovering considerably more than he bargained for.

Denzil's father discovered a Shadoloo secret agent operating within Brazilian Internal Affairs. Before Carlos could expose this traitor, however, he met with an "accident." Denzil knew what had truly happened. At first Denzil tried going to the authorities, but after Shadoloo threatened his mother's life, he backed off. If he couldn't avenge his father through legal channels, Denzil decided, he'd have to find another way to get at Shadoloo. About that time, he stumbled across the Street Fighter circuit.

He joined Team Raven mostly as a cover and as a way to learn more about the Street Fighter subculture. He's a good fighter, but the real reason he attends the tournaments is because he hopes to meet some of the individuals who were responsible for his father's death.

Image: Denzil is a handsome man of medium build and mixed Hispanic descent. He keeps his hair short and favors loose-fitting silk clothes. He walks with a cocky stride, but has an open smile and an easy-going attitude.

Roleplaying Notes: You're good and you know it. However, watching your father die left you with a certain degree of humility as well. You enjoy dancing more than anything else, and spend most of your free time at nightclubs laying it down until the morning light. When the subject of Shadoloo is broached, however, you become serious, deadly serious.

Quote: *I hear what you're saying; I'm just choosing to ignore it. You should really lighten up, by the way; you've spilled some wine on your tie.*



STREET FIGHTER™

Name: DENZIL KINCAID
Player: NPC
Chronicle: HIGH STAKES

Style: CAPOERIA
School: FAMILY TAUGHT
Stable: GORDON PRODUCTIONS

Team: RAVENS
Concept: HIGH SPIRITED GIGOLO
Signature: VICTORY DANCE

ATTRIBUTES

PHYSICAL

Strength	●●●○○
Dexterity	●●●●○
Stamina	●●●○○

SOCIAL

Charisma	●●●○○
Manipulation	●●○○○
Appearance	●●●●○

MENTAL

Perception	●○○○○
Intelligence	●●○○○
Wits	●●●○○

ABILITIES

TALENTS

Alertness	●●○○○
Interrogation	○○○○○
Intimidation	○○○○○
Insight	●●○○○
Streetwise	●○○○○
Subterfuge	●●○○○

SKILLS

Blind Fighting	○○○○○
Drive	●○○○○
Leadership	○○○○○
Security	●○○○○
Stealth	●●●○○
Survival	○○○○○

KNOWLEDGES

Arena	●○○○○
Computer	●●○○○
Investigation	●●●○○
Medicine	●●○○○
Mysteries	○○○○○
Style Lore	●○○○○

ADVANTAGES

BACKGROUNDS

CONTACTS: BRAZILIAN GOVERNMENT	●●○○○
MANAGER	●○○○○
RESOURCES	●●●●○
	○○○○○
	○○○○○
	○○○○○
	○○○○○

TECHNIQUES

Punch	●○○○○
Kick	●●○○○
Block	●●○○○
Grab	○○○○○
Athletics	●●●○○
Focus	○○○○○

SPECIAL MANEUVERS

- JUMP
- KIPPUP
- ROLLING ATTACK
- DOUBLE-HIT KNEE
- FORWARD FLIP KNEE

CHI

●●●○○○○○○○
❑❑❑❑❑❑❑❑❑❑

WILLPOWER

●●●●●●○○○○
❑❑❑❑❑❑❑❑❑❑

HEALTH

●●●●●●●●●●
❑❑❑❑❑❑❑❑❑❑

○○○○○○○○○○
❑❑❑❑❑❑❑❑❑❑

MANUEVERS AND POWERS

	Speed	Damage	Move
Punch: Jab	6	3	3
Strong	4	5	3
Fierce	3	7	2
Kick: Short	5	5	3
Forward	4	7	2
Roundhouse	2	9	2
Grab	-	-	-
Block	8	(+2 SOAK)	0
Movement	7	0	6
ROLLING ATTACK	4	9	7
JUMP	7	0	3
DOUBLE-HIT KNEE	4	5	1
FORWARD FLIP KNEE	2	9	2

Attributes: 7/5/3 **Abilities:** 9/7/4 **Backgrounds:** 5 **Techniques:** 8 **Special Maneuvers:** 7 **Chi, Willpower:** per styles **Freebie Points:** 15

Amanda Raintree

Amanda grew up on a Midwestern reservation, wrestling and playing with the other children, but quickly realized that she wanted more out of life. She was fascinated with the outside world.

When Amanda turned 18 she left for college in Los Angeles against her parents' wishes. The city was a brilliant and frightening change of atmosphere for her. Yet she attacked her studies vigorously. Needing an outlet for physical activity, Amanda got involved with UCLA's exemplary sports program. Recognizing her natural talents, the track and field coaches put her on a training program intended to help her reach her maximum potential. The end result after her first year of college was a very imposing, 5'11", 160 lb. Native American Indian.

Amanda had a lot of big plans for the outside world, but she never forgot about home. Thus, when she heard that her reservation had been sold to a natural resources company (backed by Shadoloo), she was shocked. When she heard that her parents had died during a protest, she was absolutely floored. When she finally heard about the legendary T. Hawk, she was inspired. She has been aiding his cause by making waves in the Street Fighter circuit ever since.

Amanda joined Team Raven to reach the inside track of the fight circuit. She is also hoping to find others who have similar grudges against Shadoloo.

Image: A tall, powerfully built Native American Indian. Amanda is a remarkable specimen of human conditioning. She wears her long, dark hair in braids and dresses casually in running shorts and a t-shirt, except when she has a match. Then she dresses in a form-fitting one-piece uniform, with sandals on her feet and feathers in her hair.

Roleplaying Notes: You stand out in a crowd and are accustomed to it. You used to be carefree and spirited; now you are driven and goal-oriented. However, upon occasion, the thrill of an exotic new city overwhelms you and you revert to your old happy-go-lucky self for awhile.

Quote: *What are you looking at?*



Team Raven

Team Raven is a team of new Street Fighters who, despite their lack of experience, have a lot of potential. The team is one of many managed by Hans Gordon, of Gordon Productions. Gordon Productions is a top-notch management team that has access to all the major arenas and contacts with nearly every tournament director in the business.

STREET FIGHTER

Name: **Style:** **Team:**
Player: **School:** **Concept:**
Chronicle: **Stable:** **Signature:**

ATTRIBUTES

PHYSICAL

Strength	●●●●
Dexterity	●●●
Stamina	●●●

SOCIAL

Charisma	●●
Manipulation	●
Appearance	●●●

MENTAL

Perception	●●
Intelligence	●●●
Wits	●●●

ABILITIES

TALENTS

Alertness	●
Interrogation	
Intimidation	●●●
Insight	●●
Streetwise	
Subterfuge	●

SKILLS

Blind Fighting	●●
Drive	
Leadership	●
Security	
Stealth	●●●
Survival	●●●

KNOWLEDGES

Arena	
Computer	
Investigation	
Medicine	●●
Mysteries	●●
Style Lore	

ADVANTAGES

BACKGROUNDS

_____	●●●
_____	●
_____	●
_____	
_____	
_____	
_____	

TECHNIQUES

Punch	●
Kick	
Block	●●
Grab	●●●
Athletics	●●●
Focus	

SPECIAL MANEUVERS

THROW _____
JUMP _____
NECK CHOKE _____
SUPLEX _____
COMBO: _____
_____
_____
_____

CHI

●●●●

WILLPOWER

●●●●●

HEALTH

●●●●●●●●●●

●●

MANUEVERS AND POWERS

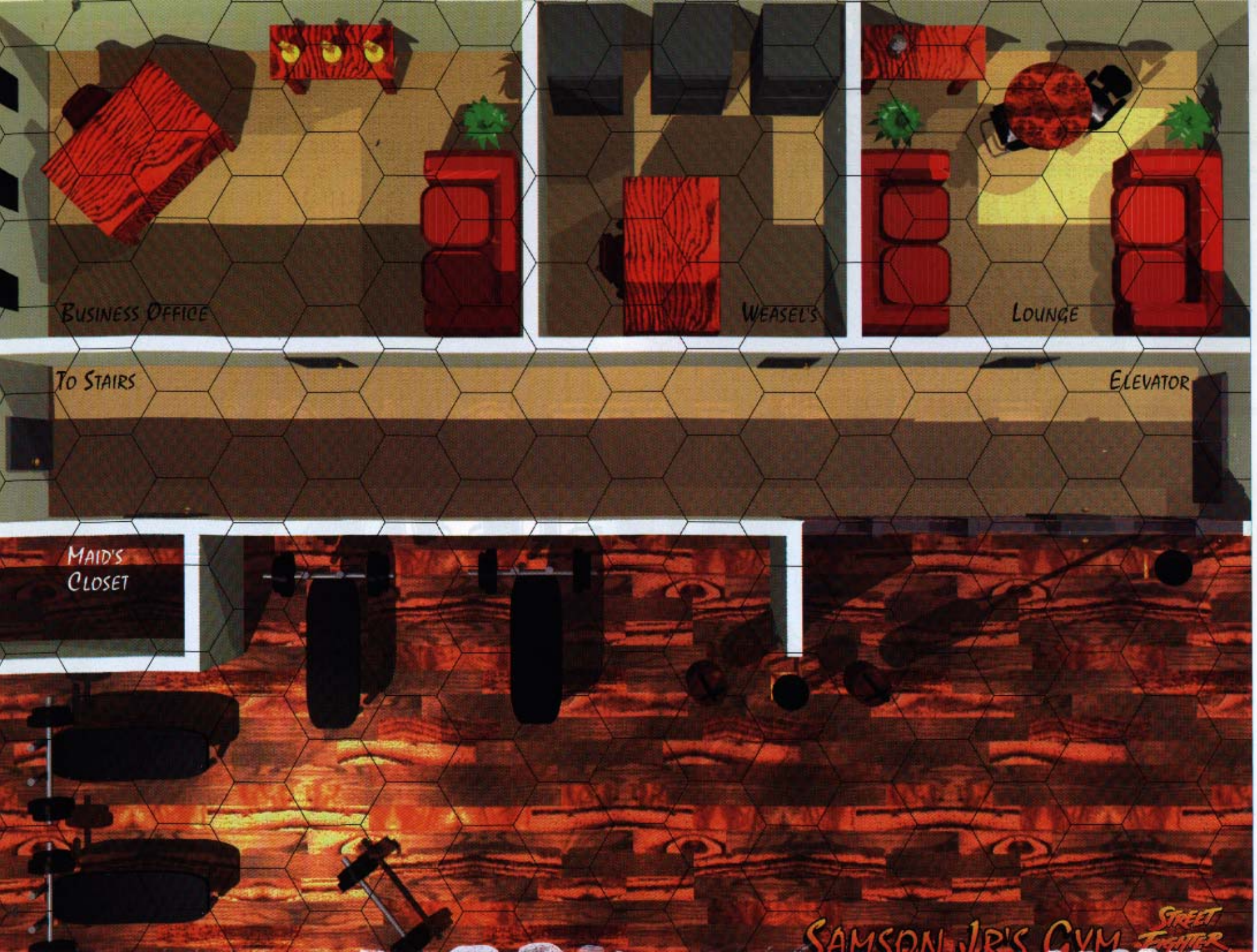
	Speed	Damage	Move
Punch:			
Kick:			
Grab			
Block			
Movement			
_____			
_____			
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Attributes: **Abilities:** **Backgrounds:** **Techniques:** **Special Maneuvers:** **Chi, Willpower:** **Freebie Points:**

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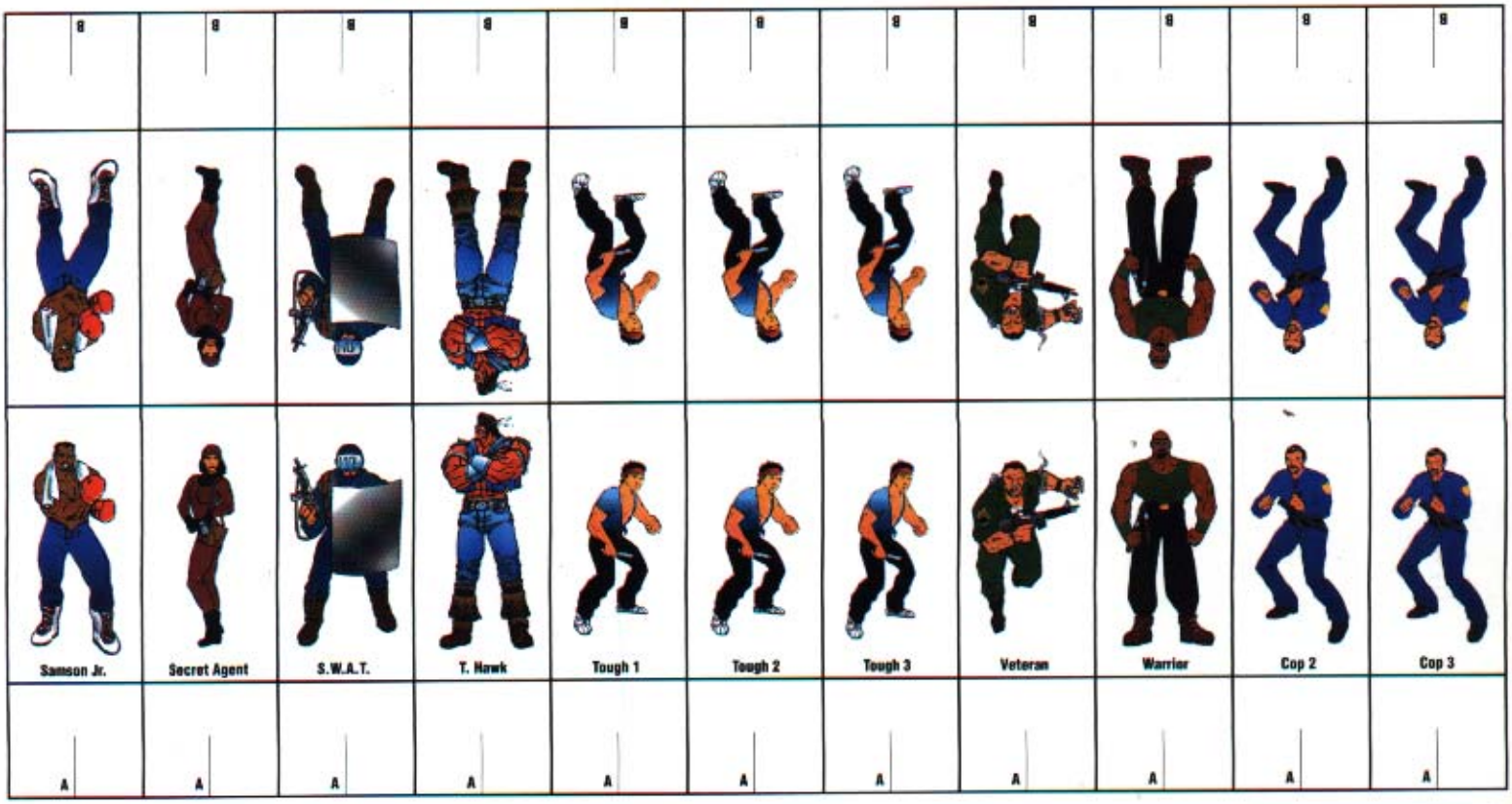
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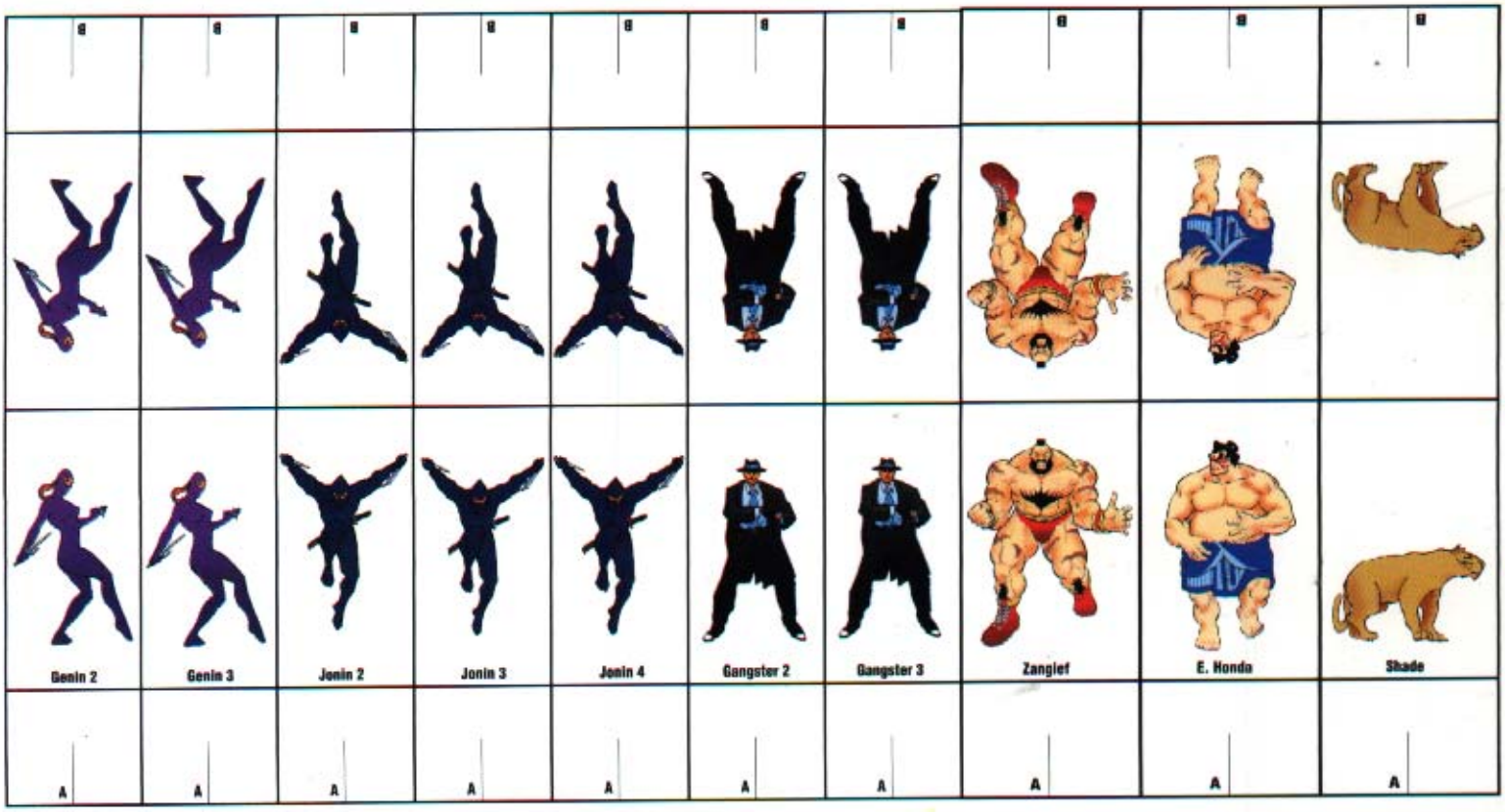
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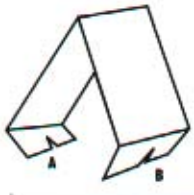

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Street Fighter


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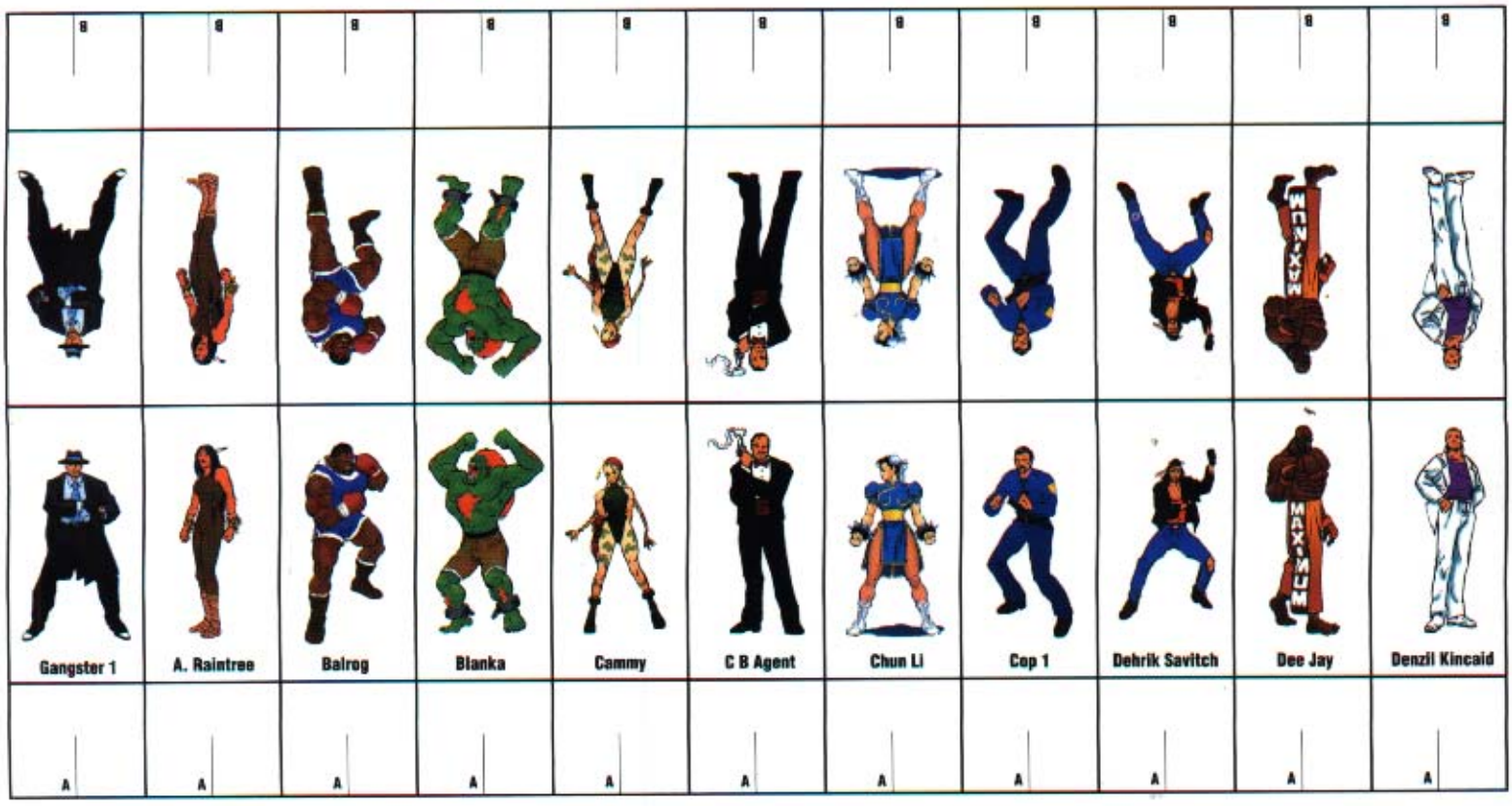


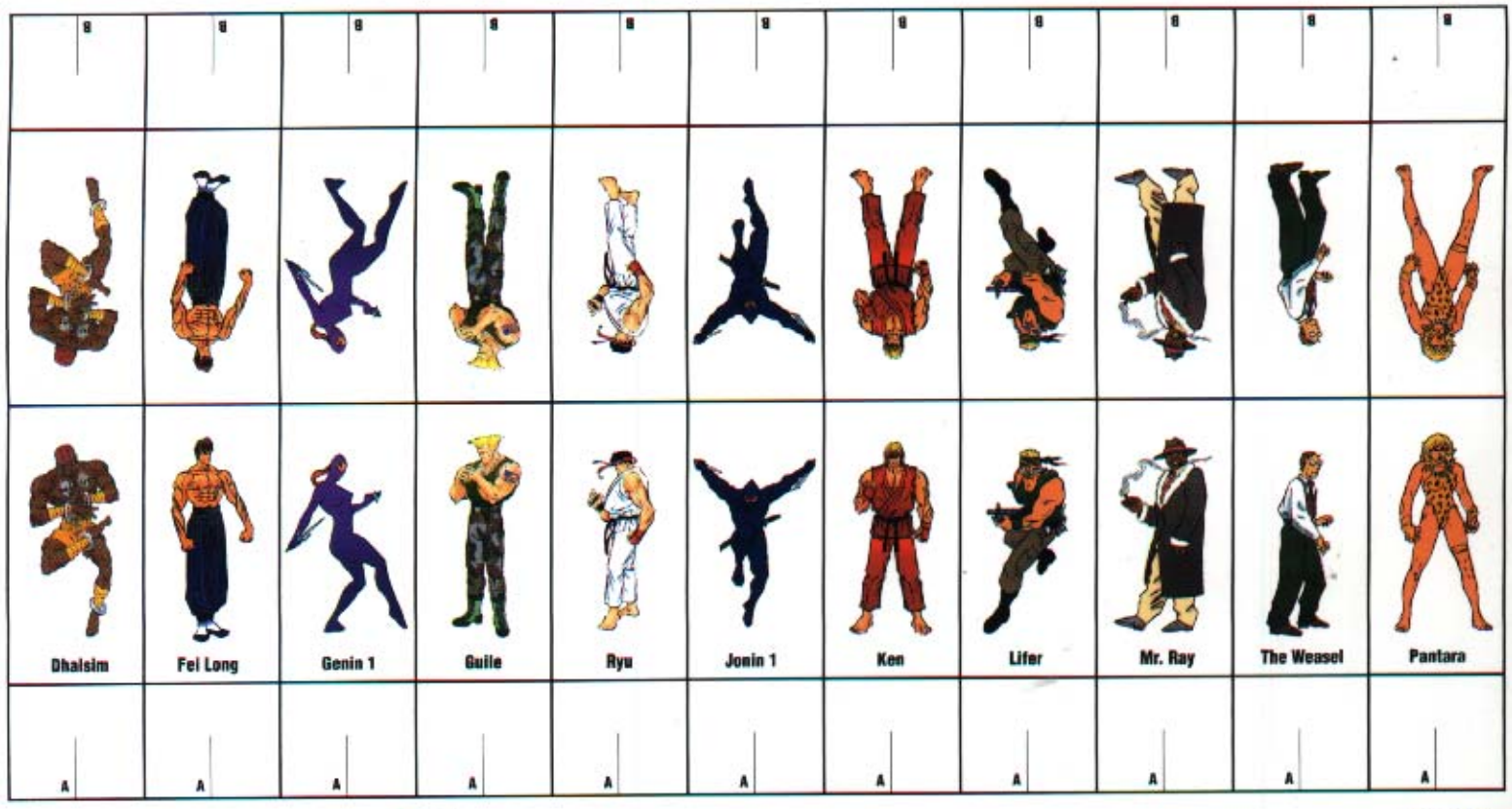
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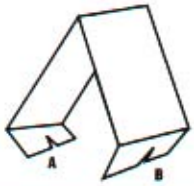
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Cut figures apart and cut small slots at points "A" and "B".
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STREET FIGHTER™

THE STORYTELLING GAME





Now there's a new way to play *Street Fighter*!

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