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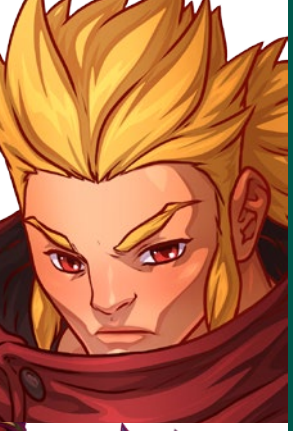

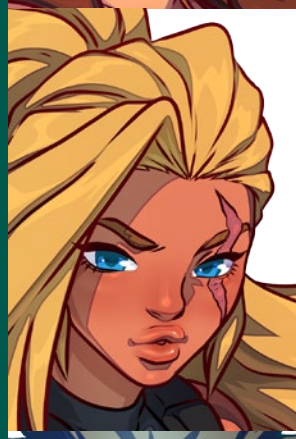

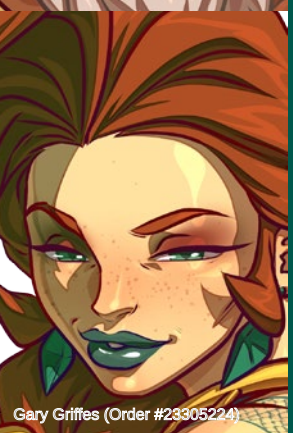

In darkened alleys and arenas rocked by the roar of thousands, in criminal hideouts and the secret headquarters of terrorist conspiracies, in the throne rooms of galactic overlords and tribunals watched over by the gods…they gather for glory. They gather to…

Fight!

The greatest role-playing game for telling the stories of fighting game characters returns with an updated edition. Featuring expanded and clarified rules for character generation, Special Move construction, and running combat, *Fight!* 2nd Edition gives you the tools to generate unique Fighters and run adventures featuring exciting tactical combat designed to play and feel like the techniques used in actual fighting games.

In *Fight!*, you can make traditional martial artists or over-the-top shonen protagonists. Fight with punches and kicks, grapples and throws, or blasts of ki energy. Defy physics with aerial combat, launch devastating combos and counterattacks, and confound the enemy with tactical positioning around the environment. Face off against armies of lesser foes, engage in brawls between gangs of highly-skilled combatants, or have detailed one-on-one duels between fierce rivals.

Fight! 2nd Edition is setting-neutral, so you can tell stories of underground tournaments or worldwide competitions. You can explore historical action-fantasy or martial arts-flavored space opera. Battle through worlds of horrifying monsters and magic or engage in covert operations against colorful evil organizations. Combined with a robust rules set with loads of options, *Fight!* is the closest you can get to making your own fighting game, played out with your friends at your table or online!

Divine Madness Press

Worcester, Massachusetts

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Christopher thanks: my beautiful wife and my amazing sons who inspire me, cheer me on, challenge me, and put up with long conversations about fighting games. Thank you for giving me the support and the energy I needed to see this new edition come to life.

Alejo thanks: my amazing partner and our daughter who give me strength and joy and who teach me every day to be a better person. To all my loved ones, who support me in my gaming passion. Thank you for giving me meaning and purpose.

Special thanks to the members of the *Fight!* Discord Server and the *Fight!* Google Group. Your enthusiasm and vigorous system mastery have made this whole experience so much better. We are blessed to have fans as amazing as all of you. We are especially indebted to John L for establishing the Discord Server and SirAston for being an amazing ambassador for the game.

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For more information about *Fight!*, please join in the discussion at *https://discord.gg/DWyrmc9*.

Visit us at *http://divinemadnesspress.wordpress.com* and *http://groups.google.com/group/fightrpg*.

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Dedication

This new edition of *Fight!* is still dedicated to the memory of Mark Buczek, the game's first and most fervent supporter. I pray that he continues to guide the game from his new post. You are missed, Mark.

Gary Grifles (Order : 23305224)

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0 introduction

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Welcome to the worlds of *Fight!* The Fighting Game RPG! In this game, players have the opportunity to create fighters of epic proportions with fighting skills rivaled by few others in history. Their adventures will cross time, space, and sub-genre, as such characters might be found in stories of modern supernatural conspiracies, globe-spanning terrorist plots, urban crime drama, historical fantasy, near-future techno-thriller espionage, and even fantastic space operas.

Rather than present a specific style of story to tell, the rules for *Fight!* allow players to emulate the conventions and story tropes of the video game genre known as fighting games. While the play style of these video games almost exclusively focuses on a series of one-on-one combats utilizing colorful characters, each with their own distinctive fighting styles and special moves, the stories that provide the backdrop for these combats constitutes a genre of its own. *Fight!* emulates this genre explicitly in both its tone and its rules. So in order to make the most of this game, it helps to understand what the fighting game genre is.

What is the Fighting Game Genre?

The fighting game genre is a set of thematic elements that cross over into several other more common forms of adventure role-playing. It is perhaps easier to understand it as a filter for interpreting a particular genre, with specific characteristics that make it distinctive. For example, there have been fighting video games that have occurred in fantasy versions of historical Japan, in the modern world, across several planets in the far future, and even in wars waged throughout multiple dimensions. Yet, the fighting game genre is neither solely fantasy, nor modern, nor science fiction. It is not even accurate to equate it with the "martial arts genre," for while it shares certain common story elements with traditional understandings of that genre, it maintains a hyper-stylized context of its own. Here are some of the distinctive elements that constitute the fighting game genre:

- **One in a Million**
- **The Human Body is the Most Powerful Weapon in the Universe**
- **Superpowered**
- **The Supernatural and Super Science**
- **Drama and Melodrama**
- **Fighting is Life**
- **Glory and Ego Matter**
- **Combat is Unavoidable**

One in a Million: The main characters in the fighting game genre are not just excellent martial artists. They are the very best martial artists in the world, perhaps even the greatest fighters in the universe. Thus, the rules make a distinction between the player characters (and the most important non-player characters) and every other character in the campaign. These distinctive characters are called Fighters in the game. Even the Fighters that serve a more comedic role in the story, or who have less serious motivations for being involved

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Introduction

Gaming and Metagaming

Every role-playing game strives for some sort of balance between playability and realism. Oftentimes, the realism (or lack thereof) of a game's rules is a deliberate choice meant to emulate the genre in which the game is set. *Fight!* is in no way an accurate representation of real-world martial arts combat. In fact, it's not even an accurate representation of martial arts as seen in wuxia movies. Rather, *Fight!* takes its perspective solely from fighting video games. This means that not only is the treatment of martial arts so heavily stylized as to bear little resemblance to the real world, but even the mechanics of the game are influenced by the conventions of these video games.

In addition to prioritizing specific special moves for each character and the use of strings of attacks in combination (to cite just two examples), there is even an optional "invisible filter" layered over the rules that occasionally allows one to presume the presence of a hypothetical "player" playing the video game in which the character is a part. This metagame is not at all intended to encourage the breaking of the so-called "fourth wall" in order to have the characters "speak" to their "players" as if the latter were divine beings (though there's nothing wrong with that if that's what you want to do). Rather, it is a way to understand why certain design choices were made in the game. In deciding between how something would work in "the real world" as opposed to how it would work in a fighting video game, the rules almost always favor the latter.

in the events of the campaign, are (perhaps inexplicably or incongruously) among the most powerful martial artists in the world.

Whether or not the rest of the world knows how powerful the Fighters in the game are varies from campaign to campaign. In some games, the Fighters are veritable celebrities, while in others the level of their personal power remains unknown.

The Human Body is the Most Powerful Weapon in the Universe: While there is no question that swords, guns, tanks, and bombs are powerful and dangerous weapons in the fighting game genre, they all pale in comparison to the potential destructive force of the human body trained to peak performance (such as is the case with all the Fighters in the campaign).

Martial arts in general are reckoned as more flexible and dangerous in the genre than they are in the real world. Many plot lines in fighting games rely heavily on somehow capturing the essence of a martial artist's power. This may be through magic, high technology, psychic re-programming, or some other means, but the end result is the same: the fighting spirit of a martial artist can be channeled into a weapon of mass destruction or become the basis for the

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programming of an army of elite super soldiers or unstoppable cyborgs.

Superpowered: Aside from the presence of martial arts and some common story elements drawn from the martial arts genre, the fighting game genre shares more in common with the world of comic book superheroes. Fighters are larger than life, often with bold names, distinctive, colorful, and/or outlandish costumes, driven personalities, and powers well beyond those of mere mortals.

Characters in this genre are capable of defying physics, enduring blows that would shatter steel, leaping multiple stories into the air, and wielding impossible abilities developed through extraordinary training and powered by the deepest reserves of personal ki energy. Characters in the fighting game genre are much more than just martial artists. Rather, martial arts are the means by which they gain access to superhuman prowess.

The Supernatural and Super Science: While the levels of this genre element vary from game to game, the fighting game genre presumes the supernatural is real: magic, superpowers, demons, ghosts, monsters, and psychic abilities all exist in the default presumptions of the genre. While the world at large may or may not know about these realities, the principal characters in the campaign do, and largely take them for granted.

Likewise, with the possible exception of historical games, technological advancements beyond real world levels are commonplace in the world of Fighters. They encounter robots, nanotechnology, advanced personal weapons, and powered battle armor. This super science may even be the source of some characters' fighting abilities. Even in some historical games, elements of the "steampunk" genre, such as primitive mecha and advanced gunpowder weapons, are often present.

Drama and Melodrama: The best role-playing games thrive on the right balance of action, adventure, and drama. Even the most combat-oriented action game can gain a level of nuance and immersion with some simple dramatic additions to the narrative based on the characters involved. It gives the players more reasons to appreciate the story and the setting. This is true of the fighting game genre as well; however, it does not thrive on mere drama, but rather full-blown melodrama.

The principal characters maintain an outlook on their universe that is extremely focused and the personal stakes are always high. This fact makes the characters easy to role-play, but if one is being true to the genre, they may lack some of the subtlety or complexity of "real" people. Almost every important event in the character's life is treated with do-or-die seriousness, demanding an unrelenting response. This focus can be hard to relate to, but maintaining it makes the game true to the genre.

Not all characters in fighting games are so deadly serious or focused. Lesser characters are often permitted more varied personality traits, and often serve to lighten the mood around the brooding main characters.

Fighting is Life: Fighting skills are never a secondary consideration in describing a character. On the contrary, they are the way in which the Fighter understands his place in the universe. Thus, characters in the genre are extraordinarily willing to enter into combat. Any offense, especially regarding one's fighting ability, can be an excuse to start violence.

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Introduction

Aside from answering an insult, combat is also a way to show respect, re-connect with a friend after a long absence, demonstrate one's philosophy of life, or prove a point. Development of one's combat abilities is key to one's whole self-identity. The answer to the question, "Why do you fight?" is also the answer to the question, "Who are you?"

Glory and Ego Matter: Honor plays an important role in the fighting game genre, just as it does in many stories in the martial arts genre. However, the pursuit of glory is often even more important than honor. Glory unofficially establishes a hierarchy among the best fighters in the world, a hierarchy that matters to all of them, even if only on a subconscious level.

Some characters are arrogant and outgoing about their pursuit of glory. Other characters maintain a more humble demeanor, but the strength of their ego is still critical for their own self-understanding. A Fighter may have momentary crises of self-doubt, but on a fundamental level, the knowledge that he is one of the greatest combatants in the world keeps him going. This pursuit of glory is also the reason behind the common practice of taunting and trash talking in combat.

This element of the fighting game genre is also important on the "metagame" level (see Gaming and Metagaming, page 8, for more on this). The hardcore players of fighting video games are an unusually competitive lot, and the glory associated with winning is an important motivator. Furthermore, while winning is good, winning with style and flair is even better. A player is accorded more glory for demonstrating flexibility with a character's move set and using long and interesting combos than winning by repeating the same special move over and over. It is easy to assume that this would also translate to the Fighters who populate the fighting game genre and the rules of the game support this.

Combat is Unavoidable: In many role-playing genres, combat exists as one option for resolving conflict. In some games, actually avoiding combat is far more preferable for long-term success or survivability. In the fighting game genre, combat is unavoidable. There is no way that a character will resolve his personal storyline, realize his destiny or doom, or reach his full potential without frequent combat.

This has an effect on the way that the Director sets up the campaign and prepares stories, as well as on the way that players conceptualize their characters. It also colors the role-playing of the characters, especially during combat. As noted above, fighting is intimately related to a character's self-identity. While some genres see character development occurring through introspection and meaningful dialogue with other characters, in the fighting game genre, character development occurs during violence.

These are some of the most important traits that define the fighting game genre. Players should embrace these traits when creating and playing their characters, and Directors should strive to make sure the tone of the game is drenched in them.

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Reading This Book

In order to get started with the game, players can proceed to Chapters 1–4 for all the details on creating their own unique Fighters. Chapter 1 (page 14) provides an overview of all the components that make up a character. Chapter 2 (page 38) describes the unique Qualities, Weaknesses, and Quirks that define the character's appearance, background, and personality. Chapter 3 (page 76) describes all of the Skills in the game and how they are utilized in play. Chapter 4 (page 100) describes how to create a Fighter's Special Moves and Super Moves, the unique attack forms that define the character's abilities in combat.

Chapter 5 (page 208) describes all the rules for combat, which are understandably more detailed than the rest of the rules in a game called *Fight!* Two sub-systems are also described in this chapter: the first is used when the Fighters are fighting lesser opponents, the faceless minions of their enemies, while the second simplifies some of the core tactical elements of the Main Combat System in exchange for a more narrative style of combat for when the nature of the scene warrants a change in tone.

Chapter 6 (page 294) provides guidance and inspiration for the Director by describing several traditional archetypes for characters, ideas for fight scene locations, campaign models, and advice on beginning, maintaining, and ending a *Fight!* campaign.

So focus your ki and summon your fighting spirit as you enter into worlds of over-the-top action in the fighting game genre!

The Basics of Role-Playing

This Introduction presumes familiarity with the basic concepts of a role-playing game. However, for the wholly uninitiated, the following description should suffice. In *Fight!*, each of the players creates a character representative of the typical kinds of characters found in a fighting video game. Each player will act out this character's speech and determine the character's actions in the scenes and setting of the game. Another player called the Director defines this setting and the events that occur there. The Director is also the player who is responsible for designing the universe in which the players' characters will adventure and fight. He plays the roles of all of the characters that are not the player characters. The game itself is played out by acting out the roles of the characters through a series of scenes set up by the Director. When there are multiple possibilities to an event's outcome, such as who wins in a fight scene, the rules and dice are used to resolve the scene.

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1 Character Generation

This chapter contains basic details on all the elements that make up a character for *Fight!* Follow these steps to establish the framework of a Fighter character, and then consult Chapters 2 (page 38), 3 (page 76), and 4 (page 100) for more details regarding Qualities, Skills, and Special Moves.

Concept and Background

An interesting character always begins with an interesting concept. This can be simple when starting the process: deciding your character is a monk who has just left his monastery, a maverick cop interested in the supernatural, or a world champion tournament fighter is sufficient to start. This is not to say that a concept cannot be more detailed than that at the outset; the more detailed your idea is from the outset, the easier it will be to make your character.

If you need inspiration for your concept, all you have to do is look to the source material. Look at characters from your favorite fighting game and borrow an idea. It is obvious to any fan that fighting video games copy concepts with great regularity. This is not because there are no new ideas for characters; rather, some character types (e.g., the wandering master, the headstrong champion) just fit the genre exceptionally well and thus show up often. In fact, almost any character archetype from any other sub-genre of action-adventure fiction can be turned into a concept for a *Fight!* character with the simple addition of incredible martial arts skills and a willingness to engage in over-the-top action.

Character concept in *Fight!* can easily be broken down into four categories: Appearance, Martial Arts Style, Training Background, and especially, Reason for Fighting. In each of these categories, think boldly about your concept. It is often far better to imagine extremes for fighting game characters than "safe" concepts. A fighter who wants to be the best in the world will adamantly refuse to live

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a "safe" life. The way a fighter dresses may be totally inappropriate for the "normal" world, yet he wears this outfit even while going about among the general populace. A warrior who seeks revenge will put everything else second to this quest, including loved ones and security. Characters in *Fight!* are not normal, everyday people!

Appearance: The outlandish character designs and costumes of fighting game characters are generally not at all "normal" and often share more in common with superhero comics. Both character appearances and outfits are usually highly stylized, or else strongly iconic (e.g., a traditional fighting outfit of a particular martial arts style). The fighting game genre is obviously an extremely visual medium, so give serious thought to what your character looks like. Ideas can also be found on internet image searches or fan art sites. An additional aspect of a character's appearance is his opening stances or actions before he begins a fight, as well as his win quotes and/or win poses at the end of a fight. In the source material, these remain consistent throughout the character's career and become part of his visual identity.

Martial Arts Style: While characters in Fight! are not required to have any connection to real-world martial arts styles, it is important to visualize what the character's fighting style actually looks like. What common elements or thematic flourishes describe the appearance of the character's martial arts? Does the character exclusively use punches or kicks? Does a glow of blue energy accompany the character's most powerful attacks? Is the character especially fast, move around a lot, or spend a lot of time jumping? Does the character have an unusual stance while he fights?

Training Background: What events led to the character learning martial arts? More importantly, where, how, and why did he develop his skill to become one of the very best in the world (even if he does not know or believe that to be the case)? Was he trained by a reclusive master to fulfill a great destiny? Was he a soldier who proved to be a natural in unarmed combat? Did he learn to fight to right a great wrong to his family and his drive brought him to excellence? Does he practice a particular style that was specifically designed to defeat a great evil?

Reason for Fighting: This is the most important element of concept to keep the character involved in the events of the campaign. Whether the character fights to be the best, or to seek vengeance, or to save someone he loves, his reason for fighting in general says much about his philosophy of life in the fighting game genre. For many characters, fighting is a metaphor for life itself. Therefore, knowing why someone chooses to fight says much about your character's whole philosophy and outlook on life. This one category essentially defines a character's core personality and in many ways may even guide or inform the previous three categories.

As you continue to develop the concept, further questions about the character's background arise. Here are some additional questions to consider for your character. Answering these questions is not essential, but doing so can add a lot to a character. Much of this information can be found for many characters in fighting video games, so there are ample sources for inspiration.

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Character Generation

Is his fighting style a traditional art or a completely unique school?

How tall is he? How much does he weigh?

What does he look like? What is his hair color? Remember that some characters in the source material, especially women, have unusual colors for their hair.

When he is not fighting, how does he dress? Or does he always wear his fighting gear?

How old is he? What is his birthday? Are either of these facts especially significant in any way?

What country is he from? Perhaps he is not of this Earth, or perhaps he is now more or less than human due to biological mutations or cybernetic enhancements.

Does he have a job? Is it a traditional job or is it exotic? Does his job get in the way of his fighting or are the two complementary? If they are not, how does he get around these complications?

What is his blood type? Japanese tradition relates a person's blood type to their basic personality, much like an astrological sun sign. See the Blood Types sidebar, this page.

When the character is not fighting, training, or working, what does he like to do? What are some of his unusual likes and dislikes? Another strange convention of the genre is the unusual and/or silly hobbies the heroes enjoy, such as text messaging, doing laundry, or growing exotic flowers.

What is his favorite food? Favorite sport?

What is most valuable in his life? Is it a person, a thing, or an idea? Conversely, what does he hate the most?

Blood Types

Type A: People with blood type A are calm, self-assured, a bit quiet around others, and often committed to personal excellence. This is a good blood type for the dedicated warrior who fights to perfect his body and his art.

Type B: People with blood type B are friendly, individualistic, and often enthusiastic. This blood type corresponds to fun-loving, outgoing, and/or silly types of characters. While the hero of the most serious fighting game stories will not be blood type B, his bumbling buddy or desperate girlfriend might be.

Type O: People with blood type O are social people, open-minded, committed, and self-confident. It is an excellent "default" blood type for many characters.

Type AB: People with blood type AB share characteristics from other blood types, creating an iconoclastic personality with competing personality traits. Such a character may be inconsistent, unpredictable, or deceptive in their behavior. This is a good blood type for many villainous characters.

While answering these questions will provide a wealth of information about the character, the Director may ask for more specific information to help him with stories and the setting. These additional facts will provide story hooks, as well as to help situate the character in the specific world setting that the Director has designed.

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Character Generation

Many players will freely offer detailed accounts of their characters' backgrounds, but for those who are less inclined, it helps to have some specific questions or categories for the player to address. Here are a few ideas.

Supporting characters provide good story hooks for the Director to use. These characters might be friends, fighting allies, enemies, or mysterious strangers. Have the player define one to three of these supporting characters. If the Director feels any of them might be a poor fit for his setting, he and the player should work at modifying them appropriately.

If the player is not willing to write a full background, have him suggest one to three interesting aspects of the character's personality, things about him that might not readily suggest themselves or be explicitly included in his Qualities, Weaknesses, or Quirks.

Have the player suggest one to three important events from the character's past. Perhaps the character has a family member that needs protecting, or a criminal past, or a pact made with a powerful sorcerer.

Finally, it might be useful to have the player decide upon one important obstacle against fighting for the character. This might be the disapproval of the character's family, a deep-seated fear or insecurity about himself, or a curse that will lead to his death. This last trait, if given enough thought, can often provide especially intriguing storylines for the character.

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1 Character Generation

Designing a Character

All Player Characters (PCs) and most important Non-Player Characters (NPCs) are considered to be Fighters. This means that they are among a select group of the most powerful martial artists in the setting (though the scale of that setting might be a city, the world, or the whole universe). In terms of the game rules, Fighters are far more powerful than other people, able to defeat hordes of lesser combatants, perform unbelievable feats of physical and possibly mystical ability, and only find true challenges in martial combat against others of their kind. Fighters are the movers and shakers of the campaign setting: the noblest of heroes, the darkest of villains, and all the important supporting characters in between.

Each Fighter character is defined by a number of traits:

Basic Qualities: These three characteristics are Strength, Speed, and Stamina. They describe the character's basic physical capabilities and, to a lesser extent, certain elements of his fighting style. They are defined at character creation and can never be changed.

Qualities: These traits encompass a variety of generally advantageous aspects of the character. They describe a character's appearance, his connections and contacts, important items, and even powerful supernatural abilities for use outside of combat.

Weaknesses: These traits encompass a variety of disadvantages afflicting the character in a significant way. Many of them describe psychological limitations, while others describe appearance or other liabilities. There are even some Weaknesses that relate to combat ability. No character is required to take Weaknesses, but doing so allows a character to select additional Qualities.

Quirks: These traits are elements of a character's personality that often impose minor restrictions on the character. However, they are not as significant or as debilitating as Weaknesses. Many characters have one or two Quirks. A larger collection of Quirks (more than two) is actually considered to be a Weakness.

Skills: These traits determine a character's talent and training in a number of different areas. Several Skills in the game are not "skills" in the traditional sense of the word, but rather a rating of a character's ability with certain exceptional powers and abilities.

Character Generation Checklist

The following steps describe the process of making a character in *Fight!*

1. Choose the character's Basic Qualities.
2. Choose four additional Qualities.
3. If desired, choose Weaknesses and Quirks to earn additional Qualities.
4. Spend 5 points on Combat Skills.
5. Spend 15 points on Narrative Skills.
6. Spend 10 points on Special Moves.

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Special Moves and Super Moves: These two sets of traits best distinguish a character's unique fighting style. Each individual special attack is built out of a list of Elements and Liabilities that define how the move is used in combat.

Glory: This trait measures the style, flair, and skill with which the character defeats his opponents. As the character earns more Glory, he advances in Power Level. Glory functions as the equivalent of "experience points" in other role-playing games, though the way it is earned is rather specific to the structure of this game.

Combat Bonuses: These traits measure special bonuses in combat that are applied specifically to Accuracy, Control, Defense, and Damage. By choosing specific bonuses, the character further defines his particular fighting style.

Life Bar: This trait measures how much damage a character can endure before being knocked out or so wounded as to be unable to continue fighting. It is called a "bar" in reference to the depleting bars at the top of the screen in traditional fighting video games.

Fighting Spirit: This trait measures a character's creativity, flexibility, skill, and split-second decision-making ability during a fight. It is used for many purposes in combat. Among other things, Fighting Spirit can make attacks faster and more accurate, defenses more sure, and combos longer.

Basic Qualities

Every character has three Basic Qualities: Strength, Speed, and Stamina.

Strength: This measures the character's ability to apply physical force in combat. A high Strength increases a character's damage in combat.

Speed: This measures a character's reaction time, including the ability to act with both speed and competence. It also measures the character's ability to most efficiently use the opportunities he has been given in combat. Speed may modify a character's Initiative, Control, or both.

Stamina: This measures the character's ability to absorb damage and keep functioning. A high Stamina reduces the damage a character receives from attacks.

The three Basic Qualities are rated between –1 and 2, with a 0 being average for a Fighter (though not necessarily average for a normal human).

A character may choose to have any two Basic Qualities at 1, while the third remains 0. Alternatively, a character may choose to have one Basic Quality at 2, one at –1, and the remaining one at 0. This permits nine different character archetypes. Basic Qualities can never be higher than 2 or lower than –1.

Example 1: *Wayne is creating a character. As he has in mind a fairly stereotypical "hero" character, he decides to choose Strength 1, Speed 0, and Stamina 1. This character hits hard and resists damage well, but is not especially fast.*

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Example 2: *Christine is creating her character. She has a different stereotype in mind: the ultra-fast female fighter who may not hit hard but hits often. She chooses Strength –1, Speed 2, and Stamina 0.*

If a character has a Speed that is not 0, this Basic Quality must be further defined. ***A character with Speed that is one point higher or lower than average must choose to have a benefit or penalty apply to either Initiative or Control. If Speed is 2, the bonus may apply to both or it may apply to either Initiative or Control twice.*** These modifiers increase the available character archetypes from nine to 17. This decision must be made when the character is first created and may not be changed later.

Example 1: *Christine's character has a Speed of 2. Her character concept is a character that always strikes first, so she assigns both points of Speed to Initiative. She marks the arrow containing the value 2 for Speed, and then the triangle above 2 for Initiative and the triangle below 0 for Control.*

Example 2: *Jen's character is also a stereotypical fast female fighter with a Speed of 2. However, her character is not only fast, but capable of significant combo attacks as well. She assigns one point of Speed to Initiative and the other to Control. She marks the arrow containing the value 2 for Speed, and then the triangles above and below 1, for Initiative and Control.*

Example 3: *Jen and Christine's Fighters are soon to meet one of the Director's NPCs named Blood Fist. Blood Fist has Strength 2, Speed –1, and Stamina 0. The Director decided to record the character's negative Speed as an Initiative penalty. Blood Fist may not move fast, but he still knows how to put together a Combo when he has to. The Director marks the arrow containing the value -1 for Speed, and then the triangle above -1 for Initiative and the triangle below 0 for Control.*

The effect of having a positive or negative Basic Quality is a corresponding increase or decrease in the die size used in certain situations in combat. For example, a Basic Move (a normal punch or kick) does 1d4 Damage, but a character with Strength 1 would increase that to 1d6 Damage. A more detailed description of how die sizes work can be found at the beginning of Chapter 5 (page 212).

Positive Strength adds one or two die sizes to the damage of attacks. Negative Strength subtracts one die size from the damage of attacks.

Positive Speed with a focus on Initiative adds one or two die sizes to the character's Initiative rolls in combat. Negative Speed with a focus on Initiative subtracts one die size from the character's Initiative rolls in combat. Regardless of the character's base die size as determined by Speed, Initiative can still be increased with Fighting Spirit as usual (see Initiative and Control in the Combat chapter, page 213).

Positive Speed with a focus on Control adds one or two die sizes to the character's Control rolls in combat. Negative Speed with a focus on Control subtracts one die size from the character's Control in combat. Regardless of the character's base die size as determined by Speed, Control can still be increased with Fighting Spirit as usual (see Initiative and Control in the Combat chapter, page 213).

Positive Stamina subtracts one or two die sizes from the damage inflicted by an opponent's attacks. Negative Stamina increases the damage of opponents' attacks by one die size.

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Qualities, Weaknesses, and Quirks

Every character begins the game with four Qualities, selected from the list of Qualities found in Chapter 2 (page 42). A character also has an opportunity to gain a new Quality at every even-numbered Power Level, subject to the Director's approval. This approval should be based on the events of the campaign. If the character has been carefully cultivating a reputation in the underworld, then the Quality "Influence" makes sense. But a character should not be able to develop the "Wealth" Quality overnight, for example, simply because the character advanced in power. Generally speaking, the Director should not make it too difficult for characters to gain new Qualities, as long as some reasonable in-game explanation can be provided.

A character can also gain additional Qualities during character creation by choosing Weaknesses. ***Each Weakness selected allows the character to choose an additional Quality. When a character gains a new Quality at an even-numbered Power Level, he may instead choose to lose a Weakness, subject to the Director's approval.*** Just as when gaining a new Quality, there should be a story-based reason why the character loses a Weakness. Furthermore, some Weaknesses may be extremely difficult or impossible to lose, especially if they seem fundamental to a character's concept. The Director can set a limit on the number of Weaknesses a character can take, as more than two or three can be difficult for the character to endure and difficult for the Director to always remember.

Quirks are a lesser form of Weakness; most of them are particular personality traits that compel the character to behave in certain ways in certain situations. They limit the character in small ways, but not to the same degree as a Weakness. Their primary purpose is to guide the role-playing of the character. Some example Quirks are Brutal, Impulsive, or Suspicious.

Every character is encouraged to take one or two Quirks to help further define his personality. ***If a character instead chooses three to five Quirks, the combined Quirks count as a Weakness, making the character eligible to choose another Quality.***

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If a player role-plays his Quirks to such a degree that he deliberately hinders his character in the course of a story, the Director can choose to award the character a Story Point, if the Director is using those rules. Story Points give a player freedom to manipulate the narrative of the game. They are described fully in Chapter 2 (page 72).

A character does not have to take all four Qualities (or more than four, if the character also has Weaknesses or several Quirks). ***Instead, a Quality can be exchanged for three additional points of Narrative Skills, two points of Fighting Spirit, or a single point in a Combat Skill. However, all characters must choose at least one Quality at character creation.*** This option also exists for Qualities gained at higher Power Levels.

The descriptions of all Qualities, Weaknesses, and Quirks can be found in Chapter 2 (page 41).

Noticing What the Players Want Through Their Characters' Qualities

The majority of the Qualities and Weaknesses in the game have nothing to do with combat or fighting ability. Instead, these elements of the character are intended to develop the character beyond his identity as a Fighter. Many of them deal with social interactions: either additional resources in the form of equipment or information available to the character or improved abilities to impress or persuade other people the character encounters. As they gain new Qualities by advancing in Power Level, a character can expand his network of contacts and allies and/or further expand his abilities beyond combat.

However, the rules do not require a character to have any more than a single Quality. This can allow a character to instead trade all of his extra Qualities for significantly greater Combat Skills and/or Fighting Spirit, choices that directly improve a character's ability in a fight.

The Director should note the choices his players make when they make and advance their characters. Are they spending all of their Qualities on multiple levels and types of Influence? This indicates that the characters' interactions with NPCs are important to the group and a story full of non-stop fight scenes will probably not be as interesting to them. On the other hand, if the players' characters all have only a single Quality, and many of those are combat-related, the players are indicating that combat is most fun to them, and the Director should plan stories accordingly.

Many groups, though, probably have players who fit into both of these categories, suggesting that the Director needs to find a balance in writing stories that are character-driven and ones that are action-packed. In any case, the Qualities the player chooses for his character can be a useful guideline for the Director.

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Skills

Skills are divided into two categories: Combat Skills and Narrative Skills. ***Each character begins with separate pools of points to be spent on Combat Skills and Narrative Skills: 5 points for Combat Skills and 15 points for Narrative Skills. When a character advances in Power Level, he gains 3 points to spend on Combat Skills and 10 points to spend on Narrative Skills.***

Combat Skills: These skills have an intrinsic, mechanical relationship to the combat system. There are five of them, but the most important ones are Defense, Evasion, and Tactics (sometimes abbreviated DET). These three skills are used to avoid being hit in combat. The remaining two Combat Skills are Ki, usually used only by characters with Special Moves that have the Ranged Element, and Combo, which determines how long a Combo the character can string together in combat.

Narrative Skills: These skills do not have an intrinsic, mechanical relationship to the combat system, though many of them can be used in certain situations in combat. Otherwise, they encompass everything else a character might be able to do in a story outside of a combat situation. Some of them also have additional requirements before they can be acquired and/or specific applications in a story context.

When a character is first built and each time he increases in Power Level, he receives points to spend on both Combat and Narrative Skills. Points cannot be switched between categories. For example, a character cannot spend five Narrative Skill points on Combat Skills or vice versa.

A character's competence with a given Skill is measured by levels in that skill. ***It costs one point to increase a Skill by one level.*** A character with only one level in a Skill has basic training, while having ten levels denotes a high degree of mastery; such a character would be one of the best in the world. It should be noted that what constitutes "basic" training is largely dependent on the Skill in question. Especially for Combat Skills, even one level represents far greater skill than is possible for a normal person.

The highest level a character may have in any single Skill is his present Power Level x 3, up to a maximum level of 10. Four exceptions exist:

1. ***The Combo Skill has no maximum level at any point.*** Thus, a Power Level 4 character could theoretically have a Combo Skill of 14 (if he spent all of his Combat Skill Points on Combo, which would not be an effective choice!), though the limit on all his other Skills would be 10.
2. ***Defense, Evasion, and Tactics are limited by a character's Power Level to much lower levels, as noted on the Power Level Chart (see page 28).***
3. ***The Ki Skill can only be acquired at Power Level 1. If a character does not choose the Ki Skill at Power Level 1, it cannot be acquired later.***
4. The Qualities Fame (see Chapter 2, page 47) and Wealth (see Chapter 2, page 58) each include access to a special "Skill." ***These are not actual Skills and cannot be increased with Skill Points nor are they limited to Power Level x 3. They can only be increased by taking the Quality in question multiple times.***

Full descriptions of all Skills can be found in Chapter 3 (page 80).

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Choosing Combat Skills at Power Level 1

A player can distribute the five points available for Combat Skills at Power Level 1 in whatever way he wishes. However, there are some mechanical considerations to keep in mind that are not immediately apparent without some familiarity with the combat rules.

A Combo Skill of 1 usually has no effect. The actual level of this Skill determines the maximum number of hits that can be strung together into a single attack, and thus a character needs at least 2 levels of this Skill to be able to use it. In a sense, one must spend two Combat Skill points to acquire the "ability" to do Combos. (There is, however, an exception to this with the Easy to Combo Element; see Chapter 4, page 137.)

If a Fighter is going to have Ranged Special Moves at all, he must have the Ki Skill, which can only be acquired at Power Level 1 (i.e., character generation). Fortunately, the Ki Skill is useful even with only a single level. Its primary use in combat is to determine the damage of Special Moves with the Ranged Element. Therefore, a character who never intends to have Ranged moves does not need to have the Ki Skill. It is also worth noting that a Power Level 1 character can only spend up to three points in any one Skill. The damage of a Ranged Special Move is the same for Ki 1–3. This means that the main incentive for choosing a Ki Skill higher than 1 would be to speed advancement in the Skill at higher Power Levels.

A level of 1 in any of the defensive Skills is extremely limited. There are very few instances in the combat system in which that level will be able to block or avoid an attack. Therefore, it is worthwhile to consider putting two, three, or even four Combat Skill points in at least one of the three defensive Skills at Power Level 1. While the character will be less flexible in his defenses to start, he will actually have a chance to avoid some attacks. If the player chooses to put at least two Skill points in two different defensive Skills, the best pair is Defense and Evasion, as these two Skills can be used together.

These first important decisions already begin to define the fighting style of the character. A character with Ranged attacks has fewer points to spend on defenses and so must manage positioning more carefully. A character with two or three points in Combo is setting himself up for an aggressive style of play that will rely on high Initiative and Control. A character who chooses neither of these options will probably have moderately sound defenses in exchange for offensive flexibility.

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Special Moves

Special Moves are the most important characteristics of a Fighter. These are the unique attacks that make up a character's fighting style, whether that includes powerful uppercuts, spinning roundhouse kicks, or projecting balls of destructive energy. Each move is made up of specific characteristics that define its application during combat. The details of these characteristics are explained in Chapter 4 (page 100).

A Fighter character begins with 10 Move Points to spend on Special Moves. Each Special Move costs a number of Move Points to purchase equal to its level (explained in more detail in Chapter 4, page 111), with the exception of Level 2 (L2) moves, which cost 3 Move Points rather than 2 points. Most Special Moves are L3, L4, or L5

A player must spend all 10 points at character generation. However, with each Special Move generally costing 3, 4, or 5 points, there is a good possibility that only 1 or 2 points will be left over. In this case, these remaining points can be spent on Narrative Skills instead. They cannot be saved.

Example 1: *Wayne's Fighter is a traditional combatant with three Special Moves. Two of these Special Moves are Level 3 (L3), while his final move is Level 4 (L4). This costs 10 points (3+3+4).*

Example 2: *Jen's Fighter has simpler moves. All three of her starting Special Moves are L3. This only totals 9 points, so the remaining point can be spent on a Narrative Skill.*

Power Level

A Fighter character's overall power, especially in combat, is determined by his Power Level. Power Level functions in many ways like the concept of "level" in other role-playing games. All characters begin at Power Level 1. As they gain Glory through the events of the campaign, they advance in Power Level. No character can achieve a Power Level above 8 — achieving this level usually marks the beginning of the countdown towards the end of the main plotline of the campaign and a confrontation with the "Boss" (see Chapter 6, page 323, for more on this). For an additional challenge and to extend the story's finale, there is also an optional rule that serves as an exception for a campaign's final Boss Fighters, who may be Power Level 9, or even Power Level 10.

All characters begin with 0 Glory. As soon as a character gains enough Glory for the next Power Level as listed on the chart above, they immediately advance in Power Level. However, the Director can restrict a character from advancing in Power Level until the end of a session or the end of an adventure. A character normally will not advance in Power Level during the middle of a combat, as spending all the choices to advance the character would disrupt the narrative of the combat. However, the Director is free to allow this if he wishes, especially if he thinks the character's sudden power boost will make for a better story. Perhaps he might allow an immediate increase in Fighting Spirit or Life Bar, or allow him access to a new Special Move that the player had prepared in advance.

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Advancing in Power Level

1. Add 3 points to Combat Skills.
2. Add 10 points to Narrative Skills.
3. Spend 10 Move Points on Special Moves.
4. At Power Level 2, 4, 6, and 8, either gain a Quality or lose a Weakness.
5. Increase Life Bar and Fighting Spirit according to the Power Level Chart.
6. Choose Combat Bonuses according to the Power Level Chart.

Unspent Move Points can be saved, spent on Narrative Skills or Fighting Spirit on a 1-for-1 basis, or spent on Combo Skill at a cost of 3 Move Points for 1 point of Combo Skill.

At Power Level 5 and beyond, Combat Skill Points can instead be spent on other bonuses:

- 1 Combat Skill Point can be converted into 3 Narrative Skill Points.
- 2 Combat Skill Points can be spent to gain a +1 bonus on any Defensive Response except Counter or Interrupt, to a maximum bonus of +2.
- 3 Combat Skill Points can be spent to gain an additional +1 bonus on either Control Bonus or Damage Bonus, but only if that bonus is already maxed out for the character's current Power Level (before advancement).

When a character advances in Power Level, he gains another 3 points to spend on Combat Skills, another 10 points to spend on Narrative Skills, and another 10 points to spend on Special Moves.

After Power Level 4, a Fighter, especially one without the Ki Skill, might have more than enough Combat Skill Points to max out DET Skills (see Power Level Chart, page 28) and who also has high enough Combo Skill for his concept and play style. ***The following options become available: 1 Combat Skill Point can be converted to 3 Narrative Skill Points, 2 Combat Skill Points can earn a +1 bonus on any Defensive Response other than Counter or Interrupt (see Chapter 5, page 232), or 3 Combat Skill Points can be converted into an additional Combat Bonus in either Control or Damage (but not Accuracy or Defense; see the Power Level Chart, page 28).*** Bonuses to a single Defensive Response cannot go higher than +2. A Fighter can only take gain additional Combat Bonuses if he has already maxed out the appropriate Combat Bonus for his current Power Level.

Example: *At PL 5, a Fighter has four bonuses total and two of them can be in a single category. If the player had placed two in either Damage or Control, when the Fighter advanced to PL 6, he could spend the three Combat Skill Points he receives to increase Damage or Control further, giving the character a +3 bonus. When he advanced to PL 7, the same fighter could spend the point he receives for PL 7 on Damage or Control, increasing it to +4. The player could then spend three more Combat Skill Points to increase the same bonus again, raising it to +5.*

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Completing a Character's Move List

Over the course of the eight Power Levels, a character will acquire enough Move Points to typically purchase between 18–24 Special and Super Moves. This raises certain questions. Does the character need that many moves? Does the campaign style suggest the character should have that many moves?

If the campaign is meant to emulate the increasingly complicated world of modern 2-D fighting games, the answer is probably yes. Many characters in contemporary fighting games may rely on 5–6 primary special attacks, but have a wide array of Special Moves for unusual situations or which are highly dependent on following other moves, often in long chains. Thus, creative players can use all the available Move Points to create rich repertoires of moves to use in many different situations.

On the other hand, if the style of the campaign is emulating the majority of 3-D fighting games, it is unlikely that characters will need so many moves. Despite impressively long move lists for each character in these video games, sometimes in the neighborhood of 100 "special moves," the majority of these are actually better represented with the rules for Attack Strings (see Chapter 4, page 197). Just because the attacks look different and are named differently when the player presses one punch, two punches, or three punches in a row, the game mechanics of *Fight!* describe this as an Attack String of Basic Attacks, not as three different Special Moves. Thus, in a campaign like this, characters will still likely have a modest number of Special Moves, but they will also use Move Points to increase their Attack String Skill instead.

Likewise, if the campaign is intended to maintain the simplicity of old-school 2-D fighting games, the characters' move lists might be closed very early (even as early as Power Level 1 or 2). This allows the character to translate all of his remaining Move Points into Skills for a campaign style that allows characters to do more than just fight, or into greater levels of Combo and Fighting Spirit (which might make them more effective in combat than long lists of increasingly conditional Special Moves).

Shortened move lists also fits well with the implied "metagame" of *Fight!* With a short move list, it doesn't take as long to learn how to perform all of them. Instead, skill in combat is measured by the ability to use those Special Moves well, which is represented in the game with both Combos and the ability to manipulate fights with Fighting Spirit.

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Character Generation

Power Level Chart

Power Level	Total Glory	Super Moves	Combat Bonuses	DET	Full Defense	Life Bar	Fighting Spirit
1	0–25	0	0	3	+1	30	10
2	26–50	0	1	3	+2	40	20
3	51–100	1	2	3	+2	50	30
4	101–175	2	3/2	3	+3	60	40
5	176–250	3	4/2	4	+3	70	55
6	251–350	4	5/2	4	+4	80	70
7	351–500	5	6/3	4	+4	90	85
8	501+	6	7/3	5	+5	100	100

All 10 points the character receives to spend on Special Moves must be allocated. With these points, the character must acquire at least one new Special Move or Super Move (if permitted by his Power Level and the campaign guidelines). ***If the character cannot or does not wish to spend exactly 10 points on new Special Moves, the remainder not spent on Special Moves can be either added to Narrative Skills or to Fighting Spirit on a 1-for-1 basis, or to the Combo Skill at a cost of 3 Move Points per point of Combo, or they can be saved for the next Power Level.***

A player can decide that his character's Special Move list is "complete." At this point, he is no longer obligated to spend Move Points on new Special Moves and can instead spend those points on Narrative Skills, Fighting Spirit, or the Combo Skill, as noted above. However, the character can never again acquire more Special Moves or Super Moves. If the campaign includes Super Moves, a character cannot "close" his Move List until after Power Level 3 when the character acquires his first Super Move.

Finally, at each even Power Level, at the Director's discretion, a character can gain a new Quality or lose a Weakness. These cannot be Basic Qualities, which never change.

Explanation of the Power Level Chart

Power Level: All characters start at Power Level 1. As they earn Glory, they progress through Power Level 8. An increase in Power Level demonstrates a greater level of power, as well as a greater understanding of one's capabilities and potential. On a metagame level, Power Level can also be understood as a player's proficiency with the particular character in the "video game" represented by the campaign. At each Power Level, the player learns how to use new moves in more situations, as well as how to perform longer Combos and defend more effectively.

Total Glory: This is the total Glory earned by the character through all his endeavors. The

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Glory Total is what determines the character's Power Level. The ways characters can acquire Glory are described below.

Super Moves: It is presumed that campaigns will allow Super Moves by default. However, no character can acquire his first Super Move before reaching Power Level 3. ***When a character reaches Power Level 3, he must use some of his Move Points to acquire a Super Move.*** Unlike normal Special Moves, the total number of Super Moves a character can have is determined by his Power Level.

Combat Bonuses: There are four different Combat Bonuses: Accuracy, Control, Damage,

Creating a Group with a Hero and His Supporting Characters

The default presumption for any group of players is that each of their characters is a Fighter traveling and fighting alongside the other PCs for reasons appropriate to their back-stories and motivations. Each of the fighters is roughly equivalent in skill and ability as the rest. However, it is possible that a group of players might want one of their characters to clearly be the "hero," while the remaining characters offer supporting roles (despite still being Fighters themselves).

In this situation, the points allocated to Combat and Narrative Skills change. The hero character begins with 10 points in Combat Skills, but only 5 points in Narrative Skills. Each Power Level (including Power Level 8), the hero gains 5 points in both Combat and Narrative Skills. On the other hand, the non-hero characters start the game with only 2 points of Combat Skills, but with 25 points of Narrative Skills. Each Power Level, these characters receive 1 more point for Combat Skills, but 15 more points for Narrative Skills.

This allows the non-hero characters to develop high skill levels in many different areas to support the hero, while the hero will be stronger than both his friends and regular opponents of equivalent Power Level. It is important to note that, with such a campaign style, the Dramatic Combat sub-system should not be used. Due to the prevalence of Narrative Skill use in that system, combined with the increased use of Basic Moves, not only will the hero character not shine in such a situation, but his "support" characters will perhaps prove to be better fighters than he is! One possible exception to this would be occasional fight scenes against incorporeal monsters and spirits, where a supporting magical character should have a chance to shine. Likewise, to create balance in this campaign model, investigation, infiltration, and interaction scenes should be as common as combat scenes, in order to give all the characters their moment in the spotlight. The Director should also consider small Glory awards for the supporting characters when their skill use saves the day or allows the story to continue for the main hero.

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and Defense. Each of these adds to the appropriate check or value in combat. When a character achieves Power Level 2, he chooses one of the four categories in which to take a +1 bonus. At Power Level 3, he may choose a different bonus at +1, or he can choose the same bonus to become +2. The split number on the Power Level chart beginning at Power Level 4 shows the total number of bonuses on the left, and the highest total available to any single bonus on the right. Thus, at Power Level 4, a character will have 3 total Combat Bonuses, though no single category will be greater than +2

DET: DET stands for the three defensive Combat Skills: Defense, Evasion, and Tactics. Unlike normal Skills, these three Skills individually cannot be of a higher level than listed on the Power Level chart. For example, a Power Level 5 character can normally have up to 10 levels in any Skill, except for Defense, Evasion, and Tactics, which cannot be higher than 4 according to the Power Level chart (and of course, Combo never has an upper limit for any character).

At Power Level 1, a Fighter can choose to put 4 points in a single defensive Combat Skill, but in this case, the other two skills must remain 0. This restriction is lifted at Power Level 2, but if a Fighter did not have a Skill at level 4 at Power Level 1, the normal limit of 3 for DET applies. This allows a Fighter to choose a more defensive build at Power Level 1 at the cost of less flexibility.

Full Defense: When a character uses the Full Defense option in combat, his Defense Total is increased by the amount listed here. A higher Power Level character can make better use of this tactic.

Life Bar: This is the amount of damage the character can take in combat before being defeated. "Defeated" usually means "knocked out," but in the context of the story, it may mean the character needs to take a break before going another round, or that he is simply unable to fight anymore, or possibly that he has been killed.

Fighting Spirit: This represents the reserves of energy - physical, mental, emotional, and spiritual - that the character can bring to the battlefield. It can be used in many different ways in combat. The careful management of Fighting Spirit is one of the most important tactical decisions in the whole combat system. The number in this column represents the base Fighting Spirit for a Fighter of a particular Power Level. ***If the Fighter has spent Move Points to increase his Fighting Spirit, those additional points are added to his new base Fighting Spirit when the character advances in Power Level.***

Earning Glory

Combat is the primary means by which characters earn Glory. ***The first time a character hits with a Special Move in a fight, he earns Glory equal to the level of the move.*** This only applies to the first use of a Special Move in a fight; subsequent uses of the same move in the same fight do not earn Glory. If the attack misses, no Glory is earned, but if the same move is used again in the same combat and hits, it then earns Glory.

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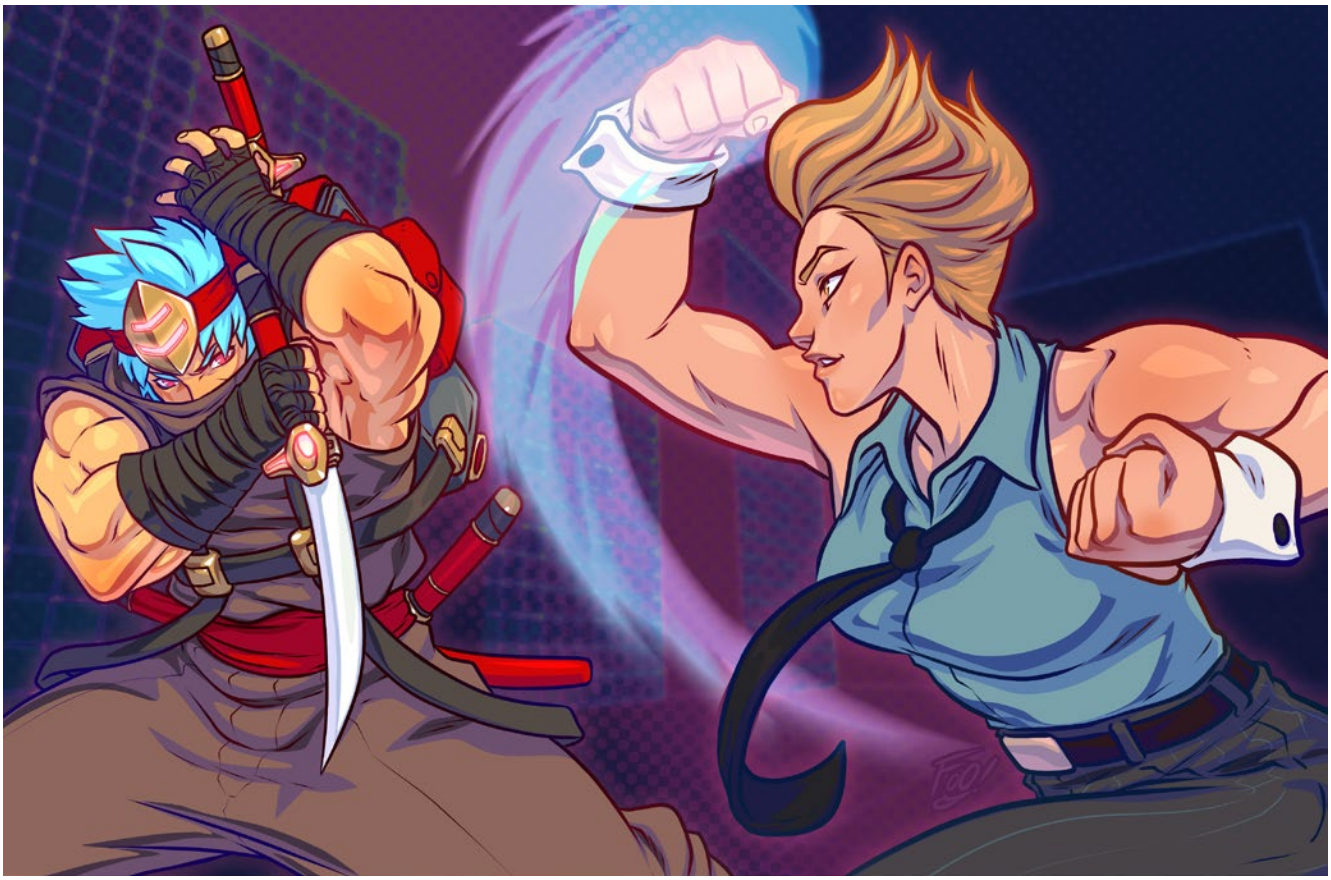
Basic Moves do not earn Glory. A Combo earns Glory equal to half the total number of moves in the Combo, including Basic Moves (round up), as well as Glory for any Special Moves in the Combo that have been used successfully for the first time in the combat.

If a Fighter performs Combos on successive turns without interruption from any other combatant, he also earns an additional point of Glory for each turn. This bonus increases by one each turn after the second.

Example 1: *Koichiro hits an opponent with his L3 Ranged attack, a projection of blue ki force. This is the first time the attack has been used in the fight, so it earns 3 Glory. On the following round, he uses the same blue bolt again and hits again. However, this hit (and all subsequent uses of this particular Special Move in this combat) earns no Glory.*

Example 2: *Koichiro's opponent, the ninja Tsuto, attacks back and hits with a 4-hit Combo, beginning with a flying axe kick, an L4 move. This is the first time the kick has been used in the fight; therefore the Combo is worth 6 Glory: 4 for the L4 move, and 2 for the successful 4-hit Combo. Two rounds later, he hits with the exact same Combo. This time, the attack is only worth 2 Glory (for the 4-hit Combo).*



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Example 3: *Koichiro gets a good run of Initiative and Control against Tsuto. He successfully performs a 4-hit Combo (worth 2 Glory). On the next turn, Koichiro hits with another 4-hit Combo, and on the following turn, he pulls off yet another 4-hit Combo. This "12-hit Combo" is worth 2 Glory for each 4-hit Combo, plus an additional point of Glory for the 2nd successive turn of Comboing without interruption and an additional 2 points of Glory for the 3rd successive turn of Comboing. The total Glory earned for those three turns is 9. (This example assumes that every move performed had already been performed previously in this combat, so no additional Glory was earned for specific moves.)*

If a character is fighting in a tournament fight or some other situation in which the best of a series of rounds determines the winner (such as the best 2 out of 3), record each character's Glory total for each round of the conflict. ***Each character earns Glory only for their personal best round. The remaining Glory from other rounds is ignored.***

Example: *Koichiro battles the fearsome Blood Fist in a best 2-out-of-3 tournament. In the first round, Koichiro handily defeats Blood Fist, earning 17 Glory. Blood Fist earns 10. In the second round, Blood Fist rallies and defeats Koichiro, earning 12 Glory to Koichiro's 11. In the final round, however, Koichiro bests the villain, earning 15 Glory to Blood Fist's 13. Thus, Koichiro would earn 17 Glory (his total from round 1) and Blood Fist would earn 13 (from round 3). Note that Blood Fist still used his highest total, even though he lost the specific round in question.*

If the combatants are of unequal Power Levels, the higher-level character receives a fraction of the normal Glory earned equal to the ratio of the characters' Power Levels. The lower level character does not earn extra Glory for fighting a higher-level opponent. For simplicity, this rule should only be invoked in one-on-one confrontations.

Glory earned in fights against Thugs is tallied normally for the whole combat, and then divided by a certain amount, depending on the difficulty of the Thugs (see Chapter 5, page 259). The Dramatic Combat sub-system has many options that have special Glory bonuses attached to them when used successfully. Action Sequences sometimes earn a small amount of Glory, according to the formula found in Chapter 3 (page 97).

While Special Moves and Combos are the primary ways in which characters earn Glory, there are other ways to gain (and lose) Glory as well. The chart below indicates these situations.

In general, all characters will earn more Glory than they ever lose. However, if a character should happen to lose enough Glory to reduce his Power Level, he does not lose any of the benefits gained from the higher Power Level (including new Special Moves, Skills, Bonuses, Life Bar, and Fighting Spirit), but until the character regains sufficient Glory to regain his former Power Level, he is considered to be the lower Power Level for all effects based specifically on Power Level, especially the use of Fighting Spirit in combat.

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Additional Glory Awards Chart

Situation	Glory Award
Defeating another Fighter (i.e., reduce to 0 Life Bar)	1
End of each session of play	1
Character significantly advances the story	1
Good role-playing	0–2 (Director's discretion)
Character acted consistently according to genre conventions	1
Good planning, ideas, or resourcefulness	1
Successfully using a Defensive Response against a Super Move	The level of the Super Move
Successfully using Defense against a Combo of 4 or more hits	2
Successfully defending against a Counter or Interrupt attack	1
Successfully hitting with a Combo after successfully using a Defensive Response	1
Not striking a Stunned opponent	1
Defeating a Stunned opponent	1
Defeating an opponent with a Super Move	2
Issuing a challenge to another Fighter	1
Accepting a challenge	1
Defeating a Fighter with 70% or more time left (see the Combat chapter, page 241, for an explanation of time left in a fight)	1
Defeating a Fighter with 80% or more time left	2
Defeating a Fighter with 90% or more time left	3
Defeating a Fighter using only single hits and/or 2-hit Combos	3
Defeating more than one Fighter single-handedly	1 per extra opponent
Defeating a Fighter without losing any Life Bar	5
Open display of cowardice	–1–20 (Director's discretion)
Character defeated in combat	–3
Character Stunned during combat	–1

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Glory and Rate of Character Advancement

The rate at which Glory is earned also determines the speed of character advancement and therefore, the speed of the campaign as a whole. Furthermore, earning Glory is highly dependent on tactical choices and a healthy dose of luck in combat. It is not impossible that two player characters who are involved in the exact same combats may have drastically different Glory totals.

This requires special attention on the part of the Director. While it might make sense in the context of the story for one character to be of a higher Power Level than another character, this is not always conducive to good player dynamics. If it seems like disparate Glory totals or even Power Levels will be a problem in the group, then the Director should make provisions for characters lagging behind in Glory to have opportunities for solo combats to help make up the difference.

Simplifying and Accelerating the Rate of Advancement

In some campaigns, the plot arc may encompass a very short period of time, perhaps a matter of days or even a single long tournament. In these cases, the normal rate of advancement may not work. After all, advancing from Power Level 1 through Power Level 8 should take at least 25 combats and probably quite a few more.

If the campaign would work better with a more rapid advancement, the Director can simply ignore the normal means of acquiring Glory and allow every character to advance one Power Level at the end of each story or story segment. This also allows a group to have a "full campaign experience," but in a much shorter period of actual play time.

For example, suppose the Director wants to run a campaign in which the main story is about a group of heroes learning to reach their full potential and finding the answers to their quests through the events of a single tournament occurring in a single city. Such a set-up would not work as well with the normal means of advancement, which is intended for longer, more complicated plots. So instead, the Director decides to allow each character to advance in Power Level after each bracket of the tournament. By the time the finals of the tournament occur, the Fighters will be Power Level 8.

The rules for Power Level are also an abstraction at the service of the campaign and its main story. Power Level is not necessarily meant to represent the full potential and power of a character, but rather that character's advancement in power and potential over the course of a particular storyline. For more on this, see Chapter 6 (page 322) regarding pacing and ending a campaign.

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In the campaign overall, the frequency of combat will determine the rate of advancement. In a story based solely around a single tournament with many opponents, it's possible for a character to advance a full Power Level every single story. However, a better balance between combat and adventuring (investigation, interaction, interpersonal relationships, training journeys, etc.) will likely yield a slower rate of advancement. If a group played weekly sessions, with each character having some opportunity for Glory in combat every session or every other session, while still working towards the climax of some greater plot, it should take less than one year of play to progress from Power Level 1 to Power Level 8.

If the Director feels advancement is too fast or too slow, it is a simple matter to adjust the frequency of combat. Decreasing combats is often much easier from a story perspective, but in a game such as *Fight!*, where the characters are highly focused on, well, fighting, combat cannot be ignored for long. Both Dramatic Combat scenes and especially Thug Thrashing scenes offer opportunities for full fight scenes without significant Glory earned. Adding combats requires some sort of context within the larger narrative, but in the fighting game genre, it should be ridiculously easy to come up with a premise for a throwdown.

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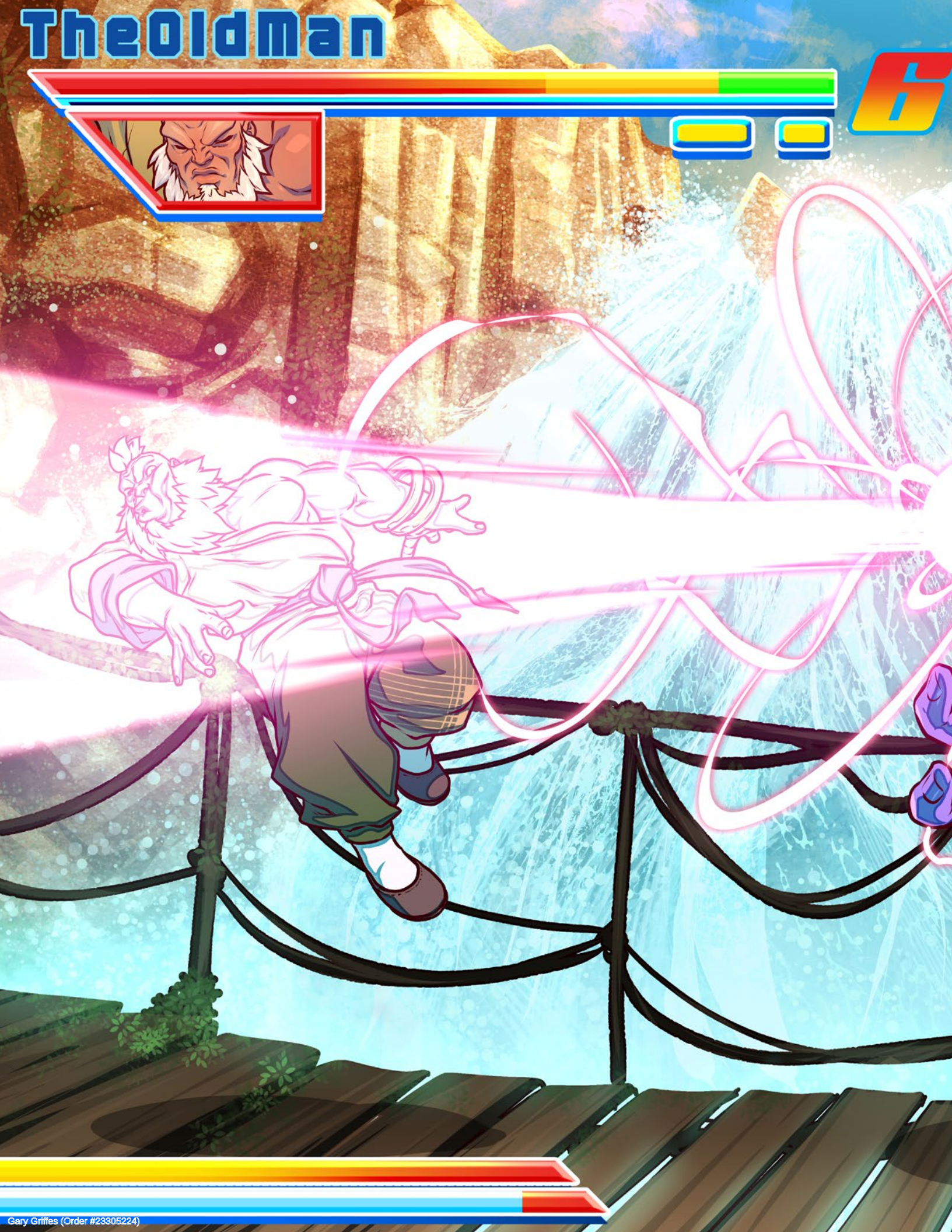

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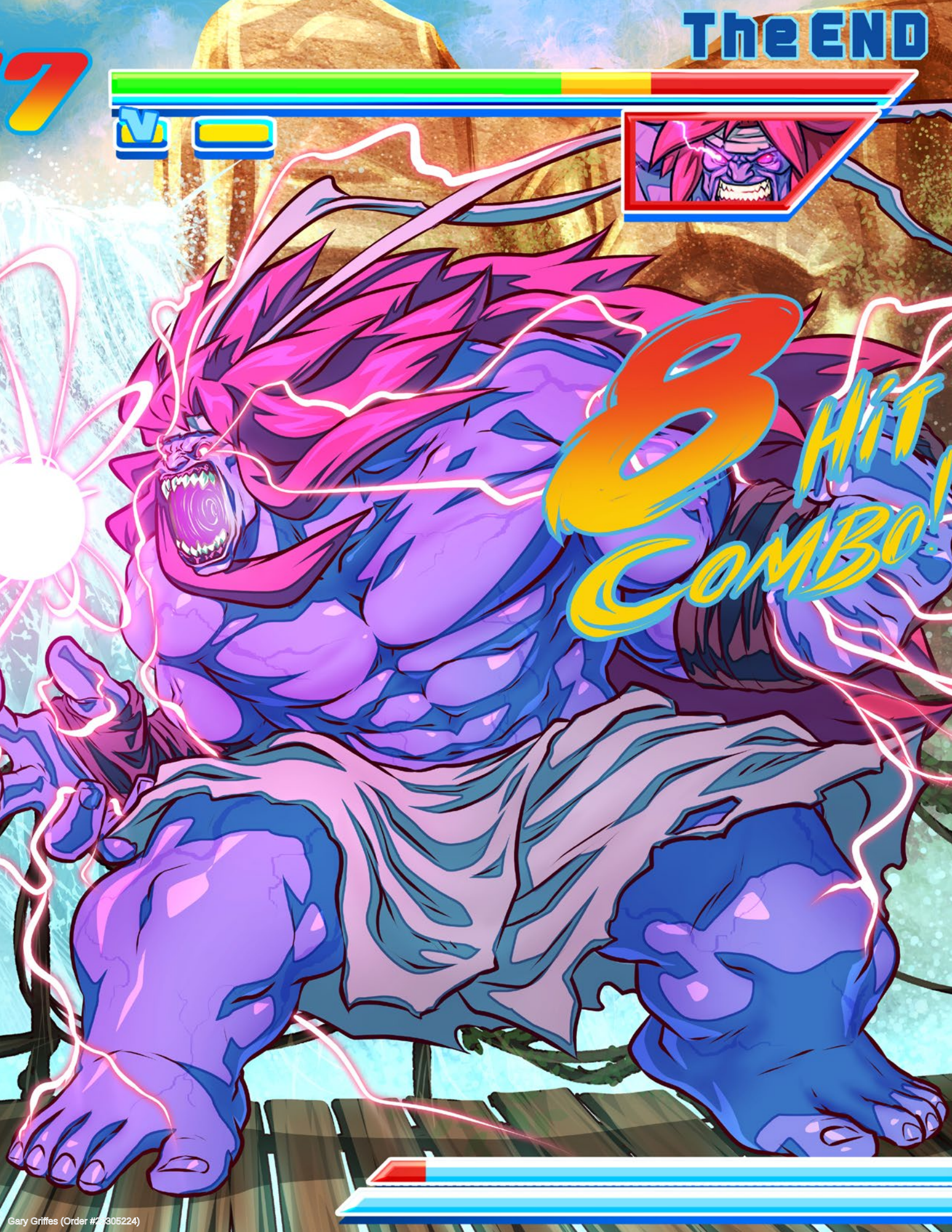

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2 Qualities, Weaknesses, and Quirks

This chapter provides descriptions for all of the Qualities, Weaknesses, and Quirks available to a character. It also contains optional rules for the use of Story Points, a flexible resource that allows players to manipulate die rolls and circumstances in the story for their own benefit.

The rules for acquiring Qualities, Weaknesses, and Quirks are also summarized here, as well as some recommendations about the use of certain traits in certain campaigns. Some of these traits specifically reference the "metagame" of *Fight!*: the hypothetical video

Restrictions on Qualities at Character Creation

The following Qualities and Weaknesses are only available when the character is first created:

- Big
- Borrow Identity
- Jumper
- Light
- Mobile Grappler
- Mobility
- Multiple Styles
- Runner
- Short
- Tall

The Director might choose other Qualities that are only available at character generation, such as Attractive, Distracting, or Unattractive.

- A character with the Alertness Quality cannot take the Oblivious Weakness.
- A character with the Attractive Quality cannot take the Unattractive Weakness.
- A Big character cannot be Light.
- A Charming character cannot have a Dull Personality.
- An Intelligent character cannot be Unintelligent.
- A character with a Reputation cannot have a Bad Reputation.
- A Tall character cannot be Short.

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game on which the campaign is based and the engagement of the players of that video game. Not all campaigns will want to break this "fourth wall," and as such, these traits should be strictly moderated by the Director.

Choosing Qualities

A character begins with four Qualities at Power Level 1. He can gain additional Qualities by choosing Weaknesses; each Weakness chosen allows an additional Quality. As noted in Chapter 1 (page 21), the character can also choose less than four Qualities in exchange for additional Skills or Fighting Spirit, but all characters must choose at least one Quality.

Certain Qualities and Weaknesses are only available when the character is first created. They may not be acquired later. They are the following: Big, Borrow Identity, Jumper, Light, Mobile Grappler, Mobility, Multiple Styles, Runner, Short, and Tall. These are all physical Qualities that define not only a character's body type and appearance, but also have significant effects on their fighting styles. The Director might choose other Qualities that are only available at character generation, if they seem constitutive of a character's core concept and appearance. Some examples of these might be Attractive, Distracting, or Unattractive.

A character cannot choose contradictory Qualities and Weaknesses. A character with the Attractive Quality cannot take the Unattractive Weakness, a Tall character cannot be Short, a Big character cannot be Light, and a character with a Reputation cannot have a Bad Reputation.

At Power Level 2, and every subsequent even-numbered Power Level, the character either gains a new Quality or, with the Director's permission, loses an existing Weakness.

When choosing Qualities, Weaknesses, and Quirks, keep in mind that not every aspect of a character needs to be defined by these traits. The character might need more than eight Qualities to model the character ideally, or conversely (and more likely), there may be less than eight appropriate Qualities to fill all of the available slots. In either case, these traits should be chosen with attention paid to the most important attributes of the character concept.

General Notes Regarding Qualities, Weaknesses, and Quirks

- Many Qualities have effects on combat. Some of these are due to physical characteristics, such as a character being exceptionally big or short. However, some of them are essentially personality traits (such as being exceptionally driven) or physical traits without appreciable combat effects. If the Director wishes to keep the combat system more "pure" and tactical, he can choose to ignore the combat benefits of these non-physical Qualities. However, it is recommended these combat effects should usually be allowed.
- Some of these Qualities and Weaknesses make sense solely from a metagaming perspective, relating more to the fictional

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hypothetical fan playing the video game represented by the characters and the campaign. As such, they should not be allowed in more serious campaigns. Such Qualities generally have effects on combat as well.

- Many of the Qualities and Weaknesses below mention "interaction skills." This is a general term to represent any skill check that applies to social interactions: any attempt to charm, deceive, seduce, persuade, intimidate, or placate another character. It does not apply to any specific set of skills; the Director determines what constitutes the use of an interaction skill. The Director might also allow a bonus on interaction skills to be used on Fame or Influence rolls.
- The details of some Qualities and Weaknesses are deliberately left vague. Qualities should always be useful enough in a game that they are worth taking, while Weaknesses must both come into play often enough and be debilitating enough to make them worth the Qualities they earn. Specific

Choosing Qualities, Weaknesses, and Quirks for NPCs

When designing opponents for the PCs to face, the Director should strive to be fair when choosing Qualities and Weaknesses for the NPCs. For example, if the players have designed Fighters with Qualities like Attractive, Influence, and Fame, then in general it would be inappropriate for the Director to make an NPC Fighter with a number of Weaknesses that will have no effect on the single fight scene in which the character is featured, and then to exchange most of the character's many Quality choices for additional Combat Skills and Fighting Spirit. The players' Quality choices have indicated a desire for stories that involve more than endless fight scenes as the way to advance the plot, and the Director has responded by throwing a monster at them with little depth and a host of serious Weaknesses that will never manifest during his short time on stage.

The reverse is also true: if the player characters are the ones who are the thinly-developed combat monsters, then the Director should not bother with detailed creations with interesting backgrounds and varied resources at their disposal when they are just going to end up as defeated victims at the PCs' feet.

Exceptions exist. Sometimes the Director intends an opponent to be a brutal force that forces the player characters to work hard in order to defeat him, and sometimes a well-developed villain will get a second chance to use his extensive resources after being soundly defeated by the protagonists of the story.

Overall, the Director should choose Qualities and Weaknesses for NPCs that will contribute to the quality and depth of the story and that will also make interesting and challenging opponents for the player characters.

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details, however, are often dependent on the campaign, the Director, and the player. Some campaigns may choose to define specific mechanical effects for these, while other campaigns may choose a looser, narrative approach that determines the Quality's or Weakness' effect in the context of the scene and the story. Either approach is fine, but player and Director should make sure they are on the same page about this.

- It is the Director's job to make sure that the characters' Weaknesses actually manifest during the game. In fact, scenes and even whole stories can be structured around the characters' Weaknesses. By taking a Weakness, a player is "permitting" the Director to use these traits to complicate his character's life. For example, a character with Dull Personality as a Weakness should occasionally be required to socially interact with NPCs in order to advance the story.
- However, a player may also inconvenience his own character through his Weaknesses, beyond what the Director has chosen to include in the course of a story. In these cases when the player takes the initiative to hinder his character through his Weaknesses, the Director should award a Story Point, if those rules are being used.
- Quirks are a lesser form of Weakness. For the most part, they are guidelines for role-playing. However, if a player deliberately role-plays a Quirk in such a way as to inconvenience his character (Director's discretion), the character may earn a Story Point. Characters are encouraged to take one or two Quirks for their character. If a character takes three to five Quirks for his character, this counts as a Weakness and is worth an additional Quality.
- Many Qualities and Weaknesses make use of Story Points, an optional system that allows players some degree of narrative control over the story. The way in which the Quality is used may require a Story Point in order to get a benefit or the effect of the Weakness on the character may earn a Story Point. Full rules for Story Points are included at the end of this chapter (page 72), after the descriptions of the Qualities, Weaknesses, and Quirks.
- Certain Qualities also have interactions with Skills. In some cases, possessing a Quality grants access to a special Skill. Some Qualities utilize Skill rolls to determine their effects. Also, some Qualities also synergize with one another to produce greater or additional effects. Bonuses acquired by Qualities can bring a character's bonus on a Skill Check beyond PL x 3.

Quality Descriptions

This section describes all of the Qualities in the game. They are listed alphabetically.

Alertness: A character with this Quality is especially in tune with his surroundings at all times as well as particularly perceptive and insightful when specifically searching for something. This applies to sensory awareness, supernatural awareness, and "social awareness" of moods, tension, or deception. The character receives a +2 bonus on all skill checks broadly

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2 Qualities, Weaknesses, and Quirks

Qualities

- Alertness
- Attractive
- Big
- Borrow Identity
- Charming
- Distracting
- Driven
- Fame
- Friend
- Gadgeteering
- Genius
- Great Destiny
- Gun Expert
- Immortal Being
- Influence
- Intelligent
- Interesting Appearance
- Intimidating
- Jumper
- Lucky
- Magic
- Mobile Grappler
- Mobility
- Multiple Styles
- Pet
- Power
- Powerful Item
- Psychic
- Reputation
- Runner
- Sensei
- Short
- Stage
- Tall
- Technique
- Theme Music
- Wealth
- Weapon Expert

Weaknesses

- Amnesia
- Annoying Voice
- Bad Reputation
- Calling
- Curse
- Dangerous Job
- Dark Side
- Deficiency
- Dependence
- Doomed
- Dull Personality
- Duty Bound
- Fearsome Appearance
- Fixation
- Fragile Self-Image
- Haunted
- Hidden Abilities
- Honorable
- Hunted
- Light
- Oblivious
- Phobia
- Physical Handicap
- Poorly Drawn
- Ritual
- Significant Other
- Style Weakness
- Thick
- Ugly
- Unattractive
- Unintelligent
- Unlucky
- Warped

related to perception, which could apply to Perception, Danger Sense, Zen State, Stance Evaluation, or other circumstances at the Director's discretion.

Attractive: This Quality indicates that the character is generally considered good-looking. This is a fairly common Quality for heroic characters and is also extremely common that female characters in the source material (heroic or villainous) have at least this level of attractiveness. This Quality gives a +1 bonus on interaction skill checks when dealing with people who would be attracted to the character. The Director may also allow a character with this Quality to spend a Story

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Quirks

Age	Impulsive
Arrogant	In Love
Attitude	Lecherous
Brutal	Loves Combat
Bumbling Friend	Nosebleeds
Clueless	Pacifist
Cooking	Reckless
Dead Serious	Revenge
Demure	Rivalry
Disgraced	Scarred
Distinctive Appearance	Secret
Fan Service	Sexually Ambiguous
Glutton	Short-Tempered
Greedy	Suspicious
Immature	Unworldly

Point to automatically produce a positive result in an interaction scene.

A character can spend more than one Quality on Attractive to increase the bonus on interaction skill checks. Each additional Quality added to Attractive adds an additional +1. If a character has four or more Qualities dedicated to Attractive, he receives an additional +1 on interaction skill checks against those who would be attracted to the character. Thus, a Fighter who had Attractive 4 would get a total +5 bonus.

If a character spends more than one Quality on Attractive, the additional Qualities should also be given some sort of descriptor. Here are a few examples drawn from the source material.

- ***Beautiful:*** In the source material, some female characters possess a sort of virginal, pure, and/or untouchable beauty.
- ***Cute:*** Many heroic females in fighting games are Cute, often claiming more fans than more voluptuous or sensual female characters. However, such characters might also be described as Beautiful and/or Sexy also.
- ***Dashing:*** Lead male heroes are often especially handsome and charismatic men (while male villains are often Bishonen).
- ***Sexy:*** This descriptor represents an alluring, distinctly sexual dimension of a character. A Sexy character may also be Cute or Beautiful (though the combination of the sensual Sexy Quality and the pure Beautiful Quality is uncommon). Many of the most popular female fighting game characters have three levels of the Attractive Quality to be Attractive, Cute, and Sexy.

Big: A character with this Quality is huge, with proportions that are distinctively larger than the human norm. He is often as broad as he is tall and covered with bulky muscles or fat. The Tall Quality is a prerequisite for this Quality. This Quality is not intended for a character who may just be very fat, but who is not also tall and broad (just being very fat would be Distinctive Appearance). This Quality is often possessed by wrestlers and bruisers who rely more on force than technique.

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Big Fighters with Stamina of 1, 0, or –1 receive –1 damage from all attacks in combat (minimum 1) and also receive a +1 to their Stun Threshold. A Combo is considered a single "attack" for the purposes of this damage reduction (see Chapter 5, page 227). Big Fighters with a Stamina of 2 receive a +1 on their Stun Threshold and the effect of Hit Stun is –3 Control (or half, whichever is lower), rather than –4 (see Chapter 5 for more on Stun Threshold (page 238) and Hit Stun (page 236)). The Big character is also only Knocked Back by attacks that do 2 or more points of damage.

However, a Big character using any rule in which movement of any kind costs Fighting Spirit must spend an additional point of FS in order to move (except for moving after Hit Stun). This would include, for example, moving 2 Ranges and attacking with a Basic, moving 3 Ranges without attacking, or moving 2 Ranges to use a Special Move with the Mobile Element.

Borrow Identity: This Quality is a specific version of the Technique Quality (see page 58 below) and can only be taken at character creation; it is not available when the Fighter gains Qualities at higher Power Levels.

A Fighter with this Quality has the rare ability to borrow the moves and abilities of other Fighters he has encountered. This could be the result of transformation magic, a battle computer that copies fighting techniques, or innate shapeshifting powers. The rules for how borrowing identities works are found in Chapter 4, page 196. This is a truly unusual ability, rare even in fighting games, and often possessed by Boss Fighters. As such, the Director may restrict its usage.

Effects of the Big Quality

Damage Resistance: Fighters with a Stamina of 1 or less subtract one point of damage from all attacks that hit. Fighters with Stamina of 2 (or more) get –3 Control from Hit Stun rather than –4

Stun Resistance: +1 to Stun Threshold

Knock Back Resistance: Only attacks that do 2 or more damage Knock Back a Big character.

Slow: When a Big character uses any movement option whatsoever that requires spending FS, he must spend an additional point of FS. This would include, for example, moving 2 Ranges and attacking with a Basic Move, moving 1 Range into Range 0 to use a Throw, etc. It does not include moving after Hit Stun.

At PL 1, a character with this Quality can acquire up to three Identity Change Command Moves during character creation (at 3 MP each, thus limiting his access to other Special Moves). The list of available Fighters to copy is determined by the Director.

Charming: The character has a likeable personality. He may be charming, charismatic, funny, inspiring, nice, or all of the above. This Quality has nothing to do with the character's appearance. As a result of his disposition, the character receives a +1 on all interaction skill checks. The Director may also allow a character with this Quality to spend a Story

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Distinguishing Between Non-Combat Superpowers

Despite the similarities in the text of their descriptions, Magic, Psychic, and Gadgeteering are not the same effect. First, they are different special effects in their origins and descriptions, and the Director should enforce this fact. For example, a character with Psychic could not re-program the movement of a killer satellite in orbit, but a character with Gadgeteering could. Conversely, the Gadgeteering character could not read minds. The Psychic character could try to justify manipulating the satellite through some sort of long-range telekinesis or "empathic machine control," but it is up to the Director to determine if that fits within the setting's understanding of what constitutes "psychic powers." He may simply disallow it or he may allow it but set the DL very high. Or he might decide that the justification is really cool and reward the player's creativity by allowing it with a reasonable DL.

Second, there is definitely an intended hierarchy between these three Qualities and what they should be reasonably allowed to do in the game. Gadgeteering is intended to be the most limited of the three, while characters with Magic should be able to justify almost any effect desired, subject only to the Director's establishment of DLs for the skill checks.

Third, the secondary skills required for each Quality (described in the Skill descriptions in Chapter 3 — Gadgeteering page 84, Magic page 86, Psychic page 89) give some indication of the kinds of effects each should allow. Magic is the only one to require Draw Ki, Danger Sense, and Spirituality, highlighting the mystical powers drawn from the forces of the universe and an intuitive sense in understanding them. Psychic requires Zen State, a form of preternatural and unconscious awareness of the world around the character. Gadgeteering requires Thug Thrashing, Endure Great Hardship, Awareness and Perception, suggesting the forms of offensive, defensive, and sensory apparatuses found in modern military and espionage units.

By enforcing the descriptors intended by the names of the Qualities, the Director can assure that they feel sufficiently different in play.

Point to automatically produce a positive result in an interaction scene.

Distracting: For a long time, stereotypes existed in fighting game character design — especially female character design — that focused on the physical attributes and outrageous costume designs of the Fighter more than their ability to fight, the practicality of their attire, or the character's background and personality. This metagame Quality highlights these genre conventions; this character displays such gratuitous fan service that other characters are distracted when fighting against (or even just interacting with) him or her.

As a result, a Distracting character receives +1 on interaction skill checks when dealing

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with someone who would be attracted to the character. The Director may also allow a character with this Quality to spend a Story Point to automatically produce a positive result in an interaction scene.

In the source material, the down side of this Quality is that such characters will also have to deal with people interacting solely with their Distracting characteristics and not with them. Sometimes this is played for comedic effect and sometimes it can be potentially horrific, depending on the tone of the campaign. A player can allow her character to willingly suffer this negative attention during a story to earn a Story Point.

In addition, this Quality allows the Fighter to have one of the following two benefits. If this Quality is taken twice, a character can have both benefits and the interaction skill check bonus is increased to +2, though they may potentially encounter the negative effects of this Quality twice as often.

- If the character spends one Story Point at the beginning of a combat, then opponents who would be potentially attracted to the Fighter are so enthralled by the character's attributes that they suffer a one die size penalty on Control (not Initiative) on the first turn in which they fight a Distracting opponent.
- By spending a Story Point at the beginning of a combat, the Fighter proves to be less vulnerable to harm. As such, the character receives –1 damage from all attacks in combat (minimum 1) and also receives +1 Stun Threshold. This becomes –2 damage and +2 Stun Threshold if the character takes this Quality twice and/or has two levels of the Attractive Quality. This is a powerful effect, so the Director can restrict its use or decide that it isn't appropriate for his campaign.

Driven: Characters with this Quality are dynamos of self-motivation. They tend to be rigid in their habits and utterly addicted to training. These characters receive a +1 bonus on all their die rolls (outside of combat) when they are either on the losing end of a situation or during the climax of a story (as defined by the Director). The Director can limit this bonus if he wishes, or instead even allow it to be used in combat. The character can also spend a Story Point to "override" the Director's limitations or to use the Quality in combat (provided the character is losing or in a climactic situation). While only a small bonus, its use in combat can

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Distracting and Fan Service: All in the Eye of the Beholder

Some groups of players may have problems with the Quality Distracting and the Quirk Fan Service. They make specific game allowances for certain common genre conventions about characters in fighting video games, but some groups might find them offensive or just plain silly. If either case applies, they should simply be removed from the list of available options for characters.

In games in which Distracting and Fan Service are allowed, it must be emphasized that what constitutes "distracting" or "fan service" must be understood from the perspective of the specific campaign setting in which they are used. In the case of more unusual campaign settings, these elements might only apply to more extreme examples. For example, in a campaign setting in which all the Fighters are buxom athletes, a character with the Distracting Quality must be distracting even by comparison to the other Fighters in the campaign in order to take this Quality.

Similarly, in a campaign set in the world of supermodel martial artists fighting solely in swimsuits (a ridiculous concept for a fighting game, but not implausible given the costumes available in some games), the characters should not all take the Distracting Quality, as such attire is "normal" for this campaign setting. In such a setting, a character that did take Distracting would need to have an appearance that would distract someone attracted to the character even in the presence of all the other Fighters.

In theory, the opposite extreme might be true, but the Director should be cautious about allowing the same game effects to apply. For example, in a campaign in which all the Fighters are male except for one female, whose fighting attire happens to show a little cleavage, one could make the case that either Distracting or Fan Service could apply to this character in that setting. However, this is not the intent of the rules.

have a dramatic effect. Because of this, this should be reserved for appropriately dramatic confrontations.

Fame: The character is famous. This might be a limited form of fame, such as within a specific subculture, but is generally intended to represent widespread acclaim. This Quality also means that the character is liked (i.e., famous, not infamous). For each time this Quality is chosen, the character gains three levels in a special Fame "Skill." This Skill cannot be increased with normal Skill points; it can only be increased by taking the Fame Quality additional times. The character can use his Fame in any way that the player and Director agree is appropriate, such as getting help from perfect strangers or access to exclusive events. This Quality is used in situations where being known impacts one's ability to get things done. In this sense, it has perhaps the greatest effect on "regular people," who may be lower-ranked persons in larger organizations.

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Qualities, Weaknesses, and Quirks

The player suggests how he wishes to use his Fighter's Fame, and then the Director sets an appropriate DL. The player makes a Skill check using Fame, and if he succeeds, his Fame grants him the benefit sought.

Some example Fame DLs:

- ***DL 4:*** Admittance to an exclusive club or party.
- ***DL 8:*** Get press coverage or a public interview.
- ***DL 12:*** Getting a private meeting with important people in power.
- ***DL 16:*** Influence the opinion of a huge body of people just by speaking with them.
- ***DL 20:*** Shape the ideals and direction of a whole nation.

Before a public fight, the character can try to use his Fame to increase the audience's response, and thus, his Glory. For each level of Fame, the character can choose one Glory award (other than performing Moves or Combos) from the Glory awards chart. If he succeeds during the fight, that single Glory award is doubled. However, if he fails to achieve it, he loses three Glory instead. A Fighter cannot try to "achieve" a Glory penalty.

Example: *Anton the Breaker has one level of Fame. Before a public fight, he proclaims that he will knock out his Stunned opponent. If he accomplishes this, he receives two Glory instead of one. If he fails to do this, he loses three Glory instead.*

If a character also has Influence and/or Wealth, the Skills associated with those Qualities can also add to a Fame roll. Each five points rolled

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on Influence or Wealth adds one to a Fame Skill check.

By spending a Story Point, the character can obtain reasonable benefits from his Fame (Director's discretion) without a die roll. As noted in the examples above, Fame can have powerful effects, but the player can also choose to willingly inconvenience his character during a story on account of his Fame in order to earn a Story Point.

Friend: A character with this Quality possesses a devoted friend, who is almost always much more subdued than the character himself, and hardly ever a Fighter. This Friend supports the character, cheers him on, helps him out as he is able to, and points out things the character might miss.

When this Quality is chosen, the player chooses two Skills from the following list that represent ways in which the Friend can help the character: High Society, Street Society, Knowledge, Occupation, or Deduction. The Friend gives the character a +2 bonus on all checks with the first Skill chosen and a +1 bonus with checks with the second Skill chosen. This Quality can be taken multiple times and the same or different Skills can be assigned the +2 and +1 bonuses and are cumulative. The Skills chosen should be appropriate for the description of the Friend. If the Fighter also has the Influence Quality attached to one of the Skills enhanced by the Friend Quality, and the Friend also reasonably fits the description of the Fighter's Influence (Director's discretion), then the Friend Skill bonus can also be used on Influence rolls.

Furthermore, if the Story Point rules are being used, by spending a Story Point, the player can use this Quality to essentially get even greater "story assists" from the Director: the Friend uncovers a critical clue, has already done necessary research, inspires the character to get a needed Realize Potential roll, or simply points out a critical plot point that has been missed. Because such "hints" are already possible with Story Points anyway, the assistance of a Friend should be much more directly helpful and/or less cryptic in its clues.

While this NPC should not be abused (for that, see the Significant Other Weakness, page 66), the player may willingly choose to place his character's Friend in harm's way or get him into trouble, requiring the character's intervention to save him, in order to earn a Story Point. This Quality is not representative of the loud, bumbling buddy; for that, see the Quirk Bumbling Friend (page 68).

Gadgeteering: This Quality is a combination of both a Quality and a Skill. Taking this Quality is a prerequisite for taking

Combining Qualities

Many Qualities grant bonuses on skill checks. These bonuses are cumulative. Furthermore, multiple Qualities can be combined in a single item or person. For example, a wizard who has a magical familiar could combine the Pet and Powerful Item Qualities. In fact, it would even be possible to make such a creature an intelligent spiritual being in animal form that serves as a mentor for a character, combining the Sensei Quality with Pet and Powerful Item.

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the Gadgeteering Skill (see the Skill description in Chapter 3, page 84). A character with this Quality is capable of designing almost any technological device, often very quickly and sometimes with very few raw materials.

Genius: This Quality requires the Intelligent Quality as a prerequisite. The character is truly brilliant, far beyond the intellectual powers of most people. As a result, the character receives a +4 on any skill check in which the Director determines his superior intellect would be a factor. This replaces the +2 bonus of the Intelligent Quality.

Great Destiny: This character is destined for some great purpose, such as becoming a powerful ruler, reviving a great, lost tradition of the martial arts, becoming the greatest warrior in history, or saving the world. This has obvious and significant effects on role-playing the character as well as the structure of a campaign featuring the character. Furthermore, when the player spends a Story Point to modify the circumstances of the story, if the circumstances can be specifically related to the character's Great Destiny, the story changes should be even more dramatic and portentous. What occurs should clearly be related to the character's destiny and should also further it towards completion (which may or may not happen over the course of the campaign).

Gun Expert: This Quality is not as common in the source material, as guns are rarely a part of martial arts combat. However, this Quality represents a high degree of skill with modern firearms. Despite the word "expert" in the title, this is an appropriate Quality for any character who has had formal military training, especially as a member of some form of special forces unit. Given the highly abstract nature of the gun rules in the game, this Quality gives a +3 bonus on any skill check related to firearms. If appropriate for the campaign, the Director should allow characters with this Quality to pull off amazing action-movie stunts with guns, often accompanied by graceful acrobatics. The skill bonus could apply to many other Skills, including knowledge of different kinds of guns or maybe even interaction skill checks with military personnel.

In a campaign set in a world without guns (e.g., a fantasy or historical setting), or in the case of a modern character who is an expert with bows and/or thrown weapons, the Director may permit this Quality for use with ranged weapons that are not guns. Note, however, that the default Quality does not permit bonuses in both categories (i.e., a Gun Expert is not also a bow expert), unless the character takes the Quality twice to represent this

Immortal Being: This supernatural Quality means that the character will never die of old age and cannot be permanently killed. Obviously, the Director should restrict this Quality to appropriate character concepts. Due to the very loose nature of killing and death in the rules, the specifics of this Quality are largely up to the Director and the events of the story and campaign. While death is rarely permanent for any character in *Fight!* who still has a useful role to play in the plot as a whole, Immortal Beings should have opportunities to flaunt their inability to be killed and/or return from their non-permanent deaths more quickly (often re-appearing at a critical moment). For example, it would not be inappropriate for the Director to deliberately "kill" the Immortal character, just to allow the character to re-

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appear when he is most needed or when the story would benefit the most.

The player may choose to spend a Story Point to do something fatal without serious consequence (such as escaping by leaping out of a 70th-story window). The player may choose to do this without spending a Story Point, but the Director may choose to impose some temporary hardship as a result (for example, in the above situation, perhaps the character needs to wait an hour before his limbs re-align from the impact).

Influence: This Quality represents the ability to manipulate and/or control a group of people, with access to contacts, connections, and followers ready to work for the character. The nature of the relationships involved with the Quality may vary from character to character. They may be personal peer relations within a group, a group of underlings specifically committed to the character, or an abstract authority, potentially over a larger group, but without any personal relationship or loyalty to the character.

This Influence may be defined any number of ways. For example, a character may have Influence in the criminal underworld, or in mass media, or in the halls of political power, or over a particular school or style of martial arts. Perhaps the character is a well-connected celebrity or associated with a particular temple. He may be the leader of a street gang, have extensive corporate security, personal bodyguards, or a fawning fan club.

When this Quality is chosen, the player must also choose a Skill to assign to this Quality. The choice of Skill is subject to the Director's approval and should be based on the kind of Influence that the character wields. For example, a Fighter with access to underworld connections might choose Street Society. A character with access to the wealthy and powerful might choose High Society. Connections with other Fighters around the world might base Influence on The Fighting World. The Occupation Skill is also an appropriate choice for many types of Influence, such as Occupation: Ruler. This Quality can be taken multiple times with a different Skill assigned to the Quality each time.

Influence may gain the character social or political favors, allies to provide assistance or a distraction, access to a restricted site or event, information that would otherwise be hard or impossible to get, or people willing to run errands or conduct research. This Quality is used in situations where who has control or power is the most important tool for getting others to assist you. This Quality also implies skill at manipulating organizational structures and even greater ability to operate outside the law.

The player suggests how he wishes to use his Fighter's Influence, and then the Director sets an appropriate DL. The type of aid sought must fit within the nature of the character's Influence. For example, a character with Influence: Street Society probably couldn't get access to international transportation, while a character with Influence: Occupation: Pop Star probably can't easily get a meeting with a rival crime boss. The Director is free to allow the player to seek assistance beyond the character's reasonable sphere of Influence, but he should increase the necessary DL accordingly. Once the DL has been established, the player makes a Skill check using the Skill associated with

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this Quality, and if he succeeds, his Influence grants him the benefit sought. By spending a Story Point, the character can instead obtain reasonable benefits from his Influence (Director's discretion) without a die roll.

Some example Influence DLs (presuming the listed example is appropriate for the character's type of Influence):

- ***DL 4:*** Gain information more swiftly than personal research with just a phone call.
- ***DL 8:*** Have a minor crime or minor violation of public policy overlooked.
- ***DL 12:*** Have a sizeable group of people in place ready at short notice to make a distraction or perform a simple task.
- ***DL 16:*** Gain swift access to military weaponry or cutting edge lab facilities, fast transportation across the world, or obscure, lost, or hidden information.
- ***DL 20:*** Getting large groups of people to willingly kill and die for you simply because you asked them to.

If a character also has Fame and/or Wealth, the Skills associated with those Qualities can also add to an Influence roll. Each five points rolled on Fame or Wealth adds one to an Influence Skill check.

Intelligent: The character is very intelligent and probably also very well educated. As a result, the character receives a +2 on any skill check in which the Director determines his impressive intelligence would be a factor.

Interesting Appearance: This Quality gives +1 on all interaction skill checks, but only after some particular condition is fulfilled related to the nature of the character's interesting appearance. This appearance may also be an occasional inconvenience. Like the Attractive Quality, the Director may allow a character with this Quality to spend a Story Point to automatically produce a positive result in an interaction scene, though the character's specific "Interesting Appearance" would have to be relevant to the scene.

Interesting Appearance can be combined with Attractive to give only a +1 bonus (rather than +2) but instead to give some additional minor combat bonus.

Here are a few examples drawn from typical archetypes from the source material.

- ***Tomboy:*** This represents another common fighting game stereotype for female Fighters. The character is muscular, has short hair, and perhaps even dresses as a man. Despite this, others often find the character attractive, even though they may not realize the character is female at first. Until the character's identity is realized, however, the character does not receive the interaction bonus for Interesting Appearance. Instead, the character can use other interaction bonuses coming from the Attractive Quality (if applicable) as if she were a man. A player may use the character's gender ambiguity to willingly inconvenience her character during a story in order to earn a Story Point. Characters with this Quality often also possess the Attractive Quality, with possible additional descriptors such as Cute and/or Sexy.
- ***Sharp Dressed:*** A character with this descriptor (often male) is always impeccably dressed. It should be noted that, in the

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source material, this Quality typically manifests according to the standards of "metrosexual" or "Euro" meets glam rock star, and may often include fashions "regular" people would never even try to pull off. This gives a +1 on all interaction checks with someone who would be impressed by such fashion sense.

- ***Bishounen:*** This version of the Interesting Appearance Quality represents a fairly common fighting game stereotype, especially among high-ranking villains (though there are many bishounen heroes as well). This male character is thin, has delicate features, long hair, a flair for fashion, and almost always the Attractive Quality. This Quality gives a +1 bonus on interaction skill checks when dealing with either sex, who cannot deny the character's noteworthy appearance, and who might also be surprised or confused about the character's beauty.

  Once per combat round, the character can target an opponent who has both higher Life Bar and Fighting Spirit than himself at the end of a turn. If the bishounen character spends one Story Point, then either the opponent underestimates the character, based on his apparent harmlessness or frailty, or the bishounen character himself becomes inspired by his own beauty (depending on the character concept). As a result, the opponent suffers a one die size penalty on Initiative on the following turn. This ability can also be used against a Thug Group once per combat regardless of current Life Bar and Fighting Spirit.

Intimidating: The character is intimidating, whether through a cold stare, a disturbing presence, or a demanding demeanor. This has nothing to do directly with the character's appearance, though an Intimidating character often has a "look" about him. As a result of his disposition, the character receives a +2 on all interaction skill checks intended to frighten someone or to coerce someone by force. The Director may also allow a character with this Quality to spend a Story Point to automatically produce a positive result in an interaction scene.

Jumper: Some characters are able to jump more swiftly and with greater control than other characters. The Mobility Quality is a prerequisite for this Quality. A Fighter who is a Jumper can move 2 Ranges and attack with a Basic or do a Special or Super Move with the Mobile Element that allows 2 Ranges of movement and which also has the Aerial Element (see Chapter 4, page 123) with no cost in FS and no Accuracy penalty (as is the case with the Mobility Quality). The effects of this Quality cannot be used in conjunction with the Runner Quality. A character with the Big Quality cannot have this Quality.

Lucky: Some characters display extraordinary good luck in their lives. This is more often manifested in scenes that are intended to be comic relief rather than significant plot development. In fact, this Quality works best in a campaign that highlights comedic storylines more often than the gritty serious ones that are the default presumption of most campaigns. The Director may thus choose to disallow this Quality if it fails to match the tone of the game or of a particular character (as even serious campaigns often have one or more comedic characters).

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This Quality allows the player to re-roll three skill checks during the course of a session, at no cost in Story Points. Furthermore, when the character with this Quality uses a Story Point to modify circumstances in his favor, far more extreme or implausible events can (and should) happen. Finally, during a story, this character will also have general good luck at the Director's discretion. If the character spends a Story Point to manifest his good luck in combat, then some or all of the character's three skill re-rolls for the session can also be used in combat to re-roll any roll.

Magic: This Quality is a combination of both a Quality and a Skill. Taking this Quality is a prerequisite for taking the Magic Skill (see the Skill description in Chapter 3, page 86). A character with this powerful Quality is capable of creating almost any supernatural effect imaginable, limited solely by his level of skill. Sometimes effects may be instantaneous, other times they may be great rituals, but there are no theoretical limits to what the character can potentially do (beyond the Director's discretion and the needs of the story and the campaign).

Mobile Grappler: This character uses a lot of grappling techniques, yet moves into position for grappling more easily than most. Normally, in order to move one Range into Range 0 to use a move with the Throw Element (see Chapter 4, page 171), it costs 1 FS. A Fighter with this Quality does not have to spend FS to move into Range 0. A character with the Big Quality cannot have this Quality.

Mobility: This character can move swiftly and with greater control. Because of this, when the character moves 2 Ranges and then attacks with a Basic Move or a move with the Mobile Element that allows 2 Ranges of movement (see Chapter 4, page 148), he can choose to simply take a –1 penalty to Accuracy instead of spending 1 FS. If the character also possesses the Big Quality, there is instead no penalty to Accuracy, but the extra FS cost for movement is not applied. A character who possesses the Mobility Quality can spend an additional Quality to obtain the Jumper Quality (see page 53 above).

Multiple Styles: This Quality is a specific version of the Technique Quality (see page 58 below) and can only be taken at character creation; it is not available when the Fighter gains Qualities at higher Power Levels.

A Fighter with this Quality has the ability to switch between two or more different fighting styles, each with their own Special Moves that are generally only accessible when fighting in a single particular style. The character must take this Quality one time for each additional fighting style he possesses. Therefore, a character who takes this Quality once has two different styles, while a character who takes this Quality twice has three different styles. The Director may limit how many times a character may take this Quality; more than three styles is certainly possible, but is extremely rare in the source material. The rules about making and using Special and Super Moves in multiple styles are found in Chapter 4 (page 192).

Pet: This Quality represents an animal or creature that accompanies the character. The choice of animal is up to the player, but this Quality is intended to represent unusual animals such as highly intelligent dogs, panthers, bears, or birds of prey, or else supernatural companions such as demons or

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spirits. The more "mundane" the choice of pet (e.g., a cat or small dog), the more likely that it is an extraordinary member of its species.

While the Pet may have the ability to assist the character in combat, any game effects related to combat should be built into the descriptions of the character's normal Special Moves. For example, if the character can make his dog charge forward and attack his opponent, this ability can be constructed as a Special Move with the Ranged Element to reflect the fact that the Fighter himself does not close with his opponent as he attacks.

When this Quality is chosen, the player chooses two Skills from the following list that represent ways in which the Pet can help the character: Danger Sense, Intimidation, Perception, Presence, Property Damage (for big Pets), Sleight of Hand, Smooth Talking (for cute Pets), or Thug Thrashing. The Pet gives the character a +1 bonus on all checks with the two Skills chosen. This Quality can be taken multiple times and the same or different Skills can be assigned the +1 bonuses and are cumulative. The Skills chosen should be appropriate for the abilities of the Pet.

Furthermore, during the course of the story, a player can spend a Story Point to make the Pet do something exceptional, even beyond its normal expected abilities. This would also be the way in which a Pet's "powers" could be utilized that are neither Skill bonuses nor Special Moves. For example, a character with a venomous snake as a Pet could spend a Story Point to use the snake to poison someone while they slept. A hunting dog Pet could spend a Story Point to unerringly track an opponent.

While the Pet should not be manipulated or abused by the Director (for that, see the Weakness Significant Other, page 66), the player may earn a Story Point by willingly choosing to place his character's Pet in harm's way or get him into trouble, requiring the character's intervention to save him.

Power: This Quality is a combination of both a Quality and a Skill. Taking this Quality is a prerequisite for taking the Power Skill (see the Skill description in Chapter 3, page 87). A character with this Quality possesses one specific supernatural ability or superpower, generally without specific combat application. Some examples might be flight, or telekinesis, or the ability to walk through walls. If the Power is very specific (such as "Flight"), then the DL of skill checks using the Power Skill should be lower, while if the Power is broader (such as "Wind Powers"), then the DL of skill checks should be higher for specific applications of a broader power set.

Powers with specific combat applications (such as a blast of energy), or the combat applications of other Powers (such as using telekinesis as a form of ranged attack) are simply designed as normal Special Moves. In fact, a character's Special Moves may include several "powers" without the character taking this Quality. This Quality (and its corresponding Skill) is only necessary if the character can use the Power in flexible ways outside of combat.

Powerful Item: This Quality represents a specific item that the character possesses. It may be a specific piece of high-tech equipment, or it may be an ancient magical artifact. While such an item may have combat applications (e.g., a magic sword), any game effects related

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to combat should be built as normal Special Moves. In fact, a character with a magic sword (for example) that does nothing but give him combat abilities does not need this Quality. Its abilities are wholly represented by the character's Special Moves.

When this Quality is chosen, the player can choose any single Narrative Skill that represents a specific way in which the Powerful Item can help the character. The character receives a +2 bonus on all checks with the Skill chosen (unless the Powerful Item adds to Magic, Psychic, Gadgeteering, or Power, in which case the bonus is only +1). This Quality can be taken multiple times and the same or a different Skill can be chosen; each additional level of the Quality adds a +1 bonus to the chosen Skill. The Skills chosen should be appropriate for the nature of the Powerful Item. The player and Director must define any additional non-combat abilities and limits of the Powerful Item.

During the course of the story, a player can spend a Story Point to activate extraordinary abilities beyond the normal benefits of the item. This Quality can also represent access to a powerful place, such as an extradimensional fount of mystical energy, access to a high-tech lab, or the seat of power of a kingdom or nation.

Psychic: This Quality is a combination of both a Quality and a Skill. Taking this Quality is a prerequisite for taking the Psychic Skill (see the Skill description in Chapter 3, page 89). A character with this Quality is capable of effecting any superpower broadly defined as a mental, psychic, or psionic ability, limited solely by his skill level and the Director's discretion.

Reputation: A character with this Quality has some form of good Reputation. People know of the character and have reason to like, trust, and/or respect him. In general, this means that people meeting the character for the first time will be predisposed toward positive social interactions with him and the character can add +1 to any interaction skill checks where the Director thinks his Reputation might grant him an advantage. Furthermore, the player may also spend a Story Point during a social interaction to play on his Reputation (when appropriate) to get people to do what he wants, regardless of interaction skill checks. The Director may also allow a character with this Quality to spend a Story Point to automatically produce a positive result in an interaction scene.

Runner: Some characters have faster ground movement than other characters. Normally, when a character moves 2 Ranges and attacks with a Basic Move, or simply moves 3 Ranges without attacking at all, the attack or movement is also considered Aerial, and thus subject to the Anti-Air Defensive Response (see Chapter 5, page 232). A character with this Quality can move in this way without it considered to be Aerial. However, if the character attacks, he cannot do a Cross-Up (see Chapter 5, page 220). The effects of this Quality cannot be used in conjunction with the Jumper Quality.

Sensei: The character with this Quality still has access to his original teacher or to a current teacher who possesses extraordinary wisdom, extraordinary skill, secret knowledge, and/or secret martial arts techniques. The player should come up with a reason why the Sensei himself is not involved in the events of the campaign, considering his own high level of power.

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When this Quality is chosen, the player chooses two Skills from the following list that represent ways in which the Sensei can help the character: Realize Potential, Reaffirm purpose, Spirituality, Zen State, Meditation, or Call Forth Wisdom. The Sensei gives the character a +2 bonus on all checks with the first Skill chosen and a +1 bonus with checks with the second Skill chosen. This Quality can be taken multiple times and the same or different Skills can be assigned the +2 and +1 bonuses and are cumulative. The Skills chosen should be appropriate for the abilities and background of the Sensei.

Furthermore, if the Story Point rules are being used, by spending a Story Point, the Sensei can provide the character with the wisdom or training or perhaps equipment needed (often in the form of ancient artifacts) to solve a problem.

While this NPC should not be abused (for that, see the Significant Other Weakness, page 66), the player may willingly choose to place his character's Sensei in harm's way (of course, what constitutes "harm" to a powerful Sensei must be great indeed) or otherwise get him into trouble, thus requiring the character's intervention to save him, in order to earn a Story Point.

Short: Characters with this Quality are noticeably shorter than normal. In fighting games that strive for some sense of "realism" (a term used loosely in any fighting game), this trait is not extreme. In most games, however, characters with the Short Quality are very short, sometimes no more than about three or four feet tall. This Quality is often possessed by strange old men who laugh and/or drink a lot. The character receives a +2 to Defense Totals when trying to Evade attacks, but is unable to attack opponents at Range 2 without the Ranged Element (see Chapter 4, page 158) or the Reach Element (see Chapter 4, page 162). A Short character with the Reach Element can attack without penalty at Range 2, but cannot attack at Range 3.

Stage: This is a metagame Quality, and thus requires the Director's permission. The character has a specific locale that they usually fight in. It can be just about anything: a dojo, stadium, a series of caves, etc. Regardless of its nature, fighting on his Stage gives the Fighter an advantage: he regains one Fighting Spirit every 5-count in combat. Accessing this benefit, however, costs a Story Point, and it must be narratively appropriate for the fight to occur on the character's Stage. If the Director permits, the character can spend a Story Point to allow a benefit in a similar environment to the character's normal Stage (e.g., a different seedy bar rather than the particular seedy bar the character actually owns), but in this case, the Fighter only regains one Fighting Spirit every 10-count, rather than every 5-count.

Tall: Some fighting game characters tower over their opposition; this Quality represents the effects of this height. Such characters are not necessarily huge, just tall. However, the Tall Quality is a prerequisite for the Big Quality. Due to the length of the character's limbs, the character does not suffer a penalty to Accuracy with Basic Moves at Range 2; this bonus does not apply to Special or Super Moves. However, if a Tall character uses a Special or Super Move that has the Reach Element (see Chapter 4, page 162), he can also hit at Range 3 with only a –1 Accuracy penalty. Due to his

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impressive height, the character also receives a +1 bonus on interaction skill checks when trying to intimidate someone.

Because it is easier to hit Tall characters, a character with this Quality must spend one additional Fighting Spirit to add anything to his Defense Total in combat (see Chapter 5, page 224). Thus, +1 to Defense Total would cost 2 FS, +2 would cost 3 FS, etc. This also means a PL 1 Tall character cannot use FS to add to Defense Total, as a character cannot spend more FS than his Power Level on any single roll in combat.

Technique: This special Quality requires permission from the Director. A "Technique" is a special ability useable by the character that is not available to any other Fighter character in the campaign. The form of this special ability is an optional rule for combat that applies only to the character. For example, the default combat rules do not allow a character to combine a moving Evade with Defense (which is called an Aerial Block in a fighting game). In a campaign using the default combat rules, a character could take the Technique Quality and use the rule for Aerial Blocking for his character.

The Director must approve all Techniques, as some rules are far more powerful than others. If a player wanted a particularly powerful Technique, the Director may allow it at the cost of more than one Quality. The default rules for *Fight!* in this book do not have many rules options suitable for the Technique Quality. Many examples are found in the Round 2 book, or the Director can create his own.

Theme Music: This Quality is a metagame Quality and thus requires the Director's permission. In fighting games, the soundtrack played while the character is fighting may be exceptionally exciting, well written, or memorable. This Quality has combat effects. The strong positive vibe of the character's soundtrack is inspiring enough to allow him to automatically recover one Fighting Spirit every full 10-count of combat. Thus, the character would recover Fighting Spirit when the time count dropped to 89 or less, and then again when it dropped to 79 or less, and so on.

Wealth: The character is extremely wealthy or has easy access to a lot of money. The benefits of this are readily discernible, though Wealth can also create distinctive problems. For each time this Quality is chosen, the character gains three levels in a special Wealth "Skill." This Skill cannot be increased with normal Skill points; it can only be increased by taking the

Effects of the Tall Quality

Long Limbs: No penalty to Accuracy with Basic Moves (only) at Range 2. If a Tall character uses a Special or Super Move that has the Reach Element, he can also hit at Range 3 with only a –1 Accuracy penalty.

Intimidating: +1 on interaction skill checks when trying to intimidate someone.

Easy to Hit: A character with this Quality must spend one additional Fighting Spirit to add anything to his Defense Total in combat. This also means a PL 1 Tall character cannot use FS to add to Defense Total.

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Wealth Quality additional times. The character can use his Wealth in any way that the player and Director agree is appropriate, to get any sort of assistance needed that would be available by throwing money at the problem. The character may hire specially trained technicians, researchers, fast or secretive means of transportation, etc. This Quality can be used in any situation where it is reasonable to assume that throwing money at a problem will get it resolved faster.

The player suggests how he wishes to use his Fighter's Wealth, and then the Director sets an appropriate DL. The player makes a Skill check using Wealth, and if he succeeds, his Wealth grants him the benefit sought.

Some example Wealth DLs:

- ***DL 4:*** Acquire or already possess above average luxury items (e.g., sports car, jewelry, yacht)
- ***DL 8:*** Bribe your way past any mid-level official.
- ***DL 12:*** Secure fast access to high-tech equipment or transportation.
- ***DL 16:*** Gain access to the best researchers in the world or a ready team of SpecOps troops.
- ***DL 20:*** Manipulate the economy of a small nation state to suit your purposes.

If a character also has Fame and/or Influence, the Skills associated with those Qualities can also add to an Wealth roll. Each five points rolled on Fame or Influence adds one to a Wealth Skill check.

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It is up to the Director to determine whether or not a particular resource is available, as well as how long it takes to materialize. In general, as long as the request doesn't circumvent the whole story, it should be permitted. By spending a Story Point, the character can obtain reasonable benefits from his Wealth (Director's discretion) without a die roll. If the player willingly chooses to have his character suffer from the unique problems of great wealth (fees and taxes, delays in fund availability, unwanted media and banking attention, theft, etc.), the Director may award a Story Point.

Weapon Expert: This Quality represents extraordinary skill with all forms of melee weapons. The character receives a +3 bonus on any skill check or combat roll in Thug Thrashing combat related to melee weapons, though the combat benefit can only be used on one roll per turn. This would include Initiative rolls, Control rolls, and attack rolls. Outside of combat, this bonus could be used to identify ancient or legendary weapons, enhance a Presence roll with an impressive weapon kata, enhance a Fighting World roll through knowledge of a Fighter's weapon style, or increase the destructive capabilities of a Property Damage check. This Quality does not apply to rolls involving primitive ranged weapons such as bows (which is the province of the Gun Expert Quality).

Weakness Descriptions

This section describes all of the Weaknesses in the game. They are listed alphabetically. Remember that the Director has a responsibility to make sure that Weaknesses actually have an effect on the game. A Weakness that never comes into play is not a Weakness.

Amnesia: The character does not remember his past. How much he has lost or whether he will ever regain his memory is up to the player and the Director. This gives them both significant freedom to alter the character's understanding of himself to best suit the campaign's story, though the Director should do this with the interests of the player in mind.

Annoying Voice: This Weakness is a metagame Weakness and thus requires Director permission. The voice acting in fighting games (especially after dubbing for localization) often leaves much to be desired. Secondary heroes and comedic sidekicks often have loud, nasal, or silly voices. The character with this Weakness has one of these voices. Because of the character's ridiculous voice, the hypothetical "players" mock the character. The character loses 1 Glory point every session of play and has a –1 penalty on all his interaction skill checks.

Bad Reputation: The character has a bad reputation that may or may not be accurate. Regardless of whether or not it is accurate, people treat the character accordingly and expect him to behave in a certain way. This may mean, for example, that people expect him to be a delinquent who is always up to

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no good. The reputation is established enough that it will be difficult for someone who does not know the character well to see past it. If the character also has the Fame Quality, he takes a –3 penalty on all Fame checks.

Calling: The character follows a strict pattern of behavior based on his ideals or his vocation. This often takes the form of a code of behavior, a vow, or perhaps both. If it is a code of some sort, the player must describe the strict dictates of the character's code (with the Director's approval) and abide by them always. Common codes include the samurai's code of bushido or a more generic code to always fight honorably. If it is a vow or a series of vows, these should affect the character's behavior on a fairly regular basis. Vows might be the religious rules of a monk, a stout warrior's vow of purity, or an evil desire for vengeance at all costs. The nature of a vow should not be so obscure that its application in the game is barely seen.

Because of the Calling, the character will be inhibited in his actions in some way and will be tempted with some regularity during his adventures. Just because a character has a Calling, this does not necessarily mean that the character is always completely comfortable with it, and the character can still be subject to temptation. Furthermore, a character may have some sort of Calling as defined here and not take this Weakness. This Weakness is intended to represent a code or vow that is strongly tied to a character's self-identity.

There should be suitably severe effects for violating a Calling, though the specific effects are up to the Director. One possibility is the character will suffer a –3 penalty on all die rolls until a journey of repentance is taken (a special story or series of scenes designed at the Director's discretion).

Curse: A character who is cursed has been afflicted by some supernatural force either in his own past or the past of his family. This can manifest in any number of ways and it may or may not yield concrete mechanical effects in the game. The player should come up with the story of the Curse and then work with the Director to determine its actual effects. A curse that has major effects need not see those effects turn up in the game very often, while a relatively minor curse may have a consistent permanent (albeit lesser) effect on the character.

Dangerous Job: A character with the Dangerous Job Weakness has an employer who places him in hostile situations frequently. This usually means combat, but it can also refer to other life-threatening situations. The player and Director must work out the details of the character's employer. The game effects of this should be manifest in the kinds of stories the character participates in. The Director should make sure the character has to occasionally do things he would rather not do, get thrown into dangerous situations, and be involved in frequent fights against unfavorable odds, usually (but not solely) of the Thug Thrashing variety. This Weakness often contributes significantly to establishing an entire character concept. The job must be a genuine liability to the character, not just an excuse for comparatively easy extra Glory during stories.

Dark Side: Usually, this Weakness would only be taken by a heroic character (though the Director might permit a villainous character to have a "really, really Dark Side"). Despite the

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character's noble nature, he possesses an evil side of which he may or may not be aware. Under the right circumstance, always at critical moments, his Dark Side may come to the fore, causing the character to do destructive or reprehensible things. The character also may or may not be aware of what he has done during the dark time.

The Director may choose to develop some sort of sliding scale for the character's loss of control, informing the player that circumstances have pushed the character another step closer to losing control, thereby allowing the character the chance to act in such a way as to regain it, or he may just impose it on the character when dramatically appropriate. The control and/or elimination of the Dark Side is often a driving motive for the character.

One possibility for this Weakness is for the Director to create a whole new Fighter as the Dark Side of the character. Such a Fighter will be recognizably the same in most respects, but could have some distinctive new characteristics of his own, including a different play style in combat. When the Dark Side awakens, the Director takes the normal character sheet and hands the player his "new character" until he regains control again.

Deficiency: For whatever reason, the Fighter lacks a capability possessed by the rest of the Fighters in the campaign. This can be handled in one of two ways. The most common way is when the Director has established one or more optional rules as Techniques available to all characters (e.g., Taunts, Sweeps, Tech Rolls); in this case, the Fighter with this Weakness does not have the ability to use one of these rules. This Weakness can be taken more than once if several optional rules are in effect for the campaign, but it is strongly advised that the Director limit taking this Weakness to remove options that are unlikely to come up much in play anyway. The other way this Weakness could be applied is to deny the Fighter access to an ability that is normally available to all characters according to the normal core rules, such as Power Up, though this is much less common in the source material.

Dependence: The character with this Weakness is dependent on something else to survive. This could be a dependency or addiction to a substance, but in this case, it would need to be a profoundly deep addiction and/or a very dangerous substance to qualify (e.g., a character who smokes does not qualify for this Weakness in most cases). The Dependence might instead be to something else for a non-human character. An amphibious being may need water. An ancient spirit may need to meditate in its sacred grove. The effects of failing to meet the Dependence should be decided on by the Director and the player. Some possibilities might include a slow drain on Life Bar or Fighting Spirit each turn in combat, a penalty on all skill checks, a drastic change in personality, or a loss of access to some Special Moves.

Doomed: This character is doomed to some ignoble or dark fate, such as dying at the most important point in his life, failing to ever achieve his life's purpose, or even being responsible for the world's destruction. This will probably have an effect on the character's self-perception as made manifest through role-playing. Furthermore, the Director can impose more severe hindrances on the character before awarding a Story

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Point, especially if the Director furthers the character's doom. Whether the doom actually comes to pass during the course of the campaign should be up to the Director (with input from the player).

Dull Personality: For whatever reason, the character fails to make a positive impression on others. He may be boring, dull, lack social skills, or be unintentionally annoying. As a result, the character suffers a –1 on all interaction skill checks.

Duty Bound: A character with this Weakness is obligated to serve someone or something else. This may be a particular person, such as an elder family member, an organization such as a school or corporation, or even an ideal embodied in a philosophy or religion. The duty should be understood as more than just a job; the character has a psychological attachment to the idea of doing well in the performance of his duty. The Director should create situations that cause conflict between the character's duty and other options that may be easier, better, or more desirable. The Director should impose consequences if the character fails to live up to his duty, especially by choice.

Fearsome Appearance: This Weakness represents an unusual appearance that can be broadly defined as anything that is definitely not "normal" and usually will provoke a negative reaction. It can be a monstrous appearance (which may or may not also be Ugly) or a supernatural quality that simply makes other people uncomfortable. A character with this Weakness suffers a –4 on Lost in the Crowd skill checks. Furthermore, the character also suffers a –1 penalty on all interaction skill checks. On the other hand, the strange nature of the character's appearance is worth a +1 bonus on interaction skill checks if the character is trying to frighten or intimidate someone. If applicable, these bonuses and penalties stack with the Ugly Weakness.

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Fixation: A character with this Weakness is fixated on something to a degree that it affects his choices and/or perceptions of the world. From a role-playing perspective, such a character will be annoyingly one-tracked in his thought and often talk or think of little else. This fixation might be an obsession with a specific item, person, plan, or idea. In this case, the player must clearly define the object of his obsession, which often drifts into darker psychological territory. This obsession usually dominates the character's mind, so that he cannot easily concentrate on anything else. This results in a –1 penalty on all skill checks except those related to the obsession (Director's discretion).

A character might instead be fanatical about some way of looking at the world. Such a fixation might possibly be seen in a heroic (if overzealous) light in comparison to the obsessions described above. Again, the player must define the form of his character's fanaticism. This should be something fairly significant and usually relates to an ideal, philosophical or religious system, or lifestyle. The player and Director should work together to define the typical behaviors of the fanatic and the Director should then assign penalties or other consequences if the character fails to act according to these behaviors. The player can inconvenience his character on account of his fixation by choice in order to earn a Story Point, if those rules are being used.

Fragile Self-Image: This character is usually overconfident in his actions, but this actually masks a severe lack of confidence. If the character ever loses a significant fight (defined by the Director based on the concept of the character), he loses 10 Glory points immediately and subsequently suffers a –1 penalty on all skill checks until he wins a significant fight (again as defined by the Director).

Haunted: Characters who are Haunted can be tormented in one of two ways. The haunting might be literal, in which case, the character will have frequent interaction with frightening, bothersome, or malevolent spirits. The other form of the Haunted Weakness is the torment the character feels over the events of one's past; in this case, the player needs to describe what happened that now gives the character frequent nightmares, bouts of depression, and lack of confidence about his choice of actions. Either version of this Weakness may lead to penalties on skill checks and/or a misperception of reality on the part of the character. For example, a character might suffer a –2 penalty on interaction skill checks because he can't relate well to other people. He might suffer a penalty on Perception skill checks because he is seeing things that are not really there. Alternatively, the Director might describe a situation according to the character's perception of events, potentially leading the character into troublesome circumstances.

Hidden Abilities: For some reason, the character cannot always use his Special Moves and Super Moves, though Basic Moves are always available. A common example of this would be a suit of armor, a weapon, or an artifact that is not always accessible or which may not be socially convenient to have around (e.g., walking around the streets in a suit of powered armor). It may also represent a character who must transform into some other form in order to fight. The Director should

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put the character into situations in which the loss of access to his fighting abilities is an inconvenience. If Story Points are being used, the player can earn a Story Point by willingly depriving himself of his abilities in a situation in which the Director would normally allow them. The Director may also allow the player to spend a Story Point to access his abilities in a situation in which they would normally be denied, but in this case, the rationale should be suitably dramatic.

Honorable: Honorable characters abide by a simple, specific form of code related to their general way of life and how they treat others. In combat, an Honorable character will not strike an opponent who has been Stunned or Knocked Down. As a slightly beneficial side effect of this Weakness, people who know of the character's honor may treat the character with respect. On the other hand, villains will exploit this Weakness.

Hunted: A character who is Hunted needs to define who is hunting him and why. This Weakness should not usually be defined as another specific Fighter (which is usually a Rivalry instead). However, the hunter should have the resources to send lots of troops at the Hunted character. The Director should feel free to send mobs of Thug-level opponents at the character during each story. Ideally, this Weakness should be worked into the story rather than serve as a distraction from it. The Director should keep this in mind when choosing opponents for the character. Also, like the Dangerous Job Weakness, being Hunted is supposed to be a liability, not a persistent low-difficulty opportunity to earn extra Glory beyond the other characters.

Light: This Weakness is less common in fighting games, but when it occurs, it is often possessed by female or child characters. A character with this Weakness is usually smaller than a normal character, but not short enough to possess the Short Quality (though a character could have both). This Fighter is much lighter than other characters. As a result, attacks with the Juggle Element do +2 damage against this character, as it is easier to keep them juggled in the air.

Oblivious: A character with this Weakness might be intelligent, but is utterly unperceptive about what is going on around him. As a result, the character suffers a –1 penalty on any skill checks involving perception, which could apply to Perception, Danger Sense, Zen State, Stance Evaluation, or other circumstances at the Director's discretion.

Furthermore, at the beginning of a combat, the Fighter's opponent can spend a Story Point and roll a Stance Evaluation, Deduction, or Perception check with a DL 12. If successful, the Oblivious Fighter suffers a one die size penalty on Initiative on the first turn of combat. This represents the Oblivious character's opponent noticing the character's lack of alertness and using it to his advantage by creating a distraction or finding a style or stance weakness that can be exploited.

Phobia: The character suffers a profound, irrational fear of something. The choice of Phobia needs to be common enough (as deemed by the Director) that the character has a reasonable chance of encountering it during his adventures. When exposed to the presence of the Phobia object, the character must either flee or else become paralyzed by fear. In

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combat, the Director should impose a one die size penalty on both Initiative and Control until he chooses to retreat out to Range 5 and flee. If the player willingly exposes his character to the object of his Phobia, the Director can award a Story Point.

Physical Handicap: The character with this Weakness has a significant Physical Handicap. This is an uncommon Weakness for a fighting game character. The Director must approve the handicap. Examples include missing arms, legs, or eyes, or perhaps strong asthma or some other lasting, debilitating illness. The Physical Handicap is generally not considered to have any effect on combat (the character is assumed to have trained to compensate), but the Director can impose whatever limitations seem appropriate outside of combat (e.g., a character with one leg moves slowly during a chase, a character with asthma cannot do prolonged physical activity, a blind character cannot read, etc.)

Poorly Drawn: This Weakness is a metagame Weakness and thus requires Director permission. It represents a poor visual concept on the part of the hypothetical character artists who "draw" the character for the "game" that is the campaign. The players are bored by the character's appearance and do not connect with him. As such, all Special moves and Combos performed by the character are worth –1 Glory point.

Ritual: A character with this Weakness has either a need to be recognized for his exploits wherever he goes or a ritual or series of rituals that he absolutely must adhere to in order to function in day-to-day life. The player should define the exact nature of the Ritual; this could be a calling card left behind by the character at a scene, a catch phrase that has to be spoken aloud, a move that has to be used to finish an opponent, or a routine that must be followed before entering combat. The character's Ritual must be performed or satisfied in all cases; he cannot be convinced to not perform it. This might provide a tactical weakness in combat, ruin an undercover action or disguise, or delay a character's plans. Should the Ritual be violated in some way, the Director should impose penalties on the character until he atones appropriately.

Significant Other: The character has some sort of Significant Other in his life. This could be a lover, best friend, child, sibling, or whoever hat the character cares deeply about and wants and/or needs to protect. Generally, the feelings are reciprocated in this situation. The Director is free to threaten, kidnap, or otherwise endanger the Significant Other during stories. This Weakness can easily be combined with the Quirk In Love. The player should not be able to easily ignore or blow off his Significant Other without real consequences for his character.

Style Weakness: The character's martial arts style is not well suited to facing opponents using certain techniques or his style is predictable. An example of this is the supposed weakness of traditional Western Boxing to kick attacks. This Weakness has combat effects and thus requires the Director's permission. When facing an opponent with Style Weakness, a combatant may make a DL 8 Stance Evaluation roll. In addition to the normal benefits of the roll, if it succeeds, all attacks against the character with Style Weakness do +1 damage.

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Thick: This Weakness is only available to characters who also have the Unintelligent Weakness. This character is just plain stupid. He is not creative in his thoughts, cannot understand detailed plans, and gets a –3 on any skill check that would involve intelligence or education (Director's discretion). This replaces the –2 penalty of Unintelligent.

Ugly: This Weakness represents the worst appearance possible. Such characters are hideous to behold. In fighting games, this can sometimes be quite graphic. The effect of this Weakness is a –3 penalty on all interaction skill checks when dealing with someone who might be attracted to the character. On the other hand, being disgusting to behold is worth a +1 bonus on interaction skill checks if the character is trying to frighten or intimidate someone. Characters with this Weakness cannot acquire the Attractive Quality or the Distracting Quality, regardless of their actual physical characteristics. A character with this Weakness must also have the Unattractive Weakness, though the Ugly penalties supercede the Unattractive penalties.

Unattractive: Some characters just don't have a lot going for them in the looks department. This appearance Weakness yields a –1 penalty on interaction skill checks when the character is dealing with someone who might be attracted to the character.

Unintelligent: This character is significantly less intelligent and/or less educated than most people. As such, he gets a –2 on any skill check that would involve intelligence or education (Director's discretion).

Unlucky: Some characters suffer from extraordinary bad luck in their lives. This is often manifested in scenes that are intended to be more comic relief than plot development. In fact, this Quality works best in a campaign that highlights comedic storylines more often than the gritty serious ones that are the default presumption of most campaigns. The Director may thus choose to disallow this Quality if it fails to match the tone of the game or of a particular character (as even serious campaigns often have one or more comedic characters).

This Weakness allows the Director (not the player) to force the player to re-roll up to three skill checks during the course of a session, with no Story Point reward. Furthermore, when the character with this Weakness chooses to inconvenience himself for a Story Point reward, far more extreme, implausible, and unpleasant events can (and should) happen. Finally, during a story, this character will also have general bad luck at the Director's discretion. This should usually just be used to humorous effect. If the Director wishes to allow this Quality to have combat effects, then some or all of the character's three skill re-rolls for the session can also be used against the character in combat to re-roll any roll.

Warped: This Weakness can cover a number of different afflictions. A Warped character may be either physically or mentally Warped. Thus, this Weakness covers any physical deformity or insanity the character may be burdened with. In any case, such afflictions will be difficult to conceal and hard to live with, though the exact details are up to the Director to decide. Physical afflictions will often have a negative effect on social interactions, while mental afflictions may control or limit character actions.

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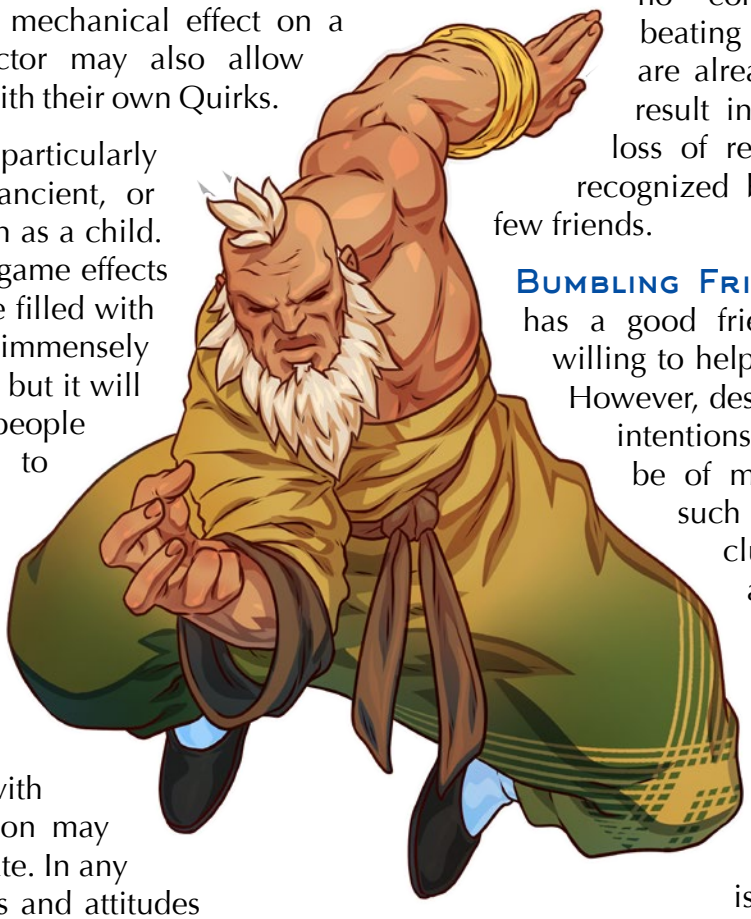
Quirk Descriptions

This section describes all of the Quirks in the game. They are listed alphabetically. Remember that Quirks are intended to be descriptors of major personality traits of a character. They should occasionally hinder or define a character's actions, but they should not be as debilitating as Weaknesses. Because they have a limited mechanical effect on a character, the Director may also allow players to come up with their own Quirks.

Age: The character is particularly old, perhaps even ancient, or else very young, such as a child. This has no specific game effects — fighting games are filled with spry old men and immensely powerful children — but it will affect the way other people perceive and relate to the character.



Arrogant: The character is convinced of his own superiority and has no problem sharing this self-knowledge with others. This perception may or may not be accurate. In any case, the perceptions and attitudes of other people towards the character will certainly be colored by this arrogance.

Attitude: Many characters in fighting games, both heroes and villains, are so cool as to radiate an "aura of attitude" when they are around. Characters with this Quirk may occasionally have difficulty hiding in crowds or appearing sincerely humble in their interactions with others. Others may be inclined to either challenge the character or to act subservient around them.

Brutal: Characters with this Quirk are harsh fighters in combat. They enjoy bullying the weak and using dirty tricks, and they have no compunctions against beating opponents who are already down. This may result in legal difficulties, a loss of respect and honor, a recognized bad reputation, and few friends.

Bumbling Friend: The character has a good friend who is always willing to help in any way he can. However, despite this friend's best intentions, he rarely proves to be of much help. Typically such a character is loud, clumsy, not too bright, and/or socially inept. While the friend may occasionally prove useful (more often by accident), he is usually a liability to the character when he is around.

Clueless: This Quirk is not an assessment of the character's intelligence. Rather, a character with this Quirk is curiously unaware of his environment, the feelings of

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those around him, and the meaning of clues presented to him. While there are no specific game mechanics to reflect this, the player should choose to not always act with full awareness or understanding of a situation, especially for comedic effect.

Cooking: Any food the character prepares will be horrible and will cause temporary illness in anyone who eats it. The character may be aware of this or instead believe that he is actually an excellent cook. This Quirk is usually used as a source of comic relief in a story.

Dead Serious: Despite the occasional light-hearted scene in the plot of a fighting game, some characters seem to have no part whatsoever in it. This character is one of them. The character never laughs, rarely appears noticeably happy, and is usually an extremely focused individual. This should be clear through the player's role-playing. It may have an effect on the character's social interactions.

Demure: This Quirk is in some ways the opposite of the "Attitude" Quirk. The character rarely makes eye contact or exalts himself in any way, and may regularly put himself at the service of others. This attitude persists, even after having beaten an opponent in combat. In fact, the Demure character will often apologize for winning. In the source material, this Quirk is more common among female characters.

Disgraced: At some point in his past, the character was disgraced in some way. He may have been thrown out of his dojo, killed a friend accidentally, violated a vow, or felt his reputation or honor was ruined by a past fight. This character will be somewhat morose and/or angry and will usually be devoted to undoing the causes of his disgrace.

Distinctive Appearance: The character's appearance makes him stand out, even beyond the normal standards of most fighting game characters. The character is not frightening (see Fearsome Appearance, page 63) nor is he merely ugly (see Ugly, page 67). This would be an appropriate Quirk for a character that dresses in a way that makes him stand out in a crowd, even a crowd of Fighters. Penalties to Lost in the Crowd Skill checks are appropriate.

Fan Service: Many female fighting game characters fight exclusively in school uniforms with short skirts. Other characters walk, pose, stretch, and/or fall over frequently when they move, whether deliberately or accidentally, to provocative effect. This is often intended for comic effect, albeit of a particularly lowbrow variety. This character is one of those characters. Apt descriptions of the character's fan service, if it inconveniences the character in some way, could be worth a Story Point.

Glutton: This character will eat at every opportunity which presents itself, will eat a lot, and will often make an embarrassing display of himself while doing so. The character is not necessarily fat. This Quirk is best used for occasional comic effect and to perhaps provide a distraction for the character.

Greedy: The character is constantly in pursuit of material gain, whether money or possessions. This is a primary motivation for the character's actions and, unless the character makes an effort to keep it secret, will usually color the perceptions and reactions of people around him.

Immature: This is another common stereotype, usually among female characters. Despite being fully-grown in years, this character still acts like a child. This manifests in

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the character through high and/or loud voices, frequent temper tantrums, unusual moments of stupid courage or unreasonable fear, and making a general nuisance out of himself.

Impulsive: A character with this Quirk possesses boundless energy and an inability to stay in one place for too long. The character is bored with excessive planning and usually flies off on his own without proper discretion. As a result, the character often ends up in trouble. An Impulsive character is not necessarily Reckless; the Impulsive character may choose a prudent course of action, but only because it was the first idea he came up with.

In Love: Love relationships sometimes play a role in the plot of fighting games. A character who is In Love needs to first define with whom he is In Love. This is usually another player character or a prominent NPC. In any case, the object of the lover's affection should be around fairly frequently, but does not necessarily need to have reciprocal feelings. This Quirk may occasionally be played for laughs. In this case, the character In Love will sometimes do stupid things. The player can earn a Story Point by suggesting that the beloved be endangered, but this story idea should be used sparingly, as it more properly falls under the Weakness Significant Other.

Lecherous: Characters with this Quirk will always be making inappropriate comments towards those he finds sexually attractive, peeping in locker rooms and showers, and grabbing other characters in socially unacceptable ways. Such behavior often results in social ostracism and frequent beatings at the hands of those who have been ogled. The targets of lechery in the source material are almost always women, regardless of whether the lecher is male or female.

Loves Combat: A character with this Quirk thrills to the excitement and danger of combat. He is not necessarily brutal or violent. This may not seem like a liability in a fighting game, but this character will look for any excuse to fight, even when it would be better or more prudent not to.

Nosebleeds: This Quirk is intended for more light-hearted campaigns. It is not well suited for serious games. A character with this Quirk often suffers sudden and embarrassing nosebleeds when he experiences something that would be sexually arousing. On rare occasions, the nosebleed may be severe enough to cause the character to pass out from blood loss.

Pacifist: This is a difficult Quirk for a fighting game. The character will not willingly initiate combat and, if forced in some way, will seek to end combats as quickly as possible. While such sentiment is undoubtedly noble, this can prove to be a difficult Quirk for the player and the Director. It might be worthwhile for the Director and the player to establish a set of circumstances or kinds of opponents toward which the character is "less pacifistic."

Reckless: A character who is Reckless makes unnecessarily bold choices in his actions. Such characters are usually loud and enthusiastic and have little interest in caution. Because of their rashness, they usually get into trouble deep over their heads. This is not the same thing as Impulsive; a Reckless character may deliberate over his actions but will ultimately choose an action that will generate "big" results (whatever that may mean in a specific situation).

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Revenge: A character with this Quirk has a need for revenge. The target of this revenge should be someone or some group that is accessible during the events of the campaign, and is ideally a person or group that is directly related to the main plot of the campaign. The character seeking Revenge will act irrationally when faced with an opportunity to get back at the offender. This may be a dominant aspect of the character's reason for fighting.

Rivalry: A character with a Rivalry needs to define who the Rivalry is with as well as the nature of the Rivalry. The other character should ideally be a character that is around somewhat frequently, but if not, then the Rivalry should be even more intense and fierce when both characters are around. The other character may not share the sense of Rivalry, but this is much less interesting. The rival can be another player character, which can make for some great stories, but the Director should be aware of the possible danger of bad player dynamics. Characters with rivalries will often do stupid things. Common rivals are siblings or fighters from the same school.

Scarred: A character who is Scarred has a large scar somewhere on his body or has numerous small scars all over (or perhaps both). This may make the character hideous or ruggedly attractive. In either case, however, he will have a harder time avoiding being noticed in public. Alternatively, the character may be Scarred in a psychological sense as a result of some past trauma.

Secret: This Quirk can represent any number of things. The character might have a secret identity that needs to be maintained, he could be carrying the guilt of a secret crime committed in the past, he could be lying about his true identity, or he could be an undercover operative. In any case, the character must work diligently to maintain his Secret, as it would be bad (or at least the character is convinced that it would be bad) if the Secret were revealed. The specific ramifications of this revelation are up to the Director and the player.

Sexually Ambiguous: The Fighter's gender is unclear. Such characters may be bishounen, a tomboy, or simply dress and/or act contrary to the cultural standards of their biological sex. The character can earn a Story Point whenever his/her sexual ambiguity becomes a difficulty for him/her.

Short-Tempered: The character is prone to bouts of extreme anger and loses his temper with little provocation. This affects the way others perceive the character, as well as causing significant social inconvenience and lots of unnecessary fights.

Suspicious: A Suspicious character is unwilling to trust the motivations of others. As such, they are less willing to accept help from others and may be reticent in offering help. It should be noted that this Quirk is not paranoia, just a certain lack of trust in others. Because of this Quirk, such a character may also have problems persuading others.

Unworldly: The character is unaware of the workings of the world. He may have been raised in an isolated martial arts camp, sheltered by an excessively protective family, or may even be a stranger to the world (an alien or spirit). This character will not be able to relate well with modern technology, cultural mannerisms and slang. The Director may occasionally use this unfamiliarity to cause the character inconvenience at important moments.

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Story Points

Story Points are an optional mechanic that allows the Director to reward the players for engaging the genre and to manipulate the flow of the story by giving the players the opportunity to improve their chances of success at critical moments of their choosing later in the story.

If this system is used, the Director will give each character one Story Point at the beginning of a session. There are several ways to acquire additional Story Points.

- In combat, when a character is reduced to 1/10th of his starting Life Bar but still wins a fight, he earns a Story Point.
- A player may inconvenience his character by choice during a story through his Weaknesses and/or Quirks. The Director may reward this with a Story Point.
- When the character suffers a catastrophic failure (as defined by the Director), he earns a Story Point.
- The use of certain skills (such as Reaffirm Purpose and Realize Potential) can earn Story Points.
- When a player role-plays exceptionally well and/or entertainingly, the Director may award the player with a Story Point. Similarly, when a player role-plays the genre exceptionally well, especially the excessively serious melodrama of fighting game characters, the Director should award a Story Point.
- When a player provides exceptionally cool descriptions of his actions (inside or outside of combat), the Director may award a Story Point.
- Finally, the Director can manipulate events in the story against the characters and then compensate them with a Story Point. For example, the Director could allow a villain to escape despite the heroes' attempts to pursue and capture him. By guaranteeing the villain's escape, the Director gives each of the characters a Story Point. This technique should be used by the Director with discretion; it should only be used when the effect of it will improve the overall narrative flow of the story.

Story Points are saved from session to session, though the Director may restrict the maximum number a character may have at any one time.

Using Story Points

There are a number of ways in which Story Points can be used in the game.

- Some Qualities require the use of Story Points in order to gain their benefits, while others allow greater benefits if a Story Point is spent.
- A character can use a Story Point to re-roll any skill check immediately after it is rolled. The player may choose which of the two die rolls to use.
- A player can spend a Story Point to gain a sudden insight into his character's current situation. For example, if the players seem unclear as to what they should do next to move the story along, one or more of them could spend Story Points in order to have their characters receive sudden, special insights from the Director to advance the story. The Director should make these

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insights fairly obvious, not cryptic, so as to justify the use of Story Points. It should be noted that certain specific Qualities also use Story Points to give hints or assistance; the general insights gained by spending Story Points as described here should not be as useful as those gained by those Qualities.

Example: *Despite collecting a number of clues about the whereabouts of the headquarters of the Cartel of the Iron Lords, the player characters are unclear as to how they should proceed. Cannon McCabe's player decides to spend a Story Point for an insight. Suddenly, Cannon remembered something he heard one of the Cartel's goons say in a previous confrontation. The Director tells the group that the Cartel has moved their headquarters to a downtown skyscraper. Based on earlier clues they had uncovered in the story, the group now knows where to go.*

- A player can spend a Story Point to make minor modifications to his circumstances in the current scene. For example, a character is pushed off a rooftop. The player spends a Story Point and states that his character lands on a fire escape only one floor down, but out of sight of his opponent. The Director decides this is reasonable and allows it.

Normally, Story Points cannot be used in combat. However, if the Director deems a combat sufficiently critical to the character or the story, he can allow the use of Story Points to modify rolls in a fight. Keep in mind that this can significantly lengthen a normal combat, especially if a lot of Story Points are available for use.

- In combat, a Story Point can be used to re-roll any roll. As above, the player may choose which of the two results to keep.
- A Story Point can also be used in combat to give a Special Move an Element it does not normally have for a single use. This needs to be explained in some appropriate narrative way. For example, it might be difficult to describe a crescent kick attack suddenly gaining the Ranged Element, but perhaps the Fighter launches the kick into thin air and his ki projects a wave of force at his opponent. If the Element desired counts as more than one Element normally when building a Special Move, the Element costs an equal number of Story Points.
- Finally, a Story Point can be used to recover 1d4 plus Power Level in points of lost Life Bar or 1d10 plus Power Level in points of lost Fighting Spirit. This cannot bring Life Bar or Fighting Spirit above the character's normal starting totals.

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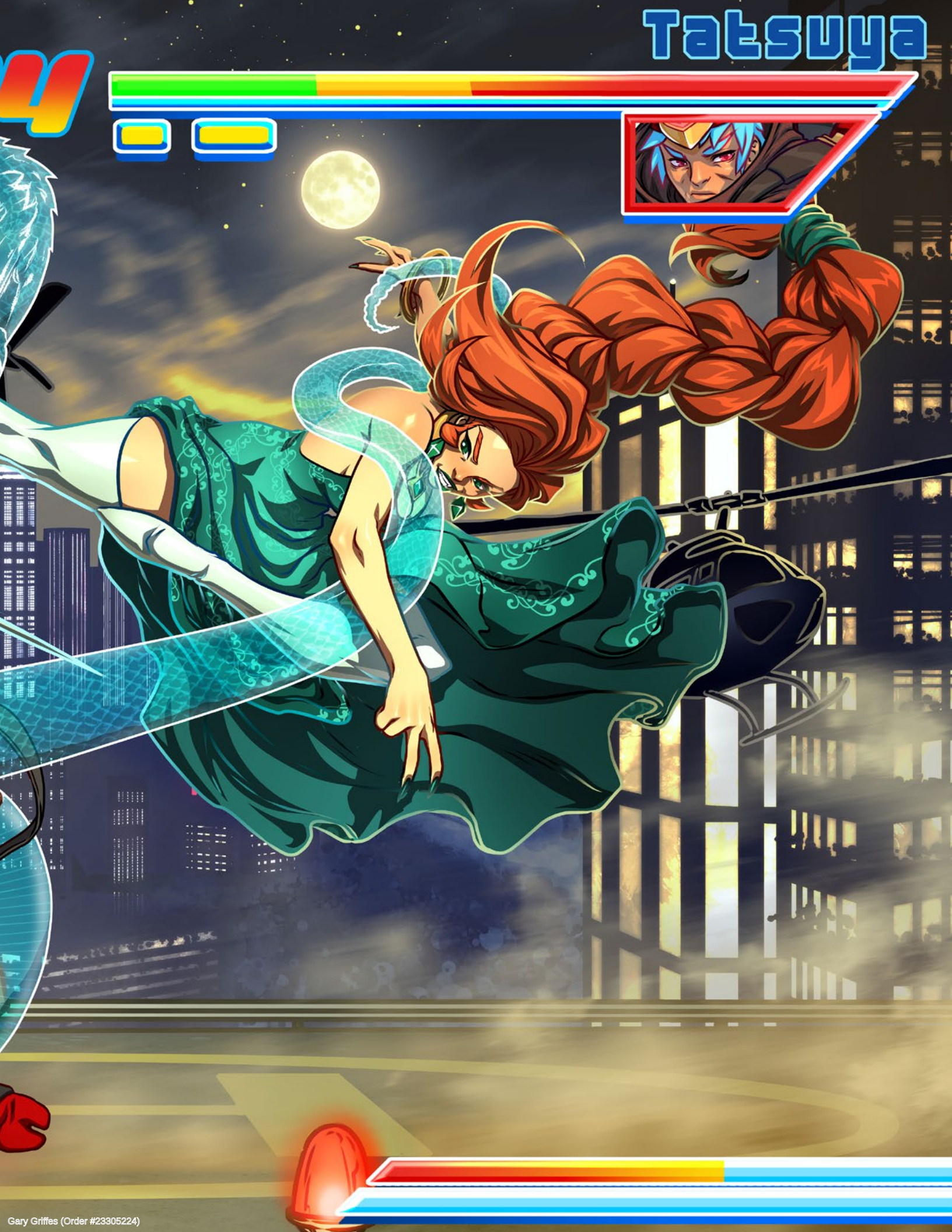

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3 Skills

This chapter explains how Skills are used in *Fight!* While some of the named Skills in the game actually are "skills" properly so-called, many of them actually describe specialized training, psychological states, or even actual martial arts techniques. This chapter describes how to use Skills in play, followed by descriptions of all the Skills. The chapter concludes with special rules for a particular kind of skill use called an Action Sequence.

With these rules, Fighters can sneak into the fortresses of evil masterminds, dodge the gunfire of mere soldiers, persuade their police superiors to look the other way as they continue an investigation "their way," level buildings with secret techniques, draw spiritual power from the depths of the earth, and look amazing while doing it.

Basics of the Skill System

The rules for skill use in *Fight!* are intended to be simple and straightforward to facilitate ease of use in play. The basic mechanic is the roll of a d10 with modifiers, trying to equal or exceed a Difficulty Level assigned by the Director. If the roll is successful, the character accomplishes what he intended to do. If not, the character fails, perhaps with negative consequences, depending on what he was specifically trying to accomplish. This is all that is absolutely necessary for skill use in the game. The remainder of this section contains permutations to this rule.

Skill Check

= 1d10 + relevant Skill
vs. assigned Difficulty Level (DL)

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Assigning Difficulty Levels

The chart below provides the suggested Difficulty Levels for various levels of skill checks. Note that the determination of difficulty is based on the capabilities of a skilled person, not an untrained person. Furthermore, the Director can establish a sense of scale for the campaign based on his assignment of Difficulty Levels. For example, is using Property Damage to destroy an entire building with a single punch a Generally Impossible task or is it an Average task? The answer to that question says much about the nature of the campaign as a whole.

Difficulty Levels

Difficulty of Task for a Skilled Person	Difficulty Level
Trivial	4
Average	8
Challenging	12
Very Difficult	16
Generally Impossible	20

For ease of play, the Director may rule that a character with a few levels in a Skill can ignore rolling to resolve Trivial tasks. After all, any character with 3 or more levels in a Skill will not fail any normal attempt to accomplish a Trivial task; this presumption can also be extended to characters with only one or two levels in most cases.

The Director is not obligated to use the Difficulty Levels outlined in the chart above. He can simply choose to assign a DL using the chart as a guideline. Furthermore, the Director might choose to set the Difficulty Level at a certain level to represent the objective difficulty of the task, and then give the character a bonus or penalty on the die roll to represent some special circumstance. Whether modifying the DL or modifying the roll, the end result is the same: the task becomes easier or harder. Use whatever method works best for the players' engagement with the story.

A character's Basic Qualities may also affect the DL of a skill check. Whether or not a Quality modifies a skill check is up to the Director. There is no specific system for the effect of Basic Qualities on skill checks nor are Skills inherently related to one specific Basic Quality.

Example: *Steve's character, Scotty McDervish, is trying to smash through a heavy wooden door. The Director decides that this is an average task and sets the DL at 8. Scotty's Property Damage Skill is a 4, so he needs to roll a 4 or more to break the door. However, Scotty also has Strength 2, and the Director thinks that's relevant to the check. He gives Steve an additional +2 on the roll, making the task very easy. He rolls a 3 and the door is torn from its hinges.*

There are no automatic successes or failures on a skill check based on the die roll. For example, a 1 is not an automatic failure, nor is a 10 an automatic success. Thus, some skill checks will be automatically successful without a die roll, while other checks will be impossible at a character's present skill level.

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Critical Successes, Mixed Successes, and Fumbles

This section of rules is optional. While it can increase the drama of certain skill checks, it can also be more complicated than a particular skill check requires or deserves. It is up to the Director to decide whether a particular roll will have a possible critical success, mixed success, or fumble.

During a normal skill check, if a 10 is rolled, the player can roll another d10. If this second result is also a 10, and the resulting total of 10 + Skill level exceeds the assigned DL of the task, a critical success has occurred. The exact results of this are up to the Director, but truly fantastic results should be possible with a critical success. The effects of a critical success should be used to enhance the drama of the present scene, or maybe even the tone of the story as a whole.

In a similar fashion, if the die roll for a skill check is exactly the number needed for success, a mixed result occurs. This should still qualify as a success, but the Director might also impose some minor temporary penalty on the character as well.

Example: *Scotty has a crane load of steel girders dropped on him. As he sees them crashing down, he decides to punch them out of the way as they fall. The Director decides this is a DL 12 task for the Property Damage Skill. Steve rolls an 8; adding Scotty's Skill level of 4 equals 12. He succeeds at bashing the girders away from him, but he strains a muscle after a single near miss. The Director says that Scotty will suffer –2 on appropriate physical tasks until he gets some rest.*

Finally, the opposite of a critical success can also occur. If a 1 is rolled on a skill check, roll another d10. If this second result is also a 1, and the resulting total of 1 + Skill level is less than the assigned DL of the task, a fumble occurs. A fumble is the exact opposite of a critical success. The effects are up to the Director, but something simply awful (yet dramatically interesting) should occur. While accomplishing this specific task should be a failure, a fumble should not de-rail the story or make it impossible for the character to act. Like a critical success, a fumble should be used to enhance the drama of the story, not be an arbitrary penalty for bad die rolls.

Skill vs. Skill

Oftentimes two characters are either competing to complete the same task or they are working directly against one another. Some examples of this would be two mystical characters using the Ki Skill to manipulate the same object, a hero hiding with Stealth while another character searches with the Perception Skill, or two Fighters staring one another down with Intimidation. In these cases, each character makes a skill check.

After the skill checks are made, the results are compared. The character who rolls higher wins the contested task at hand. If a single Skill vs. Skill check produces a tie, the participants can roll again. The Director could also just rule the contest a tie and not require additional rolls.

Example: *Asuka the Ghost Archer is trying to sneak past the guards at the Fortress of Endless Nightmares. She has a Stealth Skill of 6. The guards at the gates only have Perception*

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Skills of 2. Jen, Asuka's player, rolls a 5, plus 6, for a total of 11. The Director rolls an 8 for the guards, for a total of 10. Asuka wins the contested skill check. The Ghost Archer slips through the gates to wreak vengeance against the Midnight Emperor.

Skills Without Skill Levels

There may be circumstances in which a character must make a skill check but lacks any levels in the necessary Skill. In this situation, it is up to the Director to determine whether or not the character can succeed at all with the skill check. For example, it is reasonable to assume that any character could attempt a Perception Skill check or a Smooth Talking Skill check. However, a character without Draw Ki would not be able to attempt a skill check without levels in that Skill. The Occupation Skill can often be used as a replacement in many cases where a character lacks a particular skill (see the description of the Occupation Skill, page 87).

If the Director does allow a character to make a skill check without any levels in the appropriate Skill, the check is made by simply rolling a d10 and adding nothing. However, if the Director rules that the task is impossible without Skill levels, the character automatically fails.

Combat Skills

- Defense
- Combo
- Evasion
- Ki
- Tactics

Narrative Skills

- Acrobatics
- Agility
- Animal Handling
- Athletics
- Call Forth Wisdom
- Climactic Super Move
- Cooking
- Danger Sense
- Deduction
- Draw Ki
- Endure Great Hardship
- Fast Reflexes
- Gadgeteering
- Grim Determination
- High Society
- Intimidation
- Knowledge
- Lockpicking
- Lost in the Crowd
- Magic
- Meditation
- Occupation
- Perception
- Performance
- Power
- Presence
- Property Damage
- Psychic
- Reaffirm Purpose
- Realize Potential
- Sense Ki
- Shadowing
- Sleight of Hand
- Smooth Talking
- Specialization
- Spirituality
- Stance Evaluation
- Stealth
- Street Society
- Technological Aptitude
- The Fighting World
- Thug Thrashing
- Zen State

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Skill Descriptions

The following sections contain descriptions of all the Skills in the game. For convenience, the Combat Skills and Narrative Skills have been listed alphabetically in their own sections.

Despite the unusual nature of many of the Skills in the game, new additions to the list should not really be necessary. If a Skill appears to be missing, it is likely that it could be resolved with an appropriate Occupation, Knowledge, Presence, Smooth Talking, or Specialization roll.

If the Director wants a general roll to determine if a character knows something without possessing a specific Knowledge Skill, the character can make a straight d10 roll with no levels added. A DL 4 should be sufficient for fairly common knowledge, while a DL 12 might be necessary for obscure knowledge (if the Director deems that the character could know it at all). Several Qualities specifically add bonuses to skill checks involving knowledge and/or intelligence.

Combat Skills

Combo: This Skill represents the Fighter's ability to accurately string attacks together in combination. In the combat system, it limits the maximum number of hits in a single Combo (which means this Skill must be at least level 2 for a Fighter to be able to use Combos at all, unless he is using a Special Move with the Easy to Combo Element; see Chapter 4, page 137). Like all combat Skills, it has little or no narrative application outside of the combat system. Unlike every other Skill in the game, this Skill is not limited to level 10; it has no upper limit (though it has a practical limit of 27, the highest possible Control roll for a single turn).

Defense: This important combat Skill is absolutely required for any character that wants to succeed in battle. While there are three different defensive Skills, this particular one is always considered the default mode of defending oneself. If circumstances do not permit the use of Evasion or Tactics, Defense is used. Thus, it is an important Skill for all characters. It specifically measures the character's ability to block attacks, as well as the knowledge of when to block, when to move, and when to attack. Like all combat Skills, it has little or no narrative application outside of the combat system.

Evasion: This Skill is an alternative form of defense. It measures the character's ability to duck, sidestep, dodge, and leap out of the way of attacks. It has little or no specific narrative application outside of the combat system. There is a difference between this Skill and the Narrative Skill called Agility. Evasion covers the Fighter's ability to avoid attacks by Fighters in martial arts combat, while Agility represents the Fighter's ability to avoid attacks when being attacked by lesser opponents.

Ki: This combat Skill has a specific purpose in the combat system, and is only necessary for those characters that have Special Moves with the Ranged Element. If a Fighter wishes to take levels in the Ki Skill, he must assign at least one point to this Skill at character generation, or else the Skill is forever closed off from the character.

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For many characters, this Skill represents proficiency with manipulating one's personal life force or ki, usually for use as an offensive weapon. However, at the Director's discretion, this Skill might also be used outside of combat to generate low-level magical or supernatural effects that only affect the character himself. For example, the character might be able to heal a debilitating injury faster, recover from poison, or even generate a glowing field around himself to produce light.

While this Skill is always called "Ki," it can also be understood and listed instead as "Gadgetry" when the Ranged attacks are the result of mechanical devices rather than mystical or supernatural power. The game effects are the same. Gadgetry is used wherever Ki is listed in the rules, with the obvious exception of the non-combat magical effects described above (unless the Director permits it). It should be noted that Gadgetry is not ability with mechanics or inventing (which is the province of the Gadgeteering Quality). "Ki as Gadgetry" should only be possessed by characters who have skill with and regular access to lots of mechanical, often high-tech, equipment.

Tactics: This Skill is an alternative defense. It measures the character's ability to know how to best respond in any given combat situation and to know the precise timing to make the best use of the opportunities that present themselves. It has little or no specific narrative application outside of the combat system.

Why No Offensive Skills?

Players will note that there are three distinct skills used for defense in combat, but not a single skill that determines a character's offensive ability. This is deliberate. At the most basic level, hitting another character in a fighting game is nothing more than determining whether the opponent is standing in the place an attack hits. This is literally determined by comparison of the computer's "hit boxes" and determining if there is an intersection between an attack's "hit box" and a defender's "hurt box." In a fight between two relatively unskilled players, each player will have an easy time hitting his opponent, simply by closing with him and hitting attack buttons. The real challenge in a fighting game is not hitting the opponent, but learning how to avoid being hit, via blocking, evasion, and counterattack techniques.

Thus, as the metagame of *Fight!* is based on the mechanics of a fighting video game, it makes sense to focus on the defensive ability of a character. As such, it is recommended that players develop all three defensive skills to effective levels for their characters. In turn, the offensive ability of a character (actually meaning the ability of the player of that character in a video game) is represented by Control, the tactical use of Fighting Spirit, and the ability to do longer Combos accurately.

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Narrative Skills

Acrobatics: This Skill allows the character to leap, flip, vault, and tumble as an accomplished gymnast or circus acrobat. It can be used to navigate difficult terrain or achieve greater heights with vertical leaps. For example, a character being chased through back alleys could use the Athletics Skill to leap over fences, or he could use the Acrobatics Skill to leap up to a fire escape leading to the roof. This Skill can also be used as an option to avoid ranged attacks from thugs or as a defensive option in Dramatic Combat.

Agility: This Skill is a specialized Skill used only when facing Thugs. It is used to dodge their ranged attacks, even gunfire, with impressive evasion techniques, flips and dodges, and extraordinary luck. Like many of the conventions of the fighting game genre, it is not intended to be a "realistic" skill. This Skill can also be used as a defensive option in Dramatic Combat against Thugs.

Animal Handling: This Skill is used for training animals, commanding animals, and dealing with unfriendly or wild animals. Skill checks might be used to teach an animal a basic trick, to command an animal to do something it would normally be unwilling to do, or as an "interaction" Skill with non-domesticated or hostile animals.

Athletics: This Skill is used for athletic feats, especially difficult, over-the-top feats. Skill checks against Athletics should be made for most athletic endeavors (though see Fast Reflexes, page 83, for similar skill checks). Some examples would be climbing a rock wall, jumping from one rooftop to another, or even the ninja trope of leaping from tree-top to tree-top and running along thin tree branches. The relationship between Acrobatics and Athletics is up to the Director's discretion. Generally, Acrobatics is used for athletic activities that require exceptional training and/or physical ability. Athletics makes a better "default" Skill for skill checks regarding bodily action. Athletics can also be used in Dramatic Combat.

Call Forth Wisdom: This Skill does not measure the character's intelligence; rather, it expresses his intuition about people and the world, a solid base of philosophical advice to give to others, and the ability to gain insights into strange pieces of advice they might come across. This might be in the form of the words of a mentor or mysterious stranger or in deciphering a riddle on an ancient temple wall. In situations where a character's insight into life, people, or the universe could help him in his present context, a successful Call Forth Wisdom Skill check should award the character one or more Story Point to be applied to the present situation. This Skill can also be used to challenge the power of spirits in Dramatic Combat.

Climactic Super Move: This special Skill represents the ability of a character to pull out powerfully destructive techniques, but only when they are losing. Such attacks are usually accompanied by flashes, explosions, and huge changes to the immediate environment (physically and perhaps spiritually as well). Its main use is for Dramatic Combat, but the Director may allow a Climactic Super Move skill check in desperate non-combat situations, such as destroying an ancient magical monolith before it summons enough power to destroy the world. In this way, it is like the Property

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Damage Skill, though this Skill (as the name suggests) only works in climactic situations and can generate much more impressive effects.

Cooking: This Skill allows a character to make pleasing food that is creative, functional, or artistic as the needs demand, but which always tastes good. The Skill may have very limited application in a story, but the genre has a number of characters that are distinguished by their exceptionally good or bad cooking ability (see the Cooking Quirk, page 69, for the latter). Perhaps the Director could require a Cooking Skill check to make a positive impression on an important person in a formal dinner setting.

Danger Sense: This Skill serves the very specific function of being an active or passive sense for danger. If the character is about to be ambushed, the Director could make a Danger Sense roll before describing the ambush. If a character suspected he was walking into a bad situation, the player could request a Danger Sense Skill check, which the Director would likely roll in secret (in case there was in fact no danger at all). This Skill should have much higher DLs to detect spiritual or magical danger, which is normally covered by the Zen State Skill.

Deduction: This Skill is used to help characters connect disparate plot threads that may be confusing (a frequent occurrence in many fighting game storylines). More broadly, a player might ask for a Deduction Skill check to get a hint or clue from the Director. If he rolls high enough, it might entitle the player to a "cut scene," where the Director describes the actions of NPCs who are not in the present scene. Finally, this Skill also represents traditional investigative methods and detective work.

Draw Ki: This Skill has a specific spiritual focus. It usually works in conjunction with the Sense Ki Skill; a character first attempts to detect the presence of ki (i.e., life force or spiritual energy, understood however the Director wishes), and then uses the Draw Ki Skill to manipulate it for mystical effects. It may also be possible that a place has obvious ambient ki that can be manipulated without it being sensed first.

The Draw Ki Skill can allow any character to effectively use magical powers, limited by the Director's discretion. Usually, ambient environmental ki effects are going to be subtler and/or "natural" effects, rather than flight or blasts of energy. The effects should not be as powerful as the effects allowed by Magic, Psychic, and Gadgeteering. This Skill also has effects in Dramatic Combat.

Endure Great Hardship: Characters with this Skill have extraordinary reserves of willpower and spiritual strength. When faced with unbelievable punishment of the body, such characters can continue to function. Skill checks for Endure Great Hardship can be used to resist torture or extraordinary damage like falling off a rooftop. It is also used in Dramatic Combat.

Fast Reflexes: This Skill is has a particular focus. It measures the character's ability to act on the level of pure reflex, as opposed to a character's manual dexterity or his bodily speed or grace. A skill check could be used to see who acts first in the case of a stand off or to see if a character can react in time to a sudden surprise situation.

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Gadgeteering: This special Skill requires a character to also possess the Quality of the same name before taking any levels in it. Furthermore, this Skill also requires the other secondary Skills listed below to be at a level at least equal to ½ (round up) of the Gadgeteering skill level (thus, Gadgeteering 4 requires all related Skills to be at least level 2).

This Skill represents access to and proficiency with powerful high-tech equipment (and usually, though not necessarily, skill at creating it). In game terms, the Skill allows the character to do almost anything, provided it can be described in terms of the high-tech equipment that is being used. The Director simply assigns a DL to determine the difficulty in having the right equipment on hand in the present situation (with lower DLs when it facilitates moving the story forward). This Skill requires significant Director adjudication, but it helps to better define many character concepts, as well as increasing opportunities to use special powers outside of combat situations.

Example: *Max Damage the cyborg warrior has Gadgeteering 4. On a mission against the evil Striker Corporation, Max finds himself trapped in an energy cell. He sees the controls only 10 feet away, but he can't reach them, so he decides to access the controls for the door remotely in order to free himself. The Director likes this idea and decides to set the DL at only 8. Max's player rolls a 6, giving Max a total of 10. Max makes an adjustment to the settings on his cybernetic arm, aims it at the control panel, and activates the release. The energy cell disappears and Max heads further into the complex.*

The secondary Skills required for Gadgeteering are: Ki (understood as Gadgetry), Thug Thrashing, Climactic Super Move, Property Damage, Endure Great Hardship, and Perception. Note that this Skill is to be distinguished from "Gadgetry," which is simply an alternative name for the Ki Skill.

Grim Determination: Characters with this Skill have extraordinary reserves of conviction and psychological endurance. When faced with unbelievable punishment of the mind, such characters can continue to function. Skill checks for Grim Determination can be used to resist psychological torture, the strain of not sleeping for days, mental instability, hallucinogenic drugs, or witnessing things that were not meant to be seen. It is also used in Dramatic Combat.

High Society: This is a specialized interaction Skill. It is used to behave properly in upper class and/or formal social situations. Skill checks could be used to determine if the character behaved in a way that did not call undue attention to himself or to impress a person from high society. It could also be used to determine if a character recognized an important figure from those same upper class circles.

Intimidation: This special interaction Skill allows the character to instill great fear in another. As a Skill, it involves special techniques that are psychologically more effective than simple brutality or display of force alone. Skill checks could be used to instill fear in another to such a degree that the character gets what he wants or frightens an opponent into backing down. This Skill is resisted with

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Grim Determination, or some other Skill at the Director's discretion.

Knowledge: This specialized Skill represents a focus on one particular area of knowledge, defined when the Skill is chosen. The area of knowledge might be as broad as "weapons" or as narrowly focused as "straight swords of 6th century southern China." A more focused Knowledge Skill will have lower DLs in its area of focus, but higher DLs for more general knowledge of related subjects; the reverse is true of a more general focus.

Lockpicking: A character with this Skill is able to open locks, both mechanical and electronic. It is not a skill at disabling other kinds of security systems such as surveillance cameras (which is covered by either the Occupation or Technological Aptitude Skills). This Skill could be used to open a locked display case in a museum or to get past a sophisticated vault door housing valuable information.

Lost in the Crowd: A character with this Skill can disappear into a crowd and remain so nondescript as to be undetectable. It is a unique kind of stealth skill, applicable only in crowd situations. It could be used to set up an ambush or to escape from pursuers. A character may need to make several skill checks in order to shake off dogged and/or skilled pursuers. Characters with outstanding appearances, reputations, or attitudes will have greater difficulty staying under cover, regardless of their skill level. This can be reflected by assigning higher DLs for such characters.

Magic: This special Skill requires a character to also possess the Quality of the same name before taking levels in it. Furthermore, this Skill also requires the other secondary Skills listed below to be at a level equal to ½ (round up) of the Magic skill level (thus, Magic 4 requires all related Skills to be at least level 2). This Skill represents mastery of sorcery and magical powers. In game terms, this Skill allows the character to do almost anything, limited only by the Director. The Director simply assigns a DL to determine the difficulty in knowing and being able to use the right power in the present situation (with lower DLs when it facilitates moving the story forward). This Skill requires significant Director adjudication, though it is intended to be the most powerful of the Skills of its type (i.e., Magic, Psychic, and Gadgeteering) and it helps to better define many character concepts, as well as increasing opportunities to use special powers outside of combat situations.

Example: *Yasa, expert explorer and burgeoning master sorcerer, is traveling the depths of the earth looking for the mystical entrance to the lost shrine of the Itagaki-Ryu. Realizing she is lost, she draws upon her magical techniques to find her way. The Director sets the DL at 10, though Yasa's Magic Skill is only a 2. Still, she manages to roll a 9, giving her a total of 11. A series of tiny, twinkling lights suddenly appears leading down a pathway Yasa had not noticed before and the journey continues.*

The secondary Skills required for Magic are: Ki, Meditation, Climactic Super Move, Property Damage, Sense Ki, Draw Ki, Danger Sense, Spirituality, and Grim Determination. This long list of requirements highlights the power and potential uses of the Magic Skill.

Meditation: Characters with this Skill can achieve a deep meditative state. Such a

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state is conducive to healing, discernment, and spiritual enlightenment. Skill checks could allow faster healing (if the Director is imposing any sort of time restraints on healing Life Bar), a bonus on another roll such as Call Forth Wisdom or Grim Determination, or perhaps even a Story Point to be used for some immediate spiritual benefit in the story. Other game benefits of this state are up to the Director. It can also be used occasionally in Dramatic Combat.

Occupation: This is a catchall Skill to represent proficiency in any profession the character might have. Any additional skills necessary for this profession are automatically subsumed under this skill heading. Thus, a translator could speak several languages, a lifeguard would know swimming and life-saving techniques, and a cat burglar would know how to case a facility and analyze its security.

Depending on the occupation in question, the Occupation Skill may actually cover a number of different skills. Most skills not found on this list can probably be covered by the Occupation Skill. In particular, this Skill is meant to represent exotic or unusual professions, ones that might prove beneficial in the campaign setting, such as "ninja" or "commando." Thus, even if a character were an excellent lawyer, it would not necessarily be appropriate for such a character to take the Occupation Skill (except perhaps in some really unusual campaigns). This Skill may not be necessary for many traditional concepts in the fighting game genre. Thus, many characters will not even possess this Skill.

This Skill is meant to be open-ended in its application, but the Director can always restrict its usefulness at his discretion. The Occupation Skill can even duplicate other specific Skills on the skill list (such as a Occupation: Ninja including Stealth), though the Director should increase the DL of the specific skill check in this case.

Perception: This Skill covers both active and passive perception. It reflects a character's general awareness of the world around him at all times and his concerted effort to note something out of the ordinary. This Skill is used whenever the character actively and deliberately tries to sense (usually by seeing or hearing) something around him, or the Director could call for Perception Skill checks anytime the characters have a chance to notice something important in a scene when they are not actively looking (or he can just allow the character with the highest Perception Skill to notice).

Performance: A character with this Skill is competent in some form of performance that is artistic and/or pleasing to others. It may represent singing, playing a particular musical instrument, or dancing. A character could roll this Skill to impress a crowd, to earn a living, or to demonstrate his cultured upbringing to a potential patron.

Power: This special Skill requires a character to also possess the Quality of the same name before taking levels in it. Unlike other special Skills of this type (i.e., Gadgeteering, Magic, and Psychic), this Skill does not require any other secondary Skills. This Skill represents proficiency with one specific "super power," defined by the Quality. The Director assigns

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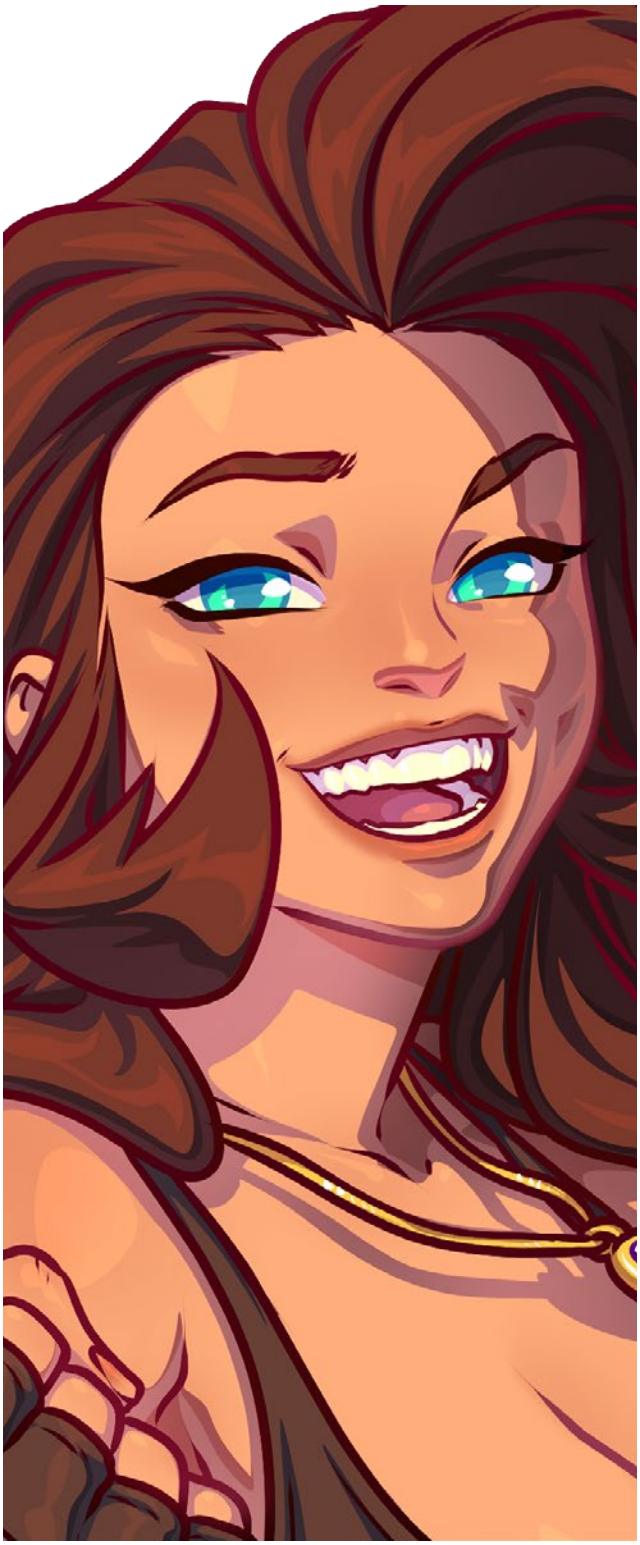

a DL to determine the difficulty of using the power in the particular situation facing the character, if it can be used at all (also at the Director's discretion). Likewise, the player defines the character's power when the Quality is chosen, but the specifics of this power in play are up to the adjudication of the Director.

Example: *Dominic Kane is a scion of an ancient bloodline, each member possessed of unique supernatural powers. In Dominic's case, this is the ability to fly. He has 6 levels with the Skill Power: Fly. During a chase, Dominic loses the young princess he was hired to protect. He follows the trail to her location in the penthouse of a downtown skyscraper. He realizes he'll never be able to fight his way through the inside of the building, so he decides to fly to the penthouse directly. However, the kidnappers' dark ritual in progress has created a tremendous thunderstorm with high winds. The Director sets the DL at 8. This is not enough to daunt the blood of the Kane dynasty. Dominic's player rolls a 4 and begins the liberation of the princess.*

Presence: This interaction Skill determines how much of an impression the character makes when entering a scene. It can also be used when a character prepares in advance to make a strong impression on others or during a scene when the character wants to dazzle or impress onlookers.

The practical effects of this vary widely, but it is a genre convention that some characters go out of their way to look impressive and "pose off." This is the Skill for them. Any character obsessed with his appearance, or any character who just looks good all the time should have this Skill. It can be used to create a powerful,

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if superficial, first impression, to attract the attention of a crowd, or to focus attention on the character as a distraction while something else is occurring elsewhere. This Skill is also used in Dramatic Combat.

Property Damage: Some characters are masters at style and technique, but characters with this Skill are good at using their training to break things. This Skill could be used to burst down a door, or even a wall, or even a building, at the Director's discretion. It could also be used to destroy a car or SUV with one's bare hands. This would not be the Skill for lifting heavy objects, which could be done with Athletics or, even better, with a roll against Strength (see page 92). It should be noted that the Property Damage Skill is a Skill of wretched excess, meant for explosive good descriptive use in a story, not realism. It is also used in Dramatic Combat.

Psychic: This special Skill requires a character to also possess the Quality of the same name before taking levels in it. Furthermore, this Skill also requires the other secondary Skills listed below to also be at a level equal to ½ (round up) of the Psychic skill level (thus, Psychic 4 requires all related Skills to be at least level 2). This Skill represents an array of useful psionic abilities. In game terms, it allows the character to do almost anything, limited only by the very specific category of special effects defined as "psychic powers." The Director simply assigns a DL to determine the difficulty in knowing and being able to use the right power in the present situation (with lower DLs when it facilitates moving the story forward). This Skill requires significant Director adjudication to keep it focused on psychic abilities, but it helps to better define many character concepts, as well as increasing opportunities to use special powers outside of combat situations.

Example: *Therese is one of the greatest psychic minds of the 18th century. But at the moment, she has no idea where the blessed kensai will be born. She decides to use her precognitive powers. Therese has Psychic 7. However, the Director thinks this would push the limits of even her powers, so he sets the DL at 16. Therese's player rolls an 8, which is only a 15. Her powers failed her, but the Director decides to give her a vision anyway as a clue.*

The secondary Skills required for Psychic are: Ki, Meditation, Property Damage, Sense Ki, Intimidation, Smooth Talking, Zen State, and Grim Determination.

Reaffirm Purpose: A character with this Skill needs to define a purpose, which can be vague or extremely specific, and which stays the same for the life of the character. It is the character's overarching motivation in life. Thus, it should not be something that can be accomplished easily or ever, or it must be something that would still inspire the character even after it was accomplished. Examples might include being the best fighter in the world, defeating a worldwide evil organization, or killing every member of a family line.

Whenever the character is struggling, especially in regard to this purpose, a successful skill check can give them a boost to rise up and carry on. The DL of such a check is determined by the Director, based on how much or how little he thinks the character needs to reaffirm his purpose in order to succeed. A common boost would be the award of a Story Point if those rules are being used.

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In addition to a character's primary purpose, a character can also choose a temporary purpose that can change depending on the scene, at the Director's discretion. For example, if the character was trying to protect an important person and that person was in great danger, the character could Reaffirm Purpose in regard to that purpose. The game effects are the same, though the DL would normally be higher. This Skill is also used in Dramatic Combat.

Realize Potential: Characters with this Skill learn quickly and strive to always become better. When exceptionally good or bad things happen to them, a Realize Potential check can gain them concrete benefits. The Director determines whether or not the success or failure was significant enough and whether or not the situation is significant enough. If it is, he sets a DL for the Realize Potential skill check. If it is successful, the character gets a bonus decided by the Director, usually a Story Point if those rules are being used.

There is another use for this Skill as well. If a character is defeated by an opponent of equal or greater Power Level, and the Director knows that a rematch is definite, the character can make a Realize Potential check. Based on this result, the character can design a new Special Move that is intended to help him defeat that specific opponent. The Director has final say on such a move, and may even design it himself. The nature of the new move may or may not have much specifically to do with beating the opponent in game terms (though it might). The level of the move is equal to the Realize Potential skill check divided by 3 (round up). This new move costs the character nothing, but it can only be used against that specific opponent.

This particular use of the Skill should normally be done only once or twice during a campaign, but if the campaign centers on characters constantly training in new techniques and rivalries are fierce and commonplace, this rule could be invoked more frequently.

Sense Ki: This Skill allows the character to sense the power of ki around them, in his immediate environment and in the people nearby. A successful skill check determines whether or not enough ki is available in the area to manipulate and perhaps how the ki might best be harnessed and used. It might also be used to detect the presence of powerful hostile ki, perhaps including the presence of powerful ki-using opponents hiding in the area. A high roll might even allow a character to be able to identify a specific person by their ki. This Skill does not provide any ability at manipulating ki, though this Skill should be necessary to get the best benefits out of the Draw Ki Skill.

Shadowing: This Skill allows a character to follow another character without being noticed. It is used for urban or wilderness shadowing, by foot or by vehicle. A successful Shadowing skill check means that the target remains unaware of being shadowed (in the case of most NPCs) or the Shadowing Skill can be used in Skill vs. Skill checks against Perception (against PCs or important or skilled NPCs).

Sleight of Hand: This Skill represents the ability to perform fast tricks with one's hands. It could be used to pick someone's pocket, perform a quick magic trick as a social distraction, or to quickly grab and hide a small item on one's person.

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Smooth Talking: This interaction Skill can be used for any social interaction between characters that is not based on Intimidation and which is not more suitably represented by either High Society or Street Society. It can be used to persuade, convince, or seduce another. It can also be used to generate a favorable impression. Essentially, it is the "default" interaction Skill.

Specialization: This unusual Skill is not exactly a skill by itself, but rather a modifier to another Skill. A character can choose to have a general knowledge about a Skill's use and then define a Specialization for the Skill as well. For example, a wilderness hunter might have the Stealth Skill, and the Specialization: Wilderness Stealth as well. In any situation in which the Specialization would apply, both Skills are rolled at the same DL. If either roll succeeds, the skill check succeeds. If both succeed, the better result is used and the Director should apply some additional benefit based on the circumstances. A character can have multiple Specializations on the same or on different Skills.

Spirituality: This Skill covers a character's knowledge and attunement with the deeply supernatural. It could be rolled to determine a character's knowledge of the occult, old legends, or rituals of great power. It also includes knowledge of religion. It does not provide the character with any actual magical ability (which is covered by the Magic Skill). This Skill can also protect the character from the attacks of spirits in Dramatic Combat.

Stance Evaluation: A character with this Skill is familiar with many different martial art styles and can detect them simply from a fighter's stance. A successful roll might allow knowledge of some of the Elements of an opponent's Special Moves. For every 4 points rolled on a Stance Evaluation Skill check (round down), the character may ask the Director if his opponent possesses a Special Move with a specific Element built into it. For example, with a skill check result of 12, the player might ask the Director, "Does my opponent possess Special Moves with the Interrupt, Throw, or Ranged Elements?" The Director must answer truthfully (though this always up to his own discretion, based on the needs of the story!).

Stealth: This Skill is the ability to move quietly and hide well in available cover. Its uses are fairly obvious: hiding from pursuers, maintaining a hidden position while hiding from another person, or sneaking past security guards. This Skill is often used in Skill vs. Skill checks with Perception. Ninja characters will often have high levels of this Skill.

Street Society: This is a specialized interaction Skill and is in some ways the opposite of the High Society Skill. Characters can use this Skill to get along with the criminal and disreputable elements of society, to determine their knowledge of the major figures at work in the underworld, or to set up a meet to buy weapons on the black market.

Technological Aptitude: A character with this Skill possesses detailed knowledge about mechanics and electronics, as well as possessing at least rudimentary skill at building such devices. A skill check could be used to build a mechanical device, disable an electronic security system, or tune a piece of electronic equipment to perform better or differently than it was intended.

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The Fighting World: A character with this Skill has a basic knowledge of all the Fighters active in the campaign. A successful check will distinguish a Fighter-level NPC from a mere Thug, as well as possibly provide some insight into the opponent's Special Moves. Information gained from this Skill should be general, indicating for instance, the kinds of moves a character uses, rather than specific mechanical information about the Elements that make up those moves, which is the specific province of the Stance Evaluation Skill.

Thug Thrashing: This Skill represents a character's proficiency in fighting multiple opponents at once. To a lesser degree, it also measures a character's simple street-fighting prowess apart from stylized technique. Characters with high Thug Thrashing Skill know how to use the environment, body positioning, and special techniques to rapidly engage opponents at close range. This Skill drastically increases a fighter's combat effectiveness in Thug Thrashing Combat.

Zen State: This Skill represents a character's intuitive awareness of the realms of the spirit around him. It could be used as a sort of "spiritual danger sense" to avoid being possessed by a demon, or it could be used to achieve a spiritual state in which it may be possible to call spirits or travel to other planes, all subject to the Director's discretion and the needs of the story.

Basic Qualities as Skills

The three Basic Qualities can also be used as Skills. In addition to the possibility of using Basic Qualities to modify other skill checks, the numeric value of a Basic Quality (i.e., 2, 1, 0, or –1) can also be used as a Skill level for a skill check. For relatively easy feats that are still not guaranteed success, a DL of 4 should be used. For more prodigious feats, the DL should be 8. For miraculous feats, the DL should be 12.

Strength: The Strength Basic Quality could be used to resolve any test of brute force, such as lifting a heavy object, holding up rubble to help someone escape, or breaking restraints holding the character. The Director should be careful that it is not used to duplicate the effects of Property Damage or Athletics, except perhaps at a much higher DL. Thus, it should not be used to burst down a door or wall or to leap from one roof to another, even though these are also examples of feats of Strength.

Speed: The Speed Basic Quality can be used in skill checks when bodily agility, flexibility, and physical speed of movement are involved. Actions involving fast reflexes are covered by the Skill of the same name instead. A Speed skill check could determine the winner of a foot race or as part of an Action Sequence to resolve a chase through the streets, along with Athletics and other Skills.

Stamina: It is unlikely that the Stamina Basic Quality would need to be rolled as a Skill very often. However, it could be used to determine a character's resistance to a powerful disease, drug, or illness, how quickly a character recovers while in the hospital, or whether or not a character could run for hours without stopping.

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Action Sequences

An Action Sequence is a special series of skill checks used to resolve an entire scene. It is used when a single skill check would not be adequate to best represent the narrative tension of the scene and usually (but not necessarily) when multiple participants are involved and the action in question requires speed, finesse, or both.

The Action Sequence sub-system of the skill system allows for a more dynamic way to adjudicate complicated action scenes. It can be used for chases on foot or in vehicles, computer hacking, an infiltration into a secure facility with active security forces, or a debate or negotiation between competing factions. Any situation in which two parties are competing through skill use and in which a single die roll fails to capture the intricacy or potential drama and excitement of the situation could be resolved with these rules.

The use of Action Sequences is optional; the Director can describe a situation and simply require appropriate skill checks instead. These rules are intended to provide some structure to fuel imagination, encourage the use of more Skills and more creative uses for Skills, inject some additional random danger into an event, and/or just to speed along a scene to get to the next fight or other more important parts of the story.

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Developing an Action Sequence

An Action Sequence is composed of four components: The Action Goal, the Skill List, the type of Action Sequence, and the Difficulty Level.

The Action Goal is the number of successes each party is trying to reach with their skill use. The first party to achieve the Action Goal has "won" the Action Sequence, though the specific meaning of winning depends on the situation. In a chase, the winner either catches his quarry or he escapes. In an infiltration, the infiltrators have either reached their goal or else they have been caught by security or forced out of the installation in some way. A short Action Sequence might have a Goal of 2–3. An average length Sequence has a Goal of 3–5. A long Sequence, intended for skilled characters and with frequent opportunities for danger, might have a Goal of 8–10.

The Skill List is the list of Skills each individual or team may use without penalty in the Action Sequence. The number of Skills on the Skill List is up to the Director, though four is usually a good default number.

Example 1: *The Skill List for a foot chase Action Sequence includes Speed, Acrobatics, Athletics, and Fast Reflexes.*

Example 2: *The Skill List for an Action Sequence involving a team fighting their way into a guarded research facility could include Thug Thrashing, Property Damage, Athletics, and Stealth.*

Example 3: *The Skill List for an Action Sequence involving computer hacking could include Occupation: Hacker, Knowledge (Computers), Deduction, and Technological Aptitude.*

It should be noted that many stereotypical characters in the source material might not be good at many different kinds of Action Sequences aside from chases and fighting through security forces!

Using Action Sequences in the Story

The rules for Action Sequences are meant as a shorthand way to generate a dramatic situation worth playing through, but without the necessary prep time or play time to resolve in a more detailed fashion. The abstraction in the narrative also allows one's imagination to create more interesting scenes than a series of skill checks alone might provide.

The Director should not make the "loss" result of an Action Sequence an occasion to de-rail his own story. Instead, he should use the loss as a complication to put the characters in a more interesting place; perhaps one that is more difficult to resolve, but not one that is an outright failure.

Use Action Sequences as a way to add more action and drama to a story, but don't use them as a way to randomly destroy the forward momentum of a story in progress.

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There are two kinds of Action Sequences: Standard and Contested. In a Standard Action Sequence, the characters compete against a static DL determined by the Director. All skill checks are made against the same DL.

The Difficulty Level is based on the challenge of the Action Sequence. For an easy Action Sequence, the DL is 8. For a moderate Action Sequence, the DL is 12. For a difficult Action Sequence, the DL is 16. If a character uses a Skill that is not on the Skill List, the DL is increased by 4. The characters fail a Standard Action Sequence if they fail a number of skill checks equal to half of the Action Goal before succeeding. So, if the Action Goal is 4, the characters must get four successes before getting two failures.

In a Contested Action Sequence, the characters are competing against other characters, whether an NPC Fighter, a group of Fighters, or a Thug group. In this case, the skill check of one of the PCs is rolled against the skill check of one of the NPCs. Whoever wins the check earns a success towards the Sequence's Action Goal. A tie roll does not earn a success for either side. If a character chooses a Skill that is not on the Skill List, the opponent gains a +4 on their skill check. When one side achieves successes equal to the Action Goal, that side has won the Action Sequence.

Resolving an Action Sequence

It is up to the Director to decide whether or not to let the players know what the Skill List is before the Action Sequence begins.

After establishing the parameters of an Action Sequence, the player characters take turns choosing what Skill they wish to check. Every character on the team must make a single skill check before any character may make a second skill check. Thus, a single character cannot make all the rolls for a team of characters. The Director chooses who goes first in declaring a Skill, especially in an Opposed Action Sequence. This may be important, as the character declaring second gets to choose his skill choice after hearing his opponent's skill choice.

A character is free to use whatever Skill he wishes to make a skill check, and different characters may choose to use the same Skill on their turn. However, each character can only use each Skill once in the whole Action Sequence. Furthermore, the player must be able to explain in narrative terms how the Skill is being used and how it will help the characters "win" the Action Sequence. The Director should be open to creative skill use, but he is also free to veto a skill use that seems too far-fetched in the circumstances. On the other hand, if the player is exceptionally creative or descriptive with a skill use, an award of a Story Point is warranted if those rules are being used.

The use of certain Qualities may be appropriate in an Action Sequence. In this case, a Story Point can be spent to achieve an automatic success, regardless of DL or the roll of the opponent. If it normally costs a Story Point for a character to use a Quality in a story, the character can spend two Story Points instead to achieve an automatic success. If two opposing characters both do this, their efforts cancel one another out, neither scoring a success.

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Example of an Action Sequence

Cannon McCabe and his allies decide to fight their way into the inner labs of the sinister Akira Corporation. The Director chooses to resolve the infiltration as an Action Sequence before having the heroes reach the climactic fights against the corporation's most powerful forces.

The player characters are Cannon, the ninja Sho, and the elemental warrior Koichiro. The Director decides to use the Skill List of Thug Thrashing, Property Damage, Athletics, and Stealth. While this is the same as the example provided above, the Director has decided to not tell the players the Skill List. This Standard Action Sequence has an Action Goal of 4 and a Difficulty Level of 8.

The Director describes the building the heroes are invading and gives them a chance to think about their approach after telling them that he plans to resolve this as an Action Sequence.

Sho's player chooses to go first and chooses Stealth. He describes their entrance through an external air duct, and even describes various other labs they see on their way through the facility. He rolls a total of 10, easily scoring the 1st success towards the Action Goal.

Cannon's player goes next and chooses Athletics. Cannon's player suggests that the team needed to navigate through a trap-laden gauntlet to get to the inner portion of the labs. The Director likes this idea and adds some additional details. Another high roll of 9 and the team is halfway to their goal (though they do not know that).

Koichiro's player decides that a direct route straight to the mastermind's lab would speed things along, so he chooses to use his Climactic Super Move. He describes an enormous blast of electrical energy that blows holes through several walls, providing a convenient shortcut away from the trapped hallways. This Skill is not on the Skill List, but the Director thinks it fits the character's style, so he allows it. The DL is increased to 12. Despite this, Koichiro's player rolls a 10, for a total of 15. Another success! Only one more to go.

At this point, each of the characters has gone once and they must start over again taking turns. However, they are not required to use the same order the second time around. Cannon, inspired by Koichiro, decides some further Property Damage is in order. He describes kicking down security doors with brute force in the restricted part of the building. Unfortunately, his total is only a 6, so the team has its first failure. One more failure and the team will have lost the Action Sequence. The Director describes that the doors in this part of the facility are all super-reinforced, making them much harder to bash down.

Sho's player, hoping that they are near their goal, chooses to use Thug Thrashing. He describes the team's inevitable contact with elite security forces, along with some colorful descriptions of some attacks that the Director feels warrants a Story Point. Sho's player then rolls a total of 11, achieving the 4th and final success required by the Action Goal.

The Director informs the team that, as the last of the guards is dispatched, the door in front of them is definitely the lab they seek. At this point, the Action Sequence ends and

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the Director returns to normal narration. The players have had a fairly detailed description of their fight into the Akira Corporation, all resolved with only five die rolls.

Earning Glory for an Action Sequence

Successfully completing an Action Sequence is also worth a small amount of Glory for each member of the winning side. The formula for earning Glory in a Standard Action Sequence is as follows: multiply the Action Goal by the Difficulty, and then divide by 10 and round off normally.

Example: *The Action Sequence described above would be worth 4 (Action Goal) x 8 (Difficulty Level), divided by 10. Thus, each character would receive 3 Glory.*

For a Contested Action Sequence, the Director should calculate the average skill levels of all the Skills on the Skill List of all the characters on the opposing side. This number can be added to 6 to generate a Difficulty Level for the Glory calculation. However, this formula may be more complicated than desired; in this case, the Director can simply estimate the Glory award for the Action Sequence.

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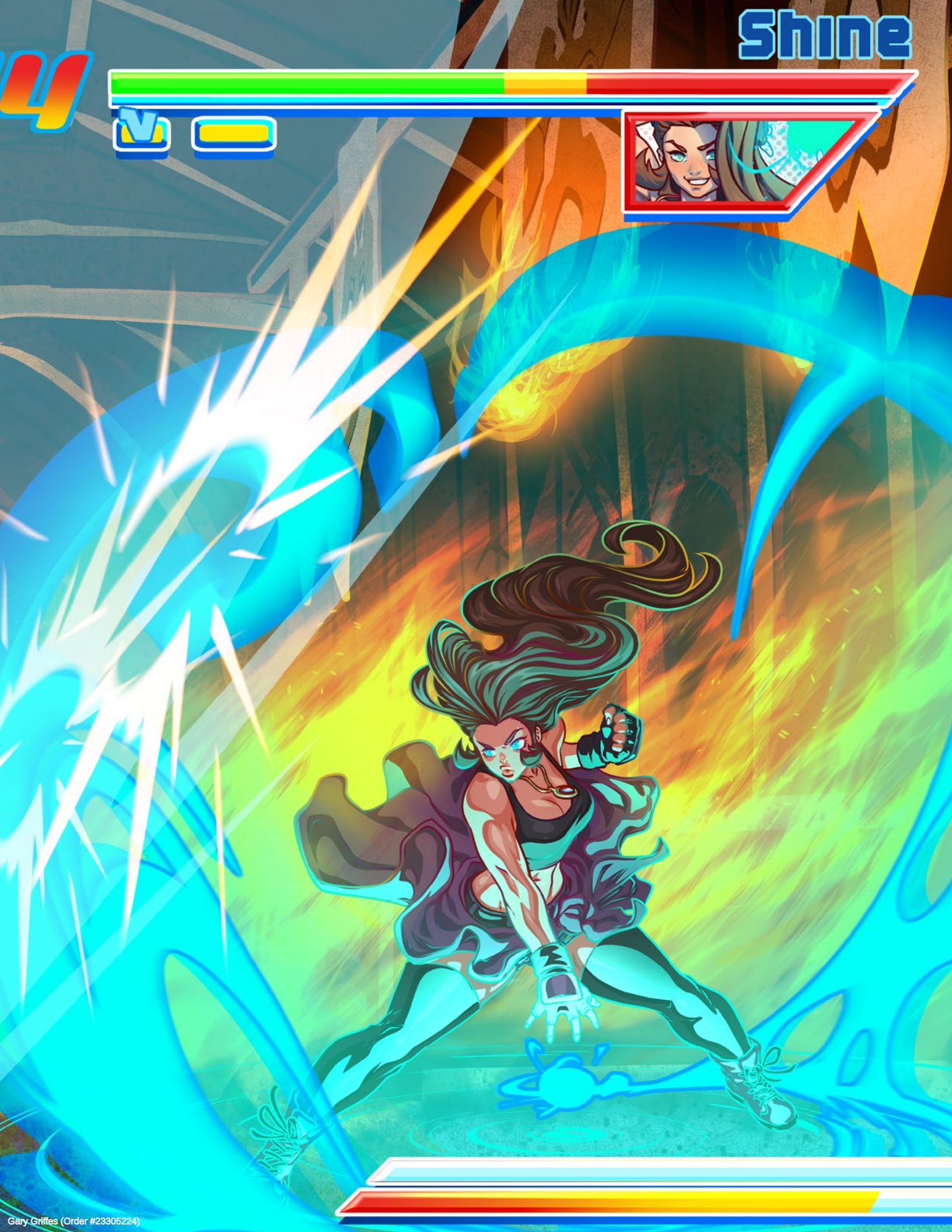

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4 Basic Moves, Special Moves, and Super Moves

Special Moves are one of the defining characteristics of fighting video games. Aside from their distinctive appearances, what makes players choose to play and master particular characters are an appreciation of their Special Moves, in both their visual flair and the specific playstyle they engender. This chapter explains the distinction between the different kinds of moves that Fighters can use in combat, as well as provides rules for designing unique Special Moves. With these rules, characters can throw blasts of brightly-colored ki, launch punches and kicks that send their opponents flying high into the air, turn invisible during combat, and use attacks designed to work around any defense. The system is designed to be flexible enough to duplicate almost any effect seen in a fighting video game.

The term "move" usually refers to some form of attack — it may be as simple as a jab or roundhouse kick, or as impressive as the massive emanations of destructive ki that describe a character's Super Move. In some cases, a "move" might also be a special form of non-attack action available to a specific Fighter.

Most moves need to be designed by the player or Director as individual, unique options for a specific Fighter. This is done by "building" the move as a series of Elements and Liabilities that define how the move is used in combat.

Command Moves and Special Options

Different fighting video games have a wide variety of special moves or actions that every Fighter in the game possesses. Some of these are "Command Moves," a term used for a minor Special Move that requires a single direction press with a button press. Others are just special options that can be used in specific situations. The text boxes on the next few pages detail optional moves and special options that might be possessed by all Fighters in a campaign or may be acquired as Techniques, at the Director's discretion.

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Some moves may simply be more accurate or damaging than others, while others may provide special options or allow the Fighter an exception to a normal rule.

Definitions

Basic Moves are the attack forms available to all characters. They represent all the "normal" attacks used in hand-to-hand combat, such as punches, kicks, elbows and head butts. Generally, these moves have the same game mechanics for all characters, no matter how they are defined by the player.

Special Moves are the unique attacks of a particular character. They are acquired by spending Move Points either at character generation or when a character advances in Power Level. The Move Points spent determine the level of the Special Move, which in turns establishes how many Elements can be used to build the Special Move; these describe the move's mechanical role in combat. The actual visual description of a Special Move is very important, for it is these moves that define and characterize a Fighter and his martial arts style. Thus, regardless of the move's game effects, it is up to the player to provide appropriate and interesting descriptions for his Special Moves.

Command Moves are a particular kind of Special Move that has the same effect for all characters, like a Basic Move, but are generally more powerful or have specialized uses in combat.

Super Moves are another kind of Special Move. In most ways, they are the same as regular Special Moves; however, they are made up of more Elements, they are a little more damaging, they have a couple Elements and Liabilities available to them that are not available for regular Special Moves, and a Fighter needs to accumulate Super Energy in combat before he can use a Super Move.

These are the four primary kinds of moves in the game: Basic Moves and three kinds of Special Moves. Other supplements detail additional options for Basic, Command, Special, and Super Moves.

This chapter also presents additional rules for various combat options and a special form of Combo called an Attack String, which can be used to better replicate the Special Moves found in many 3-D fighting games.

Many of the terms used in the descriptions of how moves, Elements, and Liabilities work in the game are defined in Chapter 5 (page 208).

Basic Throws

It is rare to have a fighting game in which each character does not have at least one Throw attack. To represent this, the Director might wish to allow all characters to gain at least one Throw attack for which they do not have to spend Move Points. At Power Level 1, every character receives one or more (as decided by the Director) additional L2 Special Moves for free. These Special Moves must include the Throw Element. Any additional Throws must be acquired as regular Special Moves.

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Basic Moves

No move needs to be designed to enable a character to punch another character. A Fighter's standard attack forms are summed up in the category of Basic Moves.

All Basic Moves can be defined however the player wants for his character. For a big brawler, a Basic Move might be a roundhouse punch, a knee, or a brutal head butt. For a quick kung fu fighter, a Basic Move might be a snap kick, an open palm strike, or an elbow. The specific differences between these attacks are not defined by the game rules; all Basic Moves are considered equivalent to one another. While each character might have different descriptions for his Basic Moves, in a fighting video game, any given character is consistent with his own style of Basic Moves. For example, a character defined by his long, straight kicks does not suddenly start using elbow and knee strikes. This is yet another way in which a character's unique fighting style is defined.

In game terms, all Basic Moves are considered L1 moves and thus can always be used, no matter what the Fighter rolls for Control in combat. ***A Basic Move does 1d4 damage, modified as usual by the attacker's Strength and the defender's Stamina.***

Basic Move

Basic Move: L1

Accuracy: +0
Damage: Base 1d4
Keywords: *Offensive*, *Normal*, *Stun*, *Knockback*, *Standard Range*, *Normal Move*, *Mobile*, *Defensive Response (Basic)*
Combo: *Basic*

Modifying Jumps

"Jumping" is not technically an action in the rules. Any time a Fighter

- moves two Ranges and attacks with a *Basic Offensive Mobile* Move, or
- moves three Ranges without attacking, or
- successfully Evades and moves two Ranges, or
- uses a Special Move with the Aerial Element,

the default presumption is that the character is Jumping. In most campaigns, that is all the detail that Jumping needs. However, many fighting video games include different ways to incorporate Jumping into combat. The Director might choose to incorporate any of the following rules options, or a player might choose one of these options as a Technique Quality. In every case, the advantages provided by the Jumper Quality do not apply to these options, nor can they cannot be combined with the effects of the Runner Quality. They also cannot be combined between themselves unless explicitly stated.

Easier Jumps: If the Director wants to increase the flexibility of Jumping, eliminate the FS cost for moving two Ranges before attacking with a *Basic Offensive Mobile* Move for every character, not just those with the Jumper Quality. If using this rule, a Fighter with the Jumper Quality instead receives a +1 bonus to Accuracy when attacking with a jumping Basic Move.

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Sweeps

In many fighting games, a low strong kick also functions as a sweep that knocks down the opponent. If the Director wishes to include this option in his game, it functions as a modified Basic Move. Instead of requiring only 1 Control like a normal Basic Move, a Sweep requires 2 Control. It does the same damage as a normal Basic Move, but it also includes the Hits Low (page 143), Crouching (page 136), and Knocks Down (page 147) Elements (see below).

If the Director does not wish to use this as a campaign option for all characters, it could also be acquired by a character with the Technique Quality.

Sweep: L2

Accuracy: +0
Damage: 1d4
Keywords: *Offensive*, *Normal*, *Stun*, *Knockback*, *Knockdown*, *Standard Range*, *Normal Move*, *Defensive Response (Basic)*
Combo: *Basic*, *Ender*
Description: This Basic Move possesses the Hits Low, Crouching, and Knocks Down Elements.

Basic Taunts

Many fighting games allow all characters to taunt their opponents in combat. If the Director wants to include this option, the following rules apply. Some characters build more impressive taunts as Special Moves, or even Super Moves. However, the following rules are for basic, insult-dishing, trash-talking taunts or gratuitous displays of attitude.

Taunt: L1

Accuracy: N/A
Damage: N/A
Keywords: *Utility*, *Normal Move*
Combo: *No Combo*
Description: A Taunt can only be used against someone with lower Initiative and only if the Fighter does not Hold. In this case, the Fighter earns 1d4 Glory. A Taunt does not earn 1 Glory as an L1 Special Move. A Taunt can only earn Glory once during a combat. A Fighter can gain Glory for Taunting a Thug group.

Double Jumps: These are Jumps that occur after a first Jump, as if the second (or even third or fourth) Jump was made off an invisible platform suspended in the air. Double Jumps cost 1 FS (a Triple Jump or Quadruple Jump would cost 1 additional FS for each additional jump, i.e., 2 or 3 FS).

If a Double Jump is used in conjunction with an Evasion, the combatant spends the necessary FS and then gains a +2 (or +4 or +6 respectively for a Triple or Quadruple Jump) to his Defense Total. If the Evasion is successful, the combatant must move 2 Ranges, which still costs 1 additional FS to do. If the Fighter lacks the FS to move after a successful Evasion, the Double Jump cannot be used.

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Pursuit Attacks

In the majority of fighting video games, when a Fighter is Knocked Down, his opponent cannot attack him again until he stands up. This particular characteristic of the source material, emulated in the combat rules of *Fight!*, can reasonably seem illogical to some players. Furthermore, some fighting games do have Command Moves that allow a Fighter to launch a quick follow-up attack on a downed opponent. In *Fight!*, this is called a Pursuit Attack. The Director might allow all Fighters to use Pursuit Attacks in his campaign, or the ability to do so could be acquired with the Technique Quality.

A Pursuit Attack is a Basic Move used to hit an opponent while he is Knocked Down. It usually takes the form of a leaping attack or stomp on the prone opponent. It can only be used on Knocked Down opponents and it can also be included in a Combo after a move that Knocks Down (contrary to the normal rules which prohibit a Combo from continuing after the opponent has been Knocked Down). However, a Pursuit Attack cannot begin a Combo; in other words, after the opponent is Knocked Down, the Pursuit Attack is the only Move that can hit the Knocked Down opponent before he stands up. This move is worth 1 Glory. The defender can only use the Defense Skill or the Tactics Skill with the Reversal Defense Response.

Pursuit Attack: L1

Accuracy: +0
Damage: 1d4
Keywords: *Offensive*, *Normal*, *Stun*, *Standard Range*, *Mobile*, *Defensive Response (Basic)*
Combo: *Basic*, *Ender*. Can be used as the last move in a Combo after a move that Knocks Down the opponent.
Description: Can only be used on a Knocked Down opponent. Worth 1 Glory. Can only be avoided with Defense or with Tactics using the Reversal Defensive Response.

As an alternative to Pursuit Attacks, the Director might permit all moves to have a chance of hitting a Knocked Down opponent before he stands up. Such attacks have a –4 Accuracy penalty, unless they have the Hits Low Element, in which case the penalty is only –2. A Special Move with the Aerial Element can never hit a Knocked Down opponent. A Fighter can construct a Combo that continues after a move that Knocks Down the opponent, but in this case, the entire Combo suffers the worst penalty to Accuracy based on all the moves in it (i.e., likely –4, but possibly only –2). If the Combo misses, all the hits miss, including the ones before the Knock Down attack.

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Double Jumps only provide a bonus to Evasion; they cannot be used in conjunction with an attack. Outside of combat, a Director might allow the creative use of Double Jump "physics" to allow a character to reach a height normally inaccessible (even beyond the extraordinary leaping abilities normally on display in shounen anime).

As a campaign option open to all Fighters, this ability is usually restricted to Double Jumps. As a Technique, however, some fighters might be able to do triple or quadruple jumps, or even do a double or triple jump above a Super Jump (thereby increasing the bonus to Evade if they are targeted during the Super Jump; see page 106). This use of multiple Jumps must be declared at the same time as the Super Jump, and the full FS cost must be spent. The Evasion bonuses will last until the Super Jump bonuses end. Each additional "level" of jumping beyond the established campaign limit would count as a separate Technique. For example, being able to do a Triple Jump would count as two Techniques.

Dashes and Back Dashes

Two very common campaign options in fighting games are the ability to Dash forward or to perform a Back Dash. One or both may be permissible in the campaign at the Director's discretion.

A Dash allows a combatant to move forward 2 Ranges and attack with a *Basic Offensive* move for a cost of 2 FS. Unlike a jumping Basic, however, a Dash is not subject to the Anti-Air Defensive Response. Because a character can only spend as much FS as his Power Level in any given instance, this means that a PL 1 character cannot use this option even if the campaign allows it.

In addition, if a combatant is at Range 2 or Range 1 from his opponent and chooses to advance 1 Range (i.e., to Range 1 or 0 respectively), he can then spend 1 FS to perform a Dash and receive a +1 Accuracy bonus. At Range 0, this stacks with the +1 Accuracy for attacking at Range 0.

A Back Dash is a modifier to the Jinking Defensive Response (see Chapter 5, page 232). If a combatant chooses to use this Defensive Response against an attack, he can spend 2 FS to perform a Back Dash. This provides a +4 bonus to the Defense Total. If successful, the combatant moves back 2 Ranges rather than 1. As noted above, because a character can only spend as much FS as his Power Level in any given instance, a PL 1 character cannot use this option even if the campaign allows it.

In addition, a combatant can use a Back Dash in conjunction with the Evasion Skill. For 1 FS, the combatant gains a +2 bonus to his Defense Total while using Evasion, but if the attack misses, the combatant must move away 2 Ranges (rather than choose the Accuracy bonus; see Chapter 5, page 230).

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Super Jump: This jump sends the Fighter super high into the air (often "off the screen" in a video game). Normally, a combatant can jump forward 2 Ranges and attack or 3 Ranges forward or backward without attacking, at a cost of 1 FS for either choice. A Super Jump instead allows a combatant to jump forward 3 Ranges and attack or 4 Ranges without attacking, still at a cost of only 1 FS. However, this jump will take a whole turn to complete. The Fighter must declare a destination — a square if a Grid Map is used, a band if a Band Map is used, or a specific distance and direction if no Battlemap is used - and spend his complete action for the turn to start a Super Jump. For this first turn, he is considered to be located 2 Ranges closer to his declared destination. If the intended destination is 2 Ranges or less from the Fighter's starting position, he is considered to be at that position immediately, even though he has not yet landed.

The landing will occur on the following turn at the beginning of the Fighter's action. On that turn, the combatant is considered to be at his initially declared destination, even if he has not yet acted. Until that time, the character can only be targeted by a Special Move with the Ranged, Aerial, or Hard to Evade Element. If attacked before next getting to act on the following turn, the combatant in the middle of a Super Jump can only use Evasion to defend (unless the campaign also allows Aerial Blocks, in which case this is also allowed; see Chapter 5, page 230), though the character does receive a +2 bonus to his Defense Total.

If the Evasion is successful, the character neither moves nor gets a bonus to Accuracy (as would normally be the case with a successful Evasion; see Chapter 5, page 230). If the Evasion is unsuccessful and the jumping combatant is hit, the combatant is considered to be landed (i.e., the Super Jump effect ends).

If the Fighter completes the Super Jump, and the total movement was 3 Ranges or less, he can launch a *Basic Offensive Mobile* Attack (which can even start a Combo) against any

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Breakfalls and Tech Rolls

Two common campaign options that affect the rules for Knock Down (see Chapter 5, page 237) are Breakfalls and Tech Rolls. One or both may be permissible in the campaign at the Director's discretion, or they may be available as Techniques.

Both of these options presume that the defender failed to avoid an attack that caused a Knock Down effect. A character cannot just choose to Tech Roll as a reaction to an attack that missed or to an attack that hit but did not cause a Knock Down. It costs 2 FS to use either of these options. If a campaign is using both options, this cost must be paid twice in order to gain both effects. Because a character can only spend as much FS as his Power Level in any given instance, this means that a PL 1 character cannot use either of these options even if the campaign allowed them, and only a PL 4 or higher character could use both at once if both are allowed.

A Breakfall reduces the damage of the move that Knocks Down by one step. It also eliminates the loss of the defender's next action (whether in the current turn or in the next, as applicable) and the consequent die size penalty to Initiative. Essentially, the Knock Down does not occur.

A Tech Roll allows 2 Ranges of movement. This movement can occur in either direction, including through an opponent, but the movement must be 2 Ranges; the Fighter cannot choose to move only 1 Range. This movement still costs the defender's next action however, just like the effects of a normal Knock Down. This applies even if a Breakfall is also used at the same time.

Air Dash

In some fighting video games, especially ones based on shounen properties or meant to feel more like shounen series, characters can leap up and move horizontally forward while still in the air. As a campaign option, the Director might allow all characters to do this or it could be acquired by a Fighter with the Technique Quality.

If a Fighter chooses to Evade and uses Air Dash, he adds +1 to the character's Defense Total, though he must choose to move 2 Ranges for 1 FS if the attack misses (i.e., he cannot choose to not move and instead receive a +2 bonus to Accuracy on the next turn).

An Air Dash can also be used simply as movement. In this case, it allows 2 Ranges of movement with no FS cost but, unlike a Jump, it cannot be combined with a *Basic Offensive Mobile* move as an attack or be used in conjunction with any other action. However, if the Fighter is interrupted while doing an Air Dash, he gets a +2 bonus to his defense total with the Evasion Skill against Reaction Attacks or if the Fighter is interrupted by a character who has Held his Initiative.

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Sidestep

As noted in Chapter 5 (page 230), a successful Evasion can allow the defender to move 2 Ranges by spending 1 FS. A Sidestep is a variant of this movement. The way this is resolved depends on whether or not a Battle Map is being used and if so, what kind (see Chapter 5, page 220).

If a Battle Grid is being used, a successful Sidestep allows the defender to move one square in any direction, but must maintain the same Range to the attacker. Furthermore, the defender gains a +2 Accuracy bonus to attack his opponent if he does so as his next action. However, being hit again before this attack occurs cancels this bonus.

If a Band Map is being used, a successful Sidestep allows the defender to force a Maneuver Check to either choose to interact with an Environmental Hazard in his band or force the attacker to do so. This is in addition to the normal Maneuver Check allowed each turn. If there are no Hazards in play, the defender can move one band in either direction and also gain a +2 Accuracy bonus to attack his opponent if he does so as his next action. However, being hit again before this attack occurs cancels this bonus.

If no Battle Map is in use, a successful Sidestep allows the defender to force a Maneuver Check to either choose to interact with an Environmental Hazard or force the attacker to do so. This is in addition to the normal Maneuver Check allowed each turn. If there are no Hazards in play, the defender can move one Range towards or away from his opponent and also gain a +2 Accuracy bonus to attack his opponent if he does so as his next action. However, being hit again before this attack occurs cancels this bonus.

target in range that hasn't moved on that turn. This attack receives a +2 bonus to Accuracy. A Super Jump cannot be used as a Cross-Up. If the Fighter jumped 4 Ranges or there are no valid targets for a *Basic Offensive Mobile* Attack (e.g., because there is no one within Range from the landing position), the jumping Fighter lands and can take no further action on his turn.

Hover: This is sort of a "lasting jump." The character leaps up in the air and, while not technically hovering, he descends slowly to the ground. A Hover Jump is declared when the Fighter attempts to use the Evasion Skill, adding a +1 bonus to his Defense Total. However, if he is successful, the combatant must choose to move 2 Ranges for 1 FS (i.e., he cannot choose to not move and instead receive a +2 Accuracy on his next attack). If the Fighter declares that he is Hovering and jumps 3 Ranges without executing another action, he receives a +1 bonus to Defense Total while using Evasion against Reaction Attacks or if the Fighter is interrupted by a character who has Held their Initiative.

Wall Springs: Many Fighters have the ability to jump back against a wall (or the

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edge of the screen) and then spring forward towards or over an opponent. If the character leaps back away at least 1 Range from an opponent and if this movement also places him against a Wall (i.e., interacting with the Wall; see Chapter 5, page 247), the combatant may then leap 3 Ranges forward (i.e., a net gain of 2 Ranges) and still attack with a *Basic Offensive Mobile* move. This gives the attacker an additional +1 bonus to Accuracy (and this may also be combined with a Cross-Up if appropriate). A Wall Spring can also be used defensively if the character is in the right position (i.e., interacting with a Wall). In this case, the character receives a +1 bonus to Defense Total while using Evasion. If successful, the character must move forward 2 Ranges for 1 FS. Whether an actual "Wall" (i.e., an Environmental Hazard defined as such) is necessary is up to the Director. In the source material, the "wall" is usually nothing more than the artificial border of the stage. In this case, a fighter can "wall spring" back and off of Range 4, leaping forward to attack.

Move Levels and Controller Motions

The philosophy behind Move Levels is based on the standard controller motions used in fighting games. Basically, the number of controller directions required plus the number of buttons pressed should equal the Special Move's level. The one important exception to this is that any "quarter sweep" motion (e.g., down, down-forward, forward — the classic "fireball" motion) counts as only two directions rather than three because the rolling motion is easy to perform. This likewise applies to a "half sweep," which is two quarter sweep motions and thus is reckoned as four directional presses rather than five.

Using this formula, a standard fireball (down, down-forward, forward with a button press) is an L3 move. The standard "dragon punch" motion (forward, down, down-forward with a button press) is an L4 move. A Command Move (one direction and a button press) is an L2 move. A 360-degree controller motion with a button press is an L9 move (though many "360 degree" moves can actually be performed with only 270 degrees of motion, thus making them perhaps only L7 moves). This means that the vast majority of Special Moves should be L3–5, while Command Moves (by definition) are L2. Special Moves that simply require repetitive button pushes of the same kind would be considered L2 or perhaps L3, depending on how slowly the move begins in the game. Special Moves of L6–8 are rare according to these guidelines, except in the case of attacks that require multiple button presses at the same time (as is the case in some Super Move systems) or unusual directional combinations. Using these guidelines, it becomes much easier to translate an existing fighting game character's Special Moves into *Fight!* Special Moves.

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4 Moves

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Special Moves

The power, complexity, and flexibility of a Special Move are determined by the Level of the Special Move. The vast majority of Special Moves are Level 2 through Level 5. There are no Level 1 Special Moves; a Level 1 move is a Basic Move. Special Moves of Level 6 or higher are permissible, though uncommon in the source material. A move's Level is abbreviated "L." For example, a Level 3 Special Move is referred to as an L3 move.

The Level of a Special Move determines the number of Elements that are used to make up the details of the move, the maximum number of Elements that can be spent on a single Element, as well as the Control roll necessary to use the move in combat (see Chapter 5, page 223).

A Fighter acquires Special Moves through the expenditure of Move Points. ***Each Special Move costs a number of Move Points to purchase equal to its level.*** Thus, a Level 4 (L4) Special Move costs 4 Move Points. The one exception is L2 moves, which cost 3 Move Points rather than 2 Move Points. Thus, L2 and L3 moves cost the same, though an L3 move has an additional Element, while an L2 move only requires Control 2 to use in combat.

Building Special Moves

Special Moves are constructed from a base template modified by Elements and Liabilities. Elements enhance the power of a Special Move or allow it to be used in different ways in combat. Liabilities limit the power or flexibility of a move. ***Special Moves have a base Accuracy modifier of +0 and do 1d6 damage, modified by the attacker's Strength and the defender's Stamina.*** Elements and Liabilities can increase or decrease a Special Move's base Accuracy and damage.

Special Move Template

Special Move: L2+

Accuracy: +0
Damage: Base 1d6
Keywords: *Offensive*, *Normal*, *Stun*, *Knockback*, *Standard Range*, *Normal Move*

When building a Special Move, a move is allowed a number of Elements equal to its Level + 1. For example, an L3 Special Move is built with four Elements. In some cases, an Element may only count as a ½ Element. Two ½ Elements cost one Element; however, a single ½ Element by itself counts as a full Element.

A Move can be constructed with Liabilities to allow additional Elements. Most Liabilities allow one or more additional Elements to be added to the Special Move. Some Liabilities, however, count as only ½ a Liability. This is not worth anything by itself, but two of them on the same Special Move count as a single Liability. ***If a Fighter has two different Special Moves, each with a ½ Liability, those two "halves" can be exchanged for an extra point of Fighting Spirit. A ½ cost Element can also be balanced with a –½ cost Liability.***

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A Special Move cannot have any single Element that costs more than twice the Level of the move. For example, an L2 move could only take the Increased Damage Element four times, regardless of how many Liabilities were put on the move (and in this example, the move would require at least one Liability anyway, as L2 moves only have three Elements).

One is not required to use all the available Elements when building a move. ***Each unused Element can be used to decrease the move's Move Point cost by one to a minimum of one point.***

Furthermore, Super Moves are normally required to spend at least half of their available Elements on Increased Accuracy, Increased Damage, Invincibility, or Breakthrough.

However, if a Super Move does no damage, this restriction does not apply. Super Moves can also make use of the Move Point cost break described above, but must use two unused Elements for each reduced Move Point cost.

When designing Special Moves, not every effect of a move needs to be defined by Elements and Liabilities. This is especially so when attempting to interpret a specific Special Move from an existing video game series. There may simply not be enough Elements available to build the move perfectly. In this case, the move should be designed with attention paid to its most important characteristics, those that principally define the move's role in the overall repertoire of the character. If an undefined Element should become critical during a fight, especially for dramatic or narrative purpose, the Director can adjudicate the situation as necessary (especially through the use of Story Points).

Once a move is designed, it cannot be modified later. However, characters receive enough points to spend on Special Moves as they advance in Power Levels that a character could re-design the same Special Move as a new move, and then just choose to ignore the original move. Designing multiple versions of the same Special Move can also be a way to highlight different uses of a Special Move when there are not enough Elements available to build it completely as a single move. For example, a character possesses a high-damage punch meant to be used on opponents as they jump towards the character. However, to get the extraordinary damage he wants, the player doesn't have enough Elements to also include the Anti-Air Element. So he builds two versions of the same move: one with very high damage and the other with slightly less damage and the Anti-Air Element. From the perspective of the character, he has only one move, not two; however, the two different sets of game effects highlight different ways to use the move. The fact that the Anti-Air version does slightly less damage is accepted as a minor side effect of allowing the move to have more flexibility. ***A player cannot have two or more versions of a Special Move that are exactly alike.***

The Director can disallow any Liability or Element on a particular move. It is not too difficult to assign a Liability to a Special Move that makes the move stronger in most cases, with a single negative exception that will rarely come into play based on the character's other moves and general play style. Likewise, certain Elements may prove to be too powerful when combined with other Elements. Finally, some Elements may affect conditions that only

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apply if certain campaign options are in place, and are therefore not appropriate in all games.

Once the design of a Special Move is finished, it should be given an evocative name, which may or may not have anything to do directly with the move's purpose or description. It may be as simple and descriptive as "Rising Flaming Uppercut" or as enigmatic as "Violet Swan Strike of Liberating Moonlight." Characters often shout the name of their Special Moves as they use them in combat, so some effort should be spent to make them as memorable as possible. Hundreds of examples for inspiration can be found in fighting games.

The lists on the following pages contain all the Elements and Liabilities that can be used in the construction of Special Moves. Some Elements have "modifier Elements" that are only available on Special Moves with the "base Element." These are listed underneath the base Elements in the list below. The descriptions of all Elements and Liabilities follow.

Too...Many...Choices...

If you are new to building Special Moves, the list of Elements and Liabilities might be pretty intimidating. You might think, "Do I really need to read all of these before I can make moves?" No, absolutely not.

Most of the Elements in this chapter are provided so you can emulate even the most unusual Special Moves from fighting video games. Alternatively, your Fighters can have similar moves, each with only minor variations using some of the more unusual Elements, in order to create special tools and tricks for your fighting styles.

But you can also create a tremendous variety of Special Moves using only a small selection of the most common Elements. Always start with a fun description that you think sounds cool and then use this list to start thinking about how your Special Move should work in the game. Once you get comfortable with this shorter list, you can begin to explore all the other options the system has to offer.

Common Elements to use for building Special Moves:

- Aerial
- Anti-Air
- Crouching
- Easy to Combo
- Fast Recovery
- Hard to Evade
- Hits Low
- Increased Accuracy
- Increased Damage
- Increased Glory
- Increased Knockback
- Increased Stun
- Interrupt
- Knocks Down
- Mobile
- Multi Hit
- Ranged
- Throw

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Keywords

The description of each Element is further defined by a series of *Keywords*. Keywords are a shorthand way of explaining how individual Elements and Liabilities interact with the combat system using a consistent set of rules. Moves initially have the Keywords from the generic Special Move template above; adding Elements and Liabilities can potentially change them (e.g. change *Offensive* for *Utility*), add new ones (e.g. add *Defensive Response*) or remove some (e.g. lose *Stun* because of the Throw Element). Each of the different Keywords is classified by type. As a general rule, an *Offensive* Special Move should have exactly one Keyword pertaining to Range and Movement, while also having at least one Keyword pertaining to Damage in order to be defined correctly. *Utility* Special Moves need just one Movement Keyword to be defined correctly.

Aside from these necessary Keywords, other Keywords may be present to further define some specific aspects of a move. Keywords pertaining to Duration and Aftereffect define specific effects instead of the move as a whole, so they don't affect or overlap each other (e.g. the same move can have an effect that is *Always* and *Condition* and another that is *On-Hit* and *Turns* at the same time, with none of those keywords affecting one another). Not all Elements and Liabilities will have Keywords in their entry. If an Element or Liability entry does not contain a Keyword for a specific category, it is unchanged from the generic Special Move template above.

Keywords are also used to identify or label moves. For example, a rule can refer to an *Offensive Mobile* move, which would include all moves that possess these two Keywords (whether they were Command Moves, Special Moves or Super Moves).

Keyword Types

Type: This defines whether a move is an attack and a roll to hit against an opponent's Defense Total is necessary. In this category, both keywords are mutually exclusive. Since the generic Special Move template has the *Offensive* keyword, this is presumed unless an Element or Liability with the *Utility* Keyword is present; in this case the move is no longer defined as an attack.

Offensive: You need to roll to hit when an opponent is in range.

Utility: You don't need to roll anything to use the move, other than having rolled enough Control at the beginning of the turn to use it. When a move acquires the *Utility* Keyword, it loses all the Keywords in the Damage and Range categories and the *Offensive* Keyword is removed. Such a move cannot have Elements or Liabilities with the Aftereffect Keywords *On-Hit* or *On-Miss*; therefore, the *Always* Keyword is added to all Elements or Liabilities with the *Utility* Keyword that define an extra effect for the move.

Damage: This category is exclusive and required for *Offensive* moves. The basic effects of a hit on the opponent are defined by these Keywords. This category is special, because a Move can have more than one Keyword from

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this category. All *Offensive* moves that hit an opponent cause Hit Stun, regardless of which Keywords are present.

Normal: The damage of the attack decreases the opponent's Life Bar. This move can defeat an opponent if his Life Bar reaches 0.

Stun: The damage of the attack is also compared to the Stun Threshold of the opponent to determine if the defender is Stunned.

Knockback: If the attack hits, the defender is Knocked Back one Range.

Knocks Down: If the attack hits, the defender is Knocked Down.

No Damage: The move does no Damage or Stun to the opponent. The presence of this Keyword means that the *Normal* and *Stun* Keywords are removed. The inverse is also true: if *Normal* and *Stun* Keywords are not present, the *No Damage* Keyword may be assumed.

Range: This category is exclusive and required for *Offensive* moves. This covers the effective Ranges at which it is possible for the move to affect an opponent.

Standard Range: This means that it can hit from Range 0 to Range 2.

Throw Range: This means that it can hit only at Range 0.

Reach Range: This means that it can hit from Range 0 to Range 3.

Long Range: This means that it can hit from Range 0 to Range 4.

Fixed Range: This means that it can only hit at some specific Range other than 0.

Movement: All moves must have one and only one Keyword from this category. This indicates the movement permitted by the move, both before the move's effect and after it. This category includes:

Normal Move: The Fighter may move 0 or 1 Ranges forward or backward before using the move.

Mobile: The Fighter can move 0, 1, or 2 Ranges before attacking (for *Offensive* moves) or 0, 1, 2, or 3 Ranges before using it (for *Utility* moves). There is no movement after the move on the same turn. A Fighter cannot move 3 Ranges of movement if this would bring the Fighter to Range 0 from any opponent.

Long Mobile: The Fighter can move 1, 2, or 3 Ranges before using the move and there is no movement after the move on the same turn.

Throw Movement: The Fighter can move 0 or 1 Range before using the move, but moving 1 Range costs 1 FS. There is no movement after the move on the same turn.

After Mobile: The Fighter cannot move before using the move and can then choose to move 0, 1, or 2 Ranges afterwards on the same turn (for *Offensive* moves) or 0, 1, 2, or 3 Ranges afterwards on the same turn (for *Utility* moves). A Fighter cannot move 3 Ranges of movement if this would bring the Fighter to Range 0 from any opponent.

Passing: The Fighter can move 1 Range before using the move and then 1 Range after using the move.

No Movement: The Fighter is not allowed to move before or after the move is used on the same turn that the move is used.

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Defense: This category determines whether the Element has an effect on the defensive capabilities of the attacker.

Bonus: The move provides some sort of defensive bonus to the attacker.

Defensive Response: The move can be used as a Defensive Response in combat (see Chapter 5, page 230).

Passive: The move can be used as a Passive Defensive Response in combat, thus ignoring Range limitations and allowing *Utility* moves to be used as Defensive Responses. This Keyword can only be added to *Defensive Response* moves.

Duration: This indicates how long the effects of a specific Element or Liability remain in effect. A move can have one of these Keywords for each individual effect.

Instantaneous: The effects occur and are resolved on the same turn that the move is used.

Time Count: The effects continue to occur until a specified time count has passed.

Turns: The effects continue to occur until a specified number of turns have finished.

Unlimited: The effects continue to occur until the end of the combat.

Condition: The effects continue to occur until a specific condition occurs.

Modifiers: These keywords apply some global modifier to a move and are somewhat uncommon. Once added, these keywords cannot be removed and once a move acquires a specific Keyword from this category, no other Elements or Liabilities with the same Keyword can be acquired on the same move.

Extended Execution: The move usually takes more than one action to complete.

Away: The movement of this *Offensive* move must be away from the target of the move, and there must be only one target of the move (i.e., not Area Effect or Explosive).

Closer: The movement of this *Offensive* move must bring the Fighter closer to the target of the move, and there must be only one target of the move (i.e., not Area Effect or Explosive).

Dash: The movement of this move must be at least 2 Ranges.

Aftereffect: These keywords only apply if there are other effects besides damage that occur after the use of a move. Some effects are applied *On-Hit* or *On-Miss*; these are only applicable to *Offensive* moves. Other effects are *Always* applied; this keyword can be added to any kind of move. A particular move can have any number of aftereffects, and each effect should have the appropriate keyword attached to it.

On-Hit: This effect is applied when an *Offensive* move hits the opponent.

On-Miss: This effect is applied when an *Offensive* move misses the opponent, either by rolling less than the opponent's Defense Total or by using the move while out of Range from the opponent. Certain other effects can make a move miss based on other factors (e.g., failing a Tactics roll). These also trigger *On-Miss* effects.

On-Defense: This effect is applied when the Move is selected as a Defensive Option against an attack that missed.

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Always: This effect applies anytime that move is used and is not interrupted by a successful interrupting attack.

Combo: Keywords in this category determine how the Element or Liability works in a Combo. Just like the Damage category, a Move can have more than one Combo Keyword or none at all. As a default rule, having no Combo Keywords means that there is no limitation on where the move is placed inside a Combo; adding Combo Keywords adds limitations to how the move is used in a Combo. Some Keywords can modify how the specific Element or Liability works in a Combo; in this case, the Move as a whole is not affected. These Keywords will not be listed with other Keywords. Instead, they are found in the specific Combo entry of an Element or Liability (as applicable). Keywords include:

Starter: A move with this Element can only be used as the first move in a Combo.

Initial: The effect of this Element or Liability is only applied when the move is placed first in a Combo.

Ender: A move with this Element can only be used at the end of a Combo.

Final: The effect of this Element or Liability is only applied when the move is placed last in a Combo.

Mixup: If a move with this Element occurs anywhere in a Combo, the modifier to Accuracy from this specific Element applies to the whole Combo. Accuracy penalties from other Elements or Liabilities on the same move (even those that are *Initial*) are also applied. Accuracy bonuses from other Elements or Liabilities are not affected.

Gated: A move with this Element can only be used after another specific move has been used.

No Combo: A move with this Element cannot be used in a Combo at all. The presence of this Keyword means that all other Keywords from this category besides Gated are removed.

Basic: This move is not considered a Special Move when constructing a Combo. *Offensive Normal* and/or *Stun* Moves inflict just 1 Damage (unmodified by Strength or Stamina) when used in the middle or at the end of a Combo.

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Move Elements

Absorbs Attacks (1)
- Absorb All Attacks (2)
- Transform Energy Element (1)

Aerial (1)

Always Does Damage (½)

Anti-Air (1)

Area Effect (2 or more)

Bomb (1)
- Assault Bomb (3)
- Controlled Detonation (1)
- Moveable Bomb (–1)
- Multiple Bombs (2)
- No Detonation (–1)
- No Range (–1)
- Self-Invulnerability (1)
- Short Timer (–1)

Bounce (1)

Breaker (1)

Buff (1 or more)
- Buff Gauge (–1)
- Decreased Duration (–1)
- Defense Liability (–1)
- Early Ending (1)
- Increased Duration Element (3)
- Life Bar Drain (–2)
- Lowered Basic Quality (–1)
- Movement Only (–1)
- No Movement (–1)
- Removed Ki (–1)
- Repeatable (2)
- Stun (–2)
- Super Energy Duration (1)
- Technique Buff (1 or 2)

Cancel Throw (1)

Charge Back (0 or 1)

Copies Moves (1)

Counter (1)

Create Environmental Hazard (2)
- Damaging Hazard (1)
- Damaging Wall (1)
- Extended Duration (1)
- Multiple Hazard (1)
- Pit (1)
- Reflection (1)

Critical Hit (1)

Crouching (1)

Does No Knockback (2)

Drain Life (3 or 4)
- Healing Attack (1)

Easy to Combo (1)

End Buff (1)
- End Only (–1)

End Style (1 or more)
- Movement Exception (1)

Entangle (2)

Evade Ranged (1)

Explosive (2 or more)
- Reduced Damage (–2)

Fake (2 or more)

Fast Recovery (1 or 2)

Flight (2)

Free Movement (2)

Gradual Effect (1)
- Delayed Onset (1)

Hard to Evade (1)

Harry (1)

Healing (2 or 3)
- Heal Others (1)

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- Only Heal Others (–1)

Hits Low (1)

Hits Super Jump (1)

Illusionary Doubles

- Defensive Illusion (2)
  - Variable Movement (1)
- Offensive Illusion (2 to 5)

Increased Accuracy (3)

Increased Damage (1)

Increased Glory (1)

Increased Knockback (1)

Increased Stun (1)

Interrupt (1)

- Interrupt Only (–1)
- Invincible Interrupt (1)

Invisibility (3 or more)

- Maintain Effect (2)

Juggle (1)

- Launcher (1)

Knocks Down (2)

- No Breakfall (½)
- No Tech Roll (½)
- Only at End of Combo (0)

Knockback Advance (1)

Mobile (1)

- Full Screen (1)
- Fast Full Screen (1)
- Wall Spring (1)

Multi Hit (1)

Opening Move (0)

Opening Throw (0)

Pass Through (1)

Position Shift (1)

Power Dash (1)

Power Enhancer (1 or more)

- Delayed Onset (1)
- Element Addition (1 or more)

Power Up (1)

- Extra Elements (1)
- Enhanced Power Up (1 or 2)

Priority (1)

- Strike Through (1)

Prop Recovery (1)

Pursuit (0 or 1)

- Knock Down Pursuit (1)
- Pursuit Bounce (2)

Random Effect (1 or more)

Ranged (2)

- Accuracy for Damage (1)
- Draw Closer (1)
- Optional Draw In (1)
- Move Closer (1)
- No Ranged Response (1)
- Indirect (1 or 2)
- Short Range (–½)
- Very Fast (1½)
- Very Slow (–½)
- Wall Bounce (1)

Reach (1)

Reflection (1)

Reload (2)

Reversal (1)

Set Up (1)

- Powerless (–2)
- Powerless Exception (0 or 1)

Sidestep Counter (0 or 1)

Skips Knock Down (1)

Subtle (1)

Summon (2 or more)

Super Counter (1)

Super Energy (½)

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- Super Move Enhancer (2 or 4)
- Suppression (2 or more)
- Tag Counter (1)
- Taunt (1)
  - ▶ Modify Super Energy (1)
  - ▶ Element Addition (½ or more)
- Teleportation (2)
  - ▶ Ends in Mid-Air (1)
- Temporary Invulnerability (3)
- Temporary Technique (1 or more)
- Throw (0 or 2)
  - ▶ Carrying Grapple (1)
  - ▶ Does Stun (2)
  - ▶ Hurl (1)
  - ▶ Sustained Hold (2)
- Triggered Interrupt (2)
  - ▶ Multiple Instances (2)
- Unblockable (1)
- Utility Combo Opener (1)
- Wind Up (1)

Move Liabilities

- Behind Opponent (–1)
- Charge Down (–1)
- Charge Forward (–1)
- Charge Up (–1)
- Cheap (–1)
- Cross-Up (–1)
- Decreased Accuracy (–1)
- Decreased Damage (–1)
- Limited Damage (–1)
- Limited Mobile (–1)
- Limited Move (–½ or more)
- Limited Movement (–½)
- Limited Use (–1)
  - ▶ Extended Reload (½)
  - ▶ More Charges (½)
  - ▶ No Reload (–1)
  - ▶ Special Move Reload (½)
- Move Sub-Set (–1)
- Multi-Part Move (–2)
- Multi-Part Throw (–1)
- Negative Positioning (–1)
- No Combo (–1)
- No Damage (–2)
- No Movement (–1)
- No Super Energy (–½)
- Non-Finisher (–½)
- Only When Prone (–2)
- Perfect Hit (–½ or more)
- Prop (–2)
- Requires Environmental Hazard (–1 or –2)
- Self-Damage (–2)
  - ▶ Self-Stun (–1)
- Self-Prone (–1)
- Sidestep Setup (–1)
- Slow Recovery (–1 or –2)
- Slow Startup (–2)
- Specific Range (–2, –1½, or –1)
- Super Energy (–2)
- Unreliable (–1)
- Utility (–3)
- Vulnerability (–1)
  - ▶ Increased Duration (–1)

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Additional Elements for Super Moves Only

Breakthrough (1)

Decreased Super Energy Cost (1)

Extended Duration (1)

Infinite Supers (5)

Invincibility (1)

Ki Access (1)

Super Reload (1)

Additional Liabilities for Super Moves Only

Increased Super Energy Cost (–1 to –3)

Limited Choice (–1)

Elements and Liabilities

Presentation of Elements

Name (Number of Elements required or earned)

Required: This category lists any Element, Liability, Keyword, Quality, Skill, or other condition that is necessary in order to apply this Element or Liability to a Special Move. If an Element or Liability requires a certain Keyword and another Element or Liability removes the required Keyword for this Element or Liability, this Element or Liability cannot be applied to the move. It is important to meet the requirements of already added Elements or Liabilities when adding another Element or Liability that changes a Keyword in order to avoid building a move that is not legal. For example, a move already has a Liability that requires the *Offensive* Keyword. Then the player decides to add an Element with the *Utility* Keyword. This implicitly removes the *Offensive* Keyword, making the prior Liability no longer legal.

Keywords: This category lists any Keywords that are added to or removed from the Special Move. Some added Keywords may implicitly remove others, e.g., the *No Damage* Keyword.

Instances: If the Element or Liability can be taken more than once, this category lists the number of times it can be applied to a single Special Move. If this category is not present, the Element or Liability can only be taken once on a move.

Combo: This section includes any special rules that apply to a move with this Element when used in a Combo, as well as any Combo-related Keywords.

Description: The description of the Element or Liability, detailing its effects.

Example: Some Elements or Liabilities might have specific examples of how the Element or Liability can be used to emulate specific effects from the source material.

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Special Move Elements

Absorbs Attacks (1)

Required: Interrupt

Keywords: *On-Defense*, *Unlimited*, *Passive*

Combo: The absorption effect of this Element only occurs if it is the first move in a Combo (as a result of a successful Interrupt Defensive Response). This move can also be used in the middle or at the end of a Combo, but in that case, the absorption effect does not occur.

Description: This Element absorbs the power of Ranged attacks launched against the character. In order to absorb an attack, the combatant must successfully use the Interrupt Defensive Response. If successful, the opponent's Ranged attack is absorbed and does no damage. Beginning on the turn after a Ranged attack was absorbed, the absorbing character can then use the Special Move as if it were his own. The absorbed attack can be held until the end of the present combat. It will possess all of the same characteristics as the original owner's, including damage.

Only one absorbed attack can be held at a time and an absorbed attack can only be used once (though it could be absorbed again on a later turn). If a Fighter is holding an absorbed attack and then absorbs another attack, the new attack replaces the original absorbed attack. If a Fighter absorbs a Combo that contains more than one eligible attack to absorb (unlikely but possible), the Fighter can choose which single attack is absorbed.

Example: *A Special Move with this Element is usually an energy shield of some kind.*

▶ Absorb All Attacks (2)

Required: Absorbs Attacks

Description: The Defensive Response can be used against any attack, not just Ranged attacks. All the other rules above regarding absorbed attacks still apply.

Weapons

A player might be looking for the list of weapons so he can compare the relative merits of arming his character with either a katana or a naginata. But there is no list of weapons. The reason for this is twofold. The first reason is that *Fight!* tends to concentrate on unarmed martial arts. The second reason is that weapons in *Fight!* possess no characteristics to distinguish their use in combat from the capabilities of an unarmed combatant. Thus, if a character wields a katana in combat, the descriptions of his Basic Moves and Special Moves will include the sword, but the game effects will be no different from the moves of an unarmed character. This preserves game balance and also accurately represents the source material. However, in many games, a weapon provides better reach or damage, which make the Reach Element and the Increased Damage Element (for example) appropriate choices for a weapon user's Special Moves.

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Transform Energy Element (1)

Required: Absorbs Attacks

Description: Damage for the absorbed attack is still rolled but it becomes either Super Energy or Fighting Spirit. This decision must be made when the move is designed and cannot be changed later. The damage in this case is not modified by the attacker's Strength or the defender's Stamina. The Director must approve transformations into Fighting Spirit, as there are no examples of this in the source material and it is too powerful in play for most campaigns.

Aerial (1)

Keywords: *Bonus*

Combo: The effects of this Element only apply if the move is the first move in the Combo.

Description: This move involves the Fighter leaping high into the air before attacking or as part of the attack. It is often combined with the Mobile keyword, though this is not a prerequisite. If a move with this Element is used and the attacker is interrupted by an opponent who had held their Initiative, the attacker receives a +2 bonus on his Defense Total if he chooses to use the Evasion Skill to avoid the attack.

Special rules apply if a move with this Element is used and the defender chooses to use any Defensive Response other than the Anti-Air Response. If the attacker using the Special Move with the Aerial Element misses, he can use his full Evasion Skill against the defender's attack, rather than half his Defense Skill as normal.

Always Does Damage (½)

Required: *Normal* Damage Keyword

Keywords: *On-Miss*

Instances: Super Moves may take this Element up to a number of times equal to the move's

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Breakthrough Element. Each instance automatically does 1 Life Bar damage on a miss against the Defense Skill.

Combo: This effect occurs if the Combo misses, regardless of where this move is in the Combo. If more than one move has this Element in the Combo, all of them apply their effect separately. For example, if you use two moves with this Element in the same Combo and the defender blocks the attack, his Life Bar would still be reduced by two.

Description: This is an uncommon Element in the source material, but it can be used to create a Special Move that is so strong that it crashes through an opponent's defenses. If this move misses when the defender uses the Defense Skill, the defender still loses 1 Life Bar. This damage cannot be reduced in any way (e.g., the Big Quality), but it also does not produce Hit Stun, Stun Damage or Knockback. There is no additional effect if the attack hits and there is no effect if the attack is avoided by Evasion or Tactics.

Anti-Air (1)

Keywords: *Defensive Response*

Description: This move is intended to specifically counterattack as a combatant jumps toward the attacker. The move allows the Anti-Air Defensive Response.

Area Effect (2 or more)

Required: *Offensive*

Combo: *Ender*

Description: This move affects all opponents immediately surrounding the attacker. All characters (friend or foe, exempting the attacker himself) standing at Range 0 or 1 from the attacker are attacked by this attack simultaneously. Separate attack rolls are made against each target and FS must be spent to modify each attack individually as desired. Each target can choose their own defensive option against the attack, and the user of the attack can be subject to multiple Defensive Responses. In this case, all effects of these Responses (e.g., Knock Back, Knock Down) are put into effect after all attack rolls have been made. In the case of multiple instances of Knock Back, the Fighter is Knocked Back in the direction of the greatest amount of Knock Back (e.g., 2 Ranges vs. 1 Range); in the more likely case of a tie, choose one instance of Knock Back randomly and move the Fighter in that direction.

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Damage from this move can be determined by the Fighter's Strength or Ki Skill, but must be decided when the move is designed. A Thug Group is considered a single combatant when attacked by Area Effect, just like any other attack (see Chapter 5, page 265).

If the Special Move also has the Ranged Element, this Element counts as five Elements and must use Ki Skill for determining damage. If the attack is Ranged, a specific square or band in range is targeted and the Area Effect is determined from the position of the target. If this move also has the *No Damage* Keyword from any other Element, the Area Effect Element costs one additional Element.

Bomb (1)

Required: Ki Skill. The *Utility* aspect of the move cannot also have Create Environmental Hazard or Summon. The *Offensive* aspect of the move cannot have Hits Low, Unblockable, any Element or Liability that affects Range (other than the No Range Liability below), or any *Utility* Element besides Healing.

Keywords: *Time Count*, *Utility*

Description: A Special Move with this Element allows the character to place a damaging hazard (a Bomb) on the battlefield. These hazards eventually explode, damaging anyone near them. When a move with the Bomb Element is used, the location of the Bomb becomes an Environmental Hazard (see Chapter 5, page 242). If using a Battle Grid, the Bomb is placed next in a square next to the character using the move; if using a Band Map, the Bomb is placed in a band adjacent to the character. If no Battle Map is being used, there are special rules (see below). Only one Bomb can be in play; if this Special Move is used again before an existing Bomb explodes, nothing happens.

A Special Move with this Element has two parts: the move itself, that can be modified with Elements and Liabilities like any *Utility* move, and the damaging effect that can be modified with Elements and Liabilities reserved for *Offensive* moves.

The Bomb will explode after a 1d8 count (rolled when it is first placed), at the beginning of the following turn before Initiative is rolled. When it explodes, an attack is rolled against anyone within Range 0–1. The attack roll is against the opponents' Defense Skill, and the attacker cannot spend FS on Accuracy. Damage is based on Ki Skill (see the Ranged Element, page 158) and is not modified by Strength. Damage inflicted by a Bomb is added to any other damage suffered on the same turn for determining whether a Fighter is Stunned. A Thug Group is considered a single combatant when attacked by a Bomb, just like any other attack (see Chapter 5, page 265).

If no Battle Map is used, a Maneuver Roll is made between the Fighter placing the Bomb and every other character in the combat. For each contest that the Fighter wins, he can choose to target or not target that specific character. Otherwise, the opposite happens (e.g., if the Fighter wanted to prevent an ally from being hit and he failed the Maneuver Check against his ally, his ally would be potentially hit by the Bomb). This is very abstract and somewhat random; Fighters with this Element should ideally fight on a Battle Map.

There are additional modifier Elements and Liabilities available for this Element.

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Example: *The default version of the Bomb Element creates a timed explosive on the battlefield. Additional Elements can increase the flexibility of this Element to allow it to represent other forms of attack, such as defense drones that shoot energy beams or missiles at the opponent.*

Assault Bomb (3)

Required: Bomb

Description: Two turns after this Bomb is placed, if it has not yet gone off (i.e., the time rolled on 1d8 has not yet passed), it launches a special attack. At the start of that turn, before Initiative is rolled, the Bomb launches a single Ranged attack at an opponent, which can be defended against with Defense or Evasion, though the attack is considered Hard to Evade (see page 142). If desired, the Fighter who placed the Bomb can use FS for this attack. It does normal Special Move damage (based on the Fighter's Ki; see the Ranged Element, page 158). During the turn on which this attack occurs, the Fighter who placed the Bomb may still act normally. After the turn is over, the Assault Bomb disappears without further effect. If the Bomb explodes before two turns have passed, it simply explodes as normal without this special attack occurring. Elements that enhance the effect against the target, such as Increased Damage, Multi-Hit, and Entangle, can be used to enhance the effects of both the Bomb effect and this special Ranged attack at the normal cost.

The special nature of this attack also means that Elements can be added to this move that only affect the special Ranged attack of the Assault Bomb. These include all the sub-Elements and Liabilities of the Ranged Element (see page 158), as well as effects such as Area Effect, Unblockable, or the Specific Range Liability.

Controlled Detonation (1)

Required: Bomb

Combo: If a Bomb is detonated in the middle of a Combo by Controlled Detonation, the damage of the Combo is calculated with the Bomb included.

Description: The Bomb does not automatically explode; instead, the Fighter must use a special Command Move to detonate the bomb instead of an attack. It can remain undetonated for only a five count; then it disappears without effect.

Detonate: L2

Keywords: *Utility*, *Normal Move*, *Instantaneous*
Combo: *Ender*, *Basic*
Description: When this move is used, the bomb explodes.

Moveable Bomb (–1)

Required: Bomb

Combo: The Basic Move that moves a Bomb can be put into a Combo. In this case, however, this move is not calculated in the Combo's damage.

Description: If a Fighter is at Range 0 from the Bomb and it has not yet exploded, it can

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be moved by using a Basic Move against it. This is a special attack that automatically hits. The attacker rolls damage (the Bomb is considered to have Stamina 0) and the Bomb is moved 1 Range away from the attacker and towards any other direction for each 2 points of "damage" done (round up). The Bomb must be moved the full distance possible based on the damage rolled (subject to the limits of the Battle Map).

This Element should only be used if the Director is also using a Battle Map of some sort. As an abstraction without a Battle Map, the Basic Attack to move the Bomb can be rolled as an attack against an opponent. If the attack hits, the damage rolled for the Basic Move determines how many Ranges toward the opponent the Bomb moves. If the Bomb explodes at the end of the turn and is in Range of an opponent, the Bomb attack can be rolled as normal.

Multiple Bombs (2)

Required: Bomb

Description: The Fighter can place additional Bombs while unexploded Bombs remain in the combat. Up to four Bombs total may be placed. If a fifth is placed, the oldest unexploded Bomb disappears with no effect. These Bombs can be placed in the same square or band or in different ones, as desired (and depending on the Fighter's movement). If the Bombs have Controlled Detonation, using the Detonate Command Move makes all Bombs explode on the same turn (though, if necessary, the Fighter can resolve them in whatever order he wishes). Each Bomb has its own timer.

If more than one Bomb targets the same target, each is defended against separately, but the same Skill (Defense or Evasion) must be used to defend against each.

No Detonation (–1)

Required: Bomb, Assault Bomb. Cannot have No Range.

Description: This "Bomb" does not actually explode. It can be used to create Assault Bombs that are solely used for the Ranged attacks they provide.

No Range (–1)

Required: Bomb

Description: This Bomb does damage only at Range 0.

Self-Invulnerability (1)

Required: Bomb

Description: The Fighter is immune to all damage, Knock Back, Knock Down (if appropriate), Hit Stun, Stunning and all *On-Hit* effects from his own Bombs.

Short Timer (–1)

Required: Bomb

Description: This Bomb explodes after a time count of 1d8–4. If the result is zero or less, it explodes at end of the Fighter's action for the turn (rather than at the start of the next turn). The explosion should be resolved after step G.1 on the combat flow chart (see Chapter 5, page 210).

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Bounce (1)

Required: Knocks Down

Keywords: *On-Hit*

Combo: Even though a move with this Element Knocks Down, this move can be used in a Combo. In this case, the Knock Down occurs at the end of the Combo. However, if the Tactics skill check fails (see below), all moves after the Bounce move automatically miss. In this case, if the Combo hits, damage is calculated based only on the moves that hit. If a Combo includes a move with the Bounce Element, any additional Special Move that occurs after it in the Combo that also Knocks Down will cancel the delayed Knock Down from the Bounce. However, more successful Bounce moves or Juggle moves (see page 147) can be placed later in the same Combo, delaying Knock Down until the end of the Combo.

Description: This move forces the opponent to the ground with such ferocity that he bounces back into the air, giving the attacker an opportunity to juggle the opponent in the air for more damage. If the attack hits, the attacker must make a Tactics skill check against DL 8. If he succeeds, he juggles the opponent for +1 damage.

Breaker (1)

Required: *Offensive*

Combo: If this move is in a Combo, the whole Combo is unaffected by the Temporary Invulnerability Element.

Description: This Special Move is unaffected by the Temporary Invulnerability Element. This means that if the opponent is presently under the effects of the Temporary Invulnerability Element (see page 170), a Breaker move still does damage, Knock Back, Knock Down (if appropriate), Hit Stun, Stunning, and applies all *On-Hit* effects. A Breaker Special Move cannot affect the Temporary Invulnerability of Super Moves; a Breaker Super Move can affect all kinds of moves.

Buff (1 or more)

Keywords: *Utility*, *Time Count*

Combo: The effects of the Buff apply to all the moves made after the Buff. If the Buff changes Strength, attacks after the Buff are modified accordingly. If the Buff provides new Special Moves, those can be put into the Combo description. If a Buff allows Movement Only (see page 130), the Buff gains the *Ender* Keyword. If a Buff restricts movement, no movement is possible after the Combo.

Description: A Buff is a move that changes the nature of a Fighter, often significantly, making him stronger, or faster, or changing the way his Special Moves work for a limited amount of time. This is a variable cost Element. It costs one Element, and then each benefit it provides costs additional Elements. This high cost makes this Element better suited to Super Moves, but it can be applied to regular Special Moves as well.

This Special Move changes the character for the duration of a 10-count. The following four options are available, and any or all of them can be contained in the same Buff. All additions and changes must be made to specific existing Special Moves and must be defined when the Buff is designed and cannot be changed later.

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Any of the character's Special Moves can be given additional Elements at a cost of one Element for the Buff for each two additional Elements' worth of additions (round up). However, the Buff Element itself can never be added to a move as a result of a Buff nor can any other Element that has as its effect the addition of more Elements to an existing Special Move.

Existing moves can have Elements switched out in favor of different Elements (for example, removing an existing Charge Back Element and adding Increased Damage instead). This costs nothing beyond the one Element cost for the Buff Element itself.

The character's Basic Qualities can be modified for a cost of three Elements. One of the Fighter's Basic Qualities is increased by one, or Ki damage (see the Ranged Element, page 158) is increased one step. This can even raise a Basic Quality temporarily to a three (but not above three). If Speed is increased, the bonus must be applied to either Initiative or Control. For each additional three Elements, another point can be added to a Basic Quality (though never above three). The base damage of a Ki Special Move cannot be increased more than three steps. Raising Ki damage does not grant the Fighter any level of the Ki Skill.

The character's ability to block attacks can be temporarily decreased, but in exchange his ability to evade or counter attacks is increased. For each Element spent on this Buff effect, the Fighter's Defense Total with the Defense Skill is reduced by one. However, his Defense Totals with the Evasion or Tactics Skills are increased by the amount that the Defense Skill was reduced (added to either one or the other Skill or split between both, defined when the move is designed). Defense Skill cannot be reduced below zero with this Element.

There are many modifier Elements and Liabilities that can be applied to a Buff.

Buff Gauge (–1)

Required: Buff

Description: This Liability requires the Fighter to keep track of a new gauge called Buff Gauge. The Fighter gains Buff Gauge in the same way as Super Energy. When a Buff Special Move is used, the effect lasts for a time count equal to the Buff Gauge. The maximum Buff Gauge is 10.

Decreased Duration (–1)

Required: Buff

Description: The duration of the Buff is reduced to a 5-count.

Defense Liability (–1)

Required: Buff

Description: While a Buff is in effect, the Fighter loses four points from any Defense Total using the Defense Skill. For the purposes of calculating Defense Total, this ***can*** bring a Defense Total below 0.

Early Ending (1)

Required: Buff

Keywords: *Condition*

Description: The Buff can be ended earlier, but only if a Special Move with the End Buff

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Element is used (see page 137). This ends the Buff at the end of the turn in which the End Buff Special Move is used. Otherwise, the Buff ends after the normal 10-count has elapsed.

Increased Duration Element (3)

Required: Buff

Keywords: Change *Time Count* to *Unlimited*

Description: The effects of the Buff last for the remainder of the fight. A Buff that lasts for the remainder of the fight also costs the Fighter 1 FS per turn to use. If the Fighter runs out of FS, however, the Buff still remains in effect until the end of the combat.

Life Bar Drain (–2)

Required: Buff

Description: Each turn while the Buff is in effect, the Fighter loses Life Bar equal to his Power Level. This does not do Stun Damage, Knockback, or cause Hit Stun. This damage cannot reduce the attacker's Life Bar below one. The damage is applied each turn after all combatants have acted (before Step H1 on the combat flow chart — see Chapter 5, page 210).

Lowered Basic Quality (–1)

Required: Buff

Instances: Special

Description: Each Liability taken reduces a single Basic Quality by one. This Liability can be taken multiple times and applied to the same or different Basic Qualities. This can even temporarily bring a Basic Quality to a –2. If Speed is chosen, the penalty can be applied to either Initiative or Control. No Basic Quality can be reduced to lower than –2.

Movement Only (–1)

Required: Buff

Combo: *Ender*

Description: Until the Buff ends, the Fighter cannot perform any actions other than movement. The only exception to this is if the Buff also has the Early Ending Element. In this case, Special Moves with the End Buff Element can also be used.

No Movement (–1)

Required: Buff

Description: Until the Buff ends, the Fighter cannot move. He may still be Knocked Back. It should be noted that a Fighter can still move normally before a Buff with this Liability begins.

Removed Ki (–1)

Required: Buff, Ki Skill

Description: The Ki Skill is removed from the Fighter's Combat Skills while the Buff is in effect. Any Special Move, Technique, Quality or Skill that requires the Ki Skill cannot be accessed while the Buff is in effect.

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Repeatable (2)

Required: Buff

Description: A Buff that only increases a Fighter's Basic Qualities or base Ki damage (i.e., it does not modify the character's Special Moves in any way) can be cumulatively repeated up to three times (as three separate attacks or actions). This can still not bring a Basic Quality above three nor base Ki damage above 1d12. If there is also a Lowered Basic Quality Liability on the move, the effects of this are cumulative also.

Example: *Nike, goddess of power and victory, has a Buff that increases her Strength by one, but also reduces her Speed by one. It costs three Elements to increase Strength, but this is reduced to two because of the Lowered Basic Quality Liability. The Buff is also Repeatable, so she can increase her Strength up to three times by using the Buff move up to three times. However, each time her Strength increases by one, her Speed also drops by one.*

This Element cannot bring a Basic Quality above 3 or below –2; if either of these limits are reached, this Special Move cannot be repeated again. Each use of a Repeatable Buff also costs 1 FS.

Stun (–2)

Required: Buff. Cannot have Increased Duration.

Description: The Fighter is immediately Stunned beginning (before Step A.1 on the combat flow chart — see Chapter 5, page 210) on the turn after the Buff ends (determined after Step H.2 on the combat flow chart).

Super Energy Duration (1)

Required: Buff. Cannot have Increased Duration or Decreased Duration.

Description: Instead of a 10-count, the Buff lasts for a 2-count per point of Super Energy remaining at the time of use (minimum of one turn). Super Energy is reduced to zero when the Buff ends and no Super Energy is gained during the Buff. If the Buff is itself a Super Move, the Super Energy to launch the Super Move is expended first before calculating the duration of the Buff.

Technique Buff (1 or 2)

Required: Buff, Free Movement OR Flight OR Summon OR Temporary Technique

Description: If a Buff move also has any of the four Elements listed above, the duration of the associated Element is the same as the duration of the Buff rather than having the duration listed in the Element's description. This Element must be acquired separately for each of the associated Elements if a Buff includes several of these Elements. If the Buff has the Increased Duration Element, this Element costs two Elements. However, Increased Duration cannot be taken for a Buff move that also includes Free Movement.

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Cancel Throw (1)

Keywords: *On-Hit*

Combo: *Ender*

Description: If a Special Move with this Element hits an opponent at Range 1, the attacking Fighter can roll a Tactics skill check with a DL of 8 before determining any effects of the hit. If successful, the Fighter can choose to use any Special Move with the Throw Element that he has enough Control for instead of the original Special Move. The Throw is then resolved in place of the original attack.

Charge Back (0 or 1)

Combo: A Charge Back move can begin a Combo if one of the first three conditions below is satisfied (see below). A Charge Back move can only be in the middle or end of a Combo under certain conditions (see below).

Description: This move is prepared by doing a "charge back" movement. Many fighting games have characters whose Special Moves are dependent on first holding the joystick away from the opponent for two seconds before attacking. The result is a more defensive character who often retreats and blocks more frequently.

In order to use a Special Move with this Element, the character must satisfy ***one*** of the following conditions:

- The Fighter must move at least 1 Range away from the opponent immediately before using the move (if the opponent is at Range 4, this condition is fulfilled by not moving at all). This can be by walking away from an opponent or by a Jump away from an opponent.
- The Fighter must have successfully defended against the last attack made against him using his Defense Skill or using his Defense Skill combined with the Evasion Skill but without moving (i.e., a Crouching Block).
- The Fighter must have rolled Control 2 points higher than normally necessary for the Special Move.
- A Charge Back move can be in the middle or end of a Combo if there has been at least 3 Control worth of moves before it. This replaces the 2 extra Control necessary for the Special Move itself (i.e., Condition 3 above).

If a Fighter has rolled enough Control to use a Special Move with the Charge Back Element and is attacked, he can announce that he is preparing a Charge Back move and receive a +2 bonus to his defense total, but only if he uses the Defense Skill (or Defense Skill combined with Evasion, if that option is available).

Once a Fighter prepares a Charge Back move, he is committed to using a Charge Back move as his next attack on the same turn by fulfilling one of the first three conditions above, or else doing nothing on the turn. The one exception to this is if the Fighter suffers Hit Stun and still has Control remaining. In this case, he may still act, but may not use a Charge Back move.

In no case can a character be preparing a Charge Back move and use Full Defense on the same turn.

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This Element cost is increased to 1 if it is placed in a move that also have the Counter Element.

The Director may require that a character must have many or most of his Special Moves with the Charge Back Element and/or the Charge Down Liability, or else none may be. Furthermore, in the source material, almost every Charge Back move is L3; the Director may choose to make this an additional requirement.

Copies Moves (1)

Keywords: *Time Count*, *On-Hit*

Combo: If used in a Combo, moves that are copied cannot be included in the same Combo.

Description: Some characters have the ability to temporarily borrow another character's Special Moves. A Special Move with this Element does less damage to the opponent, but it also copies one of the opponent's Special Moves. When the damage for the attack is rolled, the damage rolled becomes an equivalent number of Move Points. One Special Move of the attacker's choice is copied, limited by the Move Points available. Unused Move Points become regular damage applied to the opponent, and the attack does Knock Back and can Stun the opponent.

The copied Special Move remains available for a 5-count, starting from the turn of the successful attack, with a minimum of one full turn. The copied Move shares the characteristics of its original possessor; it does not use the attacker's Basic Qualities, Ki Skill, or any other characteristic of the attacker. Furthermore, the attacker must lose one of the copied Special Move's normal Elements (attacker's choice).

Counter (1)

Required: *Offensive*

Keywords: *Defensive Response*, *Passive*

Combo: *Starter*

Description: This move is specially designed to block an opponent's attack while launching an immediate counterattack. This move allows the defender to use the Counter Defensive Response, but the move may not be used as a normal attack.

Create Environmental Hazard (2)

Required: Ki Skill, *Offensive*, *Standard Range*, and *Normal* Keywords.

Keywords: *No Damage*, *Fixed Range*, *Time Count*, *Always* OR *On-Hit* (see below). Remove *Knockback*.

Description: This Element is used to create Special Moves that temporarily add effects to the fighting environment. It is easiest to use this Element if a battle is also making use of a Battle Map (see Chapter 5, page 220). When the move is designed, it must be decided whether it creates a Wall, a Higher Elevation Change, or a Lower Elevation Change. These Environmental Hazards are all described in Chapter 5 (page 242). Using the modifier Elements below, other kinds of Environmental Hazards can also be created.

When the move is used, the Fighter creates a Hazard one square away on a Battle Grid or one band away on a Band Map. A single square or band can only have a single Environmental Hazard. If a Fighter tries to create a Hazard

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where one already existed on the battlefield (i.e., a feature that was present at the start of the fight), the move automatically fails. If a Fighter creates a Hazard where a created Hazard already exists (either his own or created by another Fighter), the new Hazard replaces the previous one. The Hazard stays in existence for a five-count or at least one full turn. A Fighter can only create one Hazard at a time; if this Special Move is used again before an existing Hazard disappears, nothing happens.

If an opponent moves into the square or band with the Hazard or is Knocked Back to the square or band with the Hazard, he suffers the normal effects of the Hazard automatically (i.e., without the need for a Maneuver Check). If multiple combatants move into the same square, they are all affected. The creating Fighter is completely unaffected by the Hazard. If the Create Environmental Hazard move is used to create a Hazard in a square or band where other fighter(s) are located, a successful attack roll is needed to use this move; otherwise, the Hazard is not created. This is a special case, which is why the Element possesses both the *Always* and *On-Hit* Keywords. If the Hazard is a Wall, the opponent is automatically considered to have his back against it (as described in Chapter 5, page 247), though Walls do not otherwise block attacks. If the Hazard is Higher Elevation Change, the opponent is considered to have Higher Elevation, and if the Hazard is Lower Elevation Change, the opponent is considered to have Lower Elevation.

Special rules apply if multiple combatants occupy the space where the Hazard is created. Attack rolls are made for each combatant potentially affected. As long as a single attack hits, the Hazard is created and all combatants are potentially affected. Those that successfully used Evasion or Tactics and moved away are not affected. Those that avoided the attack but remain in the same space will not be affected until their next action. If they move before acting, they avoid the Hazard. If they do not move, they are affected. All Hazards created by this Element can be avoided by Jumping, if those rules are being used in the campaign. There are several modifier Elements for this Element.

▶ Damaging Hazard (1)

Required: Create Environmental Hazard

Keywords: Remove *No Damage*. Add *Normal*, *Knockback*, and *Stun*.

Description: Instead of a Wall or Elevation Change, this move creates some form of damaging Hazard. When a character interacts with it, he suffers damage from it as a Special Move, not as an Environmental Hazard (see Chapter 5, page 235). This damage is based on the Ki Skill (see the Ranged Element, page 158). It does not also act as a Wall. Elements and Liabilities that affect the damage of the move and/or apply other negative effects to the opponent can be added to this move.

Environmental Hazards apply damage and all other effects when they are interacted with.

Example: *This move can represent molten ground, a crackling cloud shooting lightning bolts, or a swirling wave wall of flying swords.*

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Damaging Wall (1)

Required: Damaging Hazard, cannot have Pit

Description: This move creates a Wall like the standard version of Create Environmental Hazard Element, but when a character is forced against the Wall, they also suffer damage from it as a Special Move. This damage is based on the Ki Skill (see the Ranged Element, page 158).

Extended Duration (1)

Required: Create Environmental Hazard

Description: The Hazard exists for a 10-count before vanishing.

Multiple Hazard (1)

Required: Create Environmental Hazard

Description: The Fighter can place additional Environmental Hazards while other Hazards are still in place. Two Hazards total may be placed. If a third is placed, the oldest existing Hazard disappears with no effect. These Hazards must be placed in different squares or bands.

Pit (1)

Required: Damaging Hazard, cannot have Damaging Wall

Keywords: Remove *Knockback*

Combo: *Ender*

Description: This move creates a Pit (see Chapter 5, page 245). If the Pit ceases to exist, all victims inside are considered to be standing on the same square or band and are back in the fight.

Reflection (1)

Required: Create Environmental Hazard, move must create a Wall

Description: If the Wall Hazard is between the attacker and the defender, and the attacker uses a Ranged attack, it is automatically reflected back at the opponent. The reflecting character gets an opportunity to attack his opponent as if the Ranged attack were his own, using all of the Special Move's normal attributes. The opponent may use the Defense Skill or the Evasion Skill against this, but he may not use another Defensive Response, and the Skill used to avoid the attack is halved (round down). If the Fighter who created the Hazard has moved in front of the Wall (i.e., he is in between his opponent and the Wall), he must successfully Evade (i.e., he must jump over the Ranged attack) in order to produce the Reflection effect. This Reflection effect is considered a *Passive* Interrupt Defensive Response.

Determining the position of the reflecting Wall in relation to the attacker and the defender is easy if a Battle Grid is being used. If there is some question about "line of sight," the Director decides whether the Wall is in the way. On a Band Map, it can be assumed that the Wall is in the way if it is on a band between the attacker and defender or if the defender is on the same band as the Wall. If no Battle Map is being used, a successful Maneuver Check is needed to take advantage of the Wall. As with all Elements

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that involve Environmental Hazards, a Battle Map is highly recommended.

Critical Hit (1)

Required: *Normal* and/or *Stun* Damage Keywords

Keywords: *On-Hit*

Combo: *Final*

Description: This move occasionally hits opponents in such a way to create a brief opening to press the offensive. If the damage rolled is an even number, the attacker receives a two die size increase to either Initiative or Control next turn (Step A.2 in the combat flow chart — see Chapter 5, page 210). The specific bonus is determined when the move is first created. If a move's damage is reduced to a fixed number (thus requiring no damage roll at all), this Element has no effect. If the attacker is hit after the critical hit on the same turn, the bonus for the critical hit is negated. Multiple uses of moves with this Element (e.g., in a Combo) are not cumulative, but a second critical hit in the same term could re-activate a bonus that had been nullified earlier in the turn. Unlike the typical use of the term in other role-playing games, there is no other mechanical definition of a "critical hit" for this Element.

Crouching (1)

Required: Cannot have Aerial

Keywords: *Bonus*, *Always*

Combo: The bonus only applies if this move is the first move of the Combo.

Description: This move's execution occurs at crouching height, making it possible that attacks will pass over his head. It is common for attacks with this Element to also have the Hits Low Element (see page 143). If the Fighter is interrupted by a character who has Held their Initiative or if the attacker needs to defend himself against a Defensive Response or Reaction Attack, he receives a +2 bonus to Defense Total if using Evasion or a +1 bonus to Defense Total if defending against a Defensive Response or Reaction Attack.

Does No Knockback (2)

Required: *Knockback* Keyword

Keywords: Remove *Knockback*

Combo: If this move is used in a Combo with other moves that do Knock Back, the opponent is still Knocked Back.

Description: When this Special Move hits, the opponent is not Knocked Back one Range.

Drain Life (3 or 4)

Required: *Offensive* and *Normal* Keywords

Keywords: *On-Hit*

Combo: If this move is not the first move in a Combo, then only a single point of Life Bar is healed.

Description: This move is a normal attack that also heals the attacker on the same turn if the attack hits. Damage for this attack is modified by the attacker's Strength and the defender's Stamina as usual, and the attacker heals the same amount of damage as is inflicted on the defender. All healing effects occur at the

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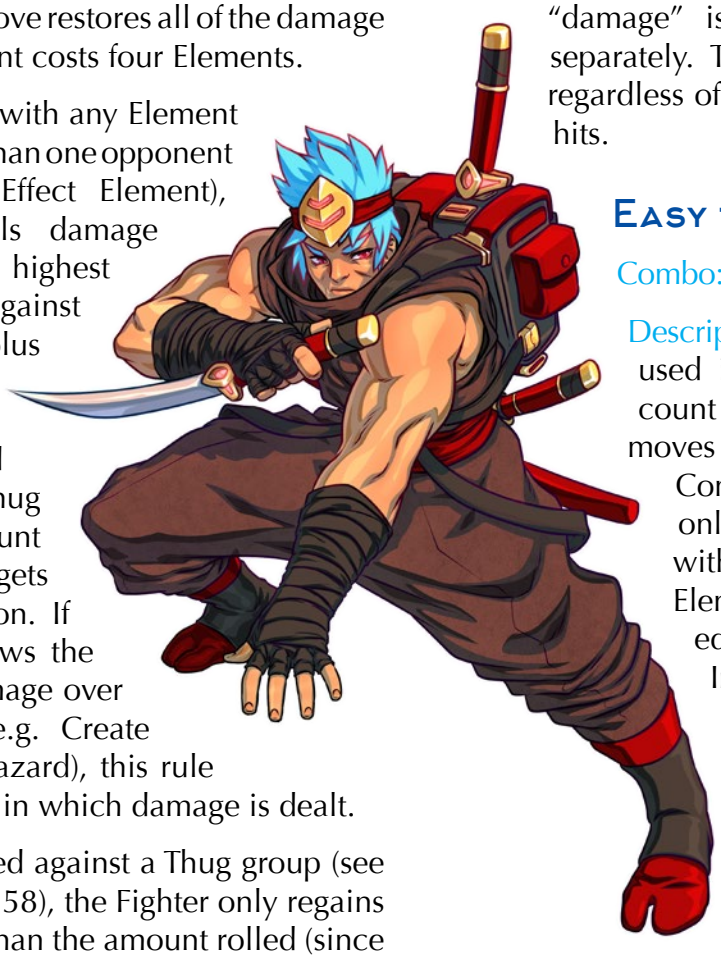
end of all characters' actions Step H.1 in the combat flow chart; see Chapter 5, page 210). It is possible to be Knocked Out before healing occurs. If the move restores ½ of the damage rolled (round down), this Element costs three Elements. If the move restores all of the damage rolled, this Element costs four Elements.

When combined with any Element that targets more than one opponent (e.g., the Area Effect Element), the Fighter heals damage based on the highest damage rolled against all targets, plus an additional point for each Fighter targeted after the first. Thug groups do not count as additional targets for this calculation. If any Element allows the Fighter to do damage over multiple turns (e.g. Create Environmental Hazard), this rule applies each turn in which damage is dealt.



If this move is used against a Thug group (see Chapter 5, page 258), the Fighter only regains 1 Life Bar rather than the amount rolled (since damage is not rolled against Thug groups). If a Fighter launches a Combo including a Special Move with this Element as the first move of the Combo and he defeats several Thugs at once, he restores 1 Life Bar for each Thug defeated.

▶ Healing Attack (1)

Required: Drain Life

Keywords: Replace *On-Hit* with *Always*

Description: This move is a normal attack that also heals the attacker on the same turn. Damage for this attack is modified by the attacker's Strength and the defender's Stamina as usual, but the healing "damage" is unmodified and rolled separately. The healing effect occurs regardless of whether or not the attack hits.

Easy to Combo (1)

Combo: See Description below.

Description: When this move is used in a Combo, it does not count against the number of moves allowed by the Fighter's Combo Skill. A Fighter may only use a number of moves with the Easy to Combo Element in a single Combo equal to his Combo Skill. In other words, if a Fighter used only moves with Easy to Combo, his maximum Combo length would equal twice his Combo Skill.

End Buff (1)

Required: Another Special Move with the Buff and Early Ending Elements

Keywords: *Instantaneous*, *Always*

Combo: The moves following this move in a Combo are not affected by the Buff at all.

Description: This Special Move can be used to end a specific active Buff (see page 128

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above), defined when this Special Move is created. There is an additional Liability that can be applied to this Element.

▶ End Only (–1)

Required: End Buff

Description: This Special Move can only be used if there is an active Buff in effect; it cannot be used otherwise.

End Style (1 or more)

Required: Style Change Quality. Cannot be applied to Special Moves in a character's Base Style or Cross-Style Moves.

Keywords: *Instantaneous*, *Always*

Combo: Special Moves from the Base Style and Cross-Style moves may follow this one in a Combo, but moves exclusive to the style to which this move belongs cannot follow in a Combo.

Description: When this move is used, the Fighter reverts back to his Base Style without having to use the Style Change Command Move. This Element's cost is increased by one for each Style Flaw taken in Harder Command Move. All benefits (e.g. Modified Defense) and Liabilities associated with the current style are immediately ended after this move is used. There is one modifier Element for this Element.

▶ Movement Exception (1)

Required: End Style.

Combo: If this move is used as the first move in a Combo, then movement not allowed by the style can be used before attacking.

Description: This Element allows a particular Special Move contained in a style with the Limited Movement Liability to use movement-related Elements. The Fighter may move after attacking (e.g., using Knockback Advance or the *After Mobile* Keyword). However, immediately after the move is completed, the character reverts to his Base Style.

Entangle (2)

Keywords: *On-Hit*

Combo: *Final*

Description: This is an attack that inhibits the opponent in some way. If the attack hits and the opponent has not yet acted this turn, he loses his action for the turn, regardless of Control, and he suffers a one die size penalty on Initiative on the following turn. If the opponent has already acted this turn, he only suffers a one die size penalty on Initiative on the following turn. However, if the character is hit again before the next turn, the Initiative penalty on the following turn does not apply. If a subsequent Entangle move hit in the same turn, however, the opponent would once again suffer an Initiative penalty on the following turn.

Example: *This attack could represent a net, a freezing attack, ice appearing under the opponent's feet, or some form of temporary mind control.*

Evade Ranged (1)

Keywords: *Defensive Response*, *Passive*

Description: This move is particularly effective against attacks with the Ranged

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Element. For example, the move may pass through the attack or it may slide under it. This move can be used for the Evade Ranged Defense Response. If a move with this Element succeeds in using the Evades Ranged Defensive Response, the defender can move normally using the move, as many Ranges as the move normally allows. This movement occurs after Step F.3.a on the combat flow chart (see Chapter 5, page 210).

Explosive (2 or more)

Required: *Offensive* Keyword

Combo: *Ender*

Description: This move affects all other characters within a short distance from the attacker. All characters (friend or foe, exempting the attacker himself) standing at Range 0–2 from the attacker are attacked by this attack simultaneously. Separate attack rolls are made against each character and FS must be spent to modify each attack individually as desired. Each target can choose their own defensive option against the attack, and the user of the attack can be subject to multiple Defensive Responses. In this case, all effects of these Responses (e.g., Knock Back, Knock Down) are put into effect after all attack rolls have been made. In the case of multiple instances of Knock Back, the Fighter is Knocked Back in the direction of the greatest amount of Knock Back (e.g., 2 Ranges vs. 1 Range); in the more likely case of a tie, choose one instance of Knock Back randomly and move the Fighter in that direction.

Damage from this move can be determined by the Fighter's Strength or Ki Skill, but must be decided when the move is designed, and the damage is reduced one die size against Fighter opponents. Damage to Thug Groups is not reduced. A Thug Group is considered a single combatant when attacked by Area Effect, just like any other attack (see Chapter 5, page 265).

If the Special Move also has the Ranged Element, this Element counts as five Elements and must use Ki Skill for determining damage. If the attack is Ranged, a specific square or band in range is targeted and the Explosive effect is determined from the position of the target. If this move also has the *No Damage* Keyword from any other Element, the Explosive Element costs one additional Element.

▶ Reduced Damage (–2)

Required: Explosive, *Normal* Keyword

Description: As a Liability, the damage from an Explosive attack can be further reduced by one die size for each Range step away from the target (e.g., a target at Range 2 would suffer a two die size reduction, or a total of three die sizes if the target was also a Fighter).

Fake (2 or more)

Required: Cannot have the *No Combo* Keyword

Keywords: *Utility*, *Bonus*

Combo: *No Combo*

Description: Some characters have versions of their normal Special Moves that are Fake moves. The animation for the Special Move begins, but the attack never occurs. Instead, the fake move suddenly ends, freeing the Fighter to act in another way. The purpose of such a

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move is to lure the opponent into responding to a specific Special Move and then countering the opponent in an unpredictable way. This is not an Element added to a normal version of a Special Move, but is instead built into a new Special Move that serves as the "fake" version of the normal move.

Using a Fake Move only has an effect if there are opponents with lower Initiative. This Special Move gives a bonus to the character's Defense Total for the remainder of the turn when using Tactics. The bonus is +2, plus an additional +1 per additional two Elements used for this Element. For example, for a cost of four Elements, the character would receive a +3 bonus on Tactics Defense Totals for the remainder of the turn.

Fast Recovery (1 or 2)

Keywords: *On-Hit*. For an extra Element, the effect is *Always*. This latter version can also be used on *Utility* moves. The two versions cannot be combined.

Combo: As long as the Combo hits, the Fast Recovery effect occurs regardless of the move's placement in the Combo.

Description: This move is easy to recover from or can be cancelled out of, making it easier to progress into the next attack, or the move improves the actual position of the attacker in relation to his opponents. If this move hits (or always, in the case of the 2-point Element), the attacker gets a one die size increase on the following turn that can be applied to either Initiative or Control (Step A.2 on the combat flow chart — see Chapter 5, page 210), determined when the move is first designed. However, any hit against the user before the Fast Recovery effect occurs on the following turn nullifies the bonus. Multiple uses of different moves with this Element on the same turn are not cumulative; only the last one used applies. However, if a Fast Recovery benefit has been acquired and then nullified, it can be re-acquired in the same turn if another move with Fast Recovery is used before the end of the turn (such as through a Defensive Response).

Flight (2)

Keywords: *Utility*, *Time Count*, *Bonus*

Combo: If placed at the beginning or middle of a Combo, all subsequent moves in the Combo must have the Hard to Evade Element or Aerial Element.

Description: This Element means that the character has the ability to fly, but only temporarily. If a character wishes to be able to fly regularly outside of combat, they must take the Power Quality, or use the Magic, Psychic, or Gadgeteering Qualities to do so. However, even characters with those Qualities must build a move with this Element in order to use this ability in combat.

By using this Special Move, the character flies for a time count duration of five, with a minimum of one full turn. While flying, the character gets a +4 to Evade attacks. On the other hand, only Special Moves with the Hard to Evade Element or the Aerial Element can be used while flying. The character is assumed to land at the beginning of the turn after the time runs out (Step A.1 on the combat flow chart — see Chapter 5, page 210).

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Free Movement (2)

Required: *Normal* and *Normal Move* Keywords

Keywords: *No Damage*, *No Movement*, *Time Count*, *Always*

Combo: *Ender*

Description: A move with this Element allows the character to move freely without concern for other combatants' location or attacks, though it does not allow any movement on the turn it is used. The character is immune to Environmental Hazards and all attacks for a 5-count (minimum of one full turn). The character can only move during this time and he cannot speed up the duration of this Move. The character is capable of acting again and is vulnerable to attack at the beginning of the turn after the time count runs out (Step A.1 on the combat flow chart — see Chapter 5, page 210).

Example: *This Element may represent turning insubstantial or (more commonly) sinking into the ground and reappearing elsewhere. If this move can only be used more or less instantaneously, i.e., for the duration of a turn before re-appearing, it should be built as a movement-only Special Move with Teleportation (even though the description of the move are actually different).*

Gradual Effect (1)

Keywords: *Turns*

Combo: If a move with this Element is not the first move of a Combo, calculate damage for the move normally (see below). Half of the first application of damage is included in the Combo damage; the subsequent applications occur on the following turns.

Description: The rolled damage of this move is divided into three separate damage totals (round up). The attack does damage equal to one of the three damage totals, plus one additional point, on each of three successive turns, beginning with the attack itself and then at the end of each of the next two turns after all combatants have acted (before Step H.1 on the combat flow chart — see Chapter 5, page 210). The successive instances of damage do not incur Hit Stun, Knockback, Knockdown or other effects from the original attack. For example, when the original attack hits, the Fighter rolls five points of damage. Five divided by three is 1.6, which is rounded up to two. One point is then added, meaning that the attack will do three points of damage each turn for three turns. This Element can be used on a Healing Move; the gradual effect is instead applied to the Life Bar recovered. One additional modifier Element can be added to this Element.

Example: *This Element can be used to create moves that mimic poisonous effects or a simple version of the mystical Dim Mak technique.*

▶ Delayed Onset (1)

Required: Gradual Effect

Keywords: *Time Count*

Description: After the attack hits, the character delays the onset of the damage (which still takes place over three successive turns as described above). The activation of damage can occur any time within a 10-count. In

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order to activate the damage, the Fighter must use a special Command Move. If the time expires before the damage begins, the attack is lost. Multiple versions of this attack can be in place at once on multiple targets if so desired, but this Special Move can only affect a single opponent once at a time. If hit again with the same move before the damage is activated, the 10-count resets instead.

Trigger Gradual Effect: L2

Keywords: *Utility*, *Normal Move*, *Instantaneous*
Description: When this move is used, the oldest application of the Delayed Gradual Effect is activated immediately.

Hard to Evade (1)

Required: *Offensive* Keyword

Instances: 2

Combo: *Initial*

Description: This move has some characteristic that makes it difficult to Evade. Regardless of how the move is defined, the effect is to give a +1 Accuracy against an Evading opponent.

Example: *For a Special Move with the Ranged Element, it may strike from an unusual angle, such as diagonally up, straight up from the ground, straight down from the sky, as a wide beam, or some combination of these. Perhaps the Ranged attack can even be re-directed once it is launched. For a normal Special Move, it may be a mid-striking or overhead move that hits crouching opponents more easily, a move that hits an opponent both high and low simultaneously, or an attack that swings in a wide arc vertically or horizontally. In the case of Special Moves with the Ranged Element taking this Element twice, this could represent arcing beam attacks, prolonged beam attacks, or homing attacks that are very difficult to avoid.*

Harry (1)

Keywords: *On-Hit*

Combo: *Final*

Description: This move harries or confuses the opponent in some way. If the attack hits, the defender suffers a one die size penalty on his next Initiative or Control roll (this is the defender's choice, made before the rolls on the following turn). However, if the character is hit again before the next turn, the Harry has no effect. The attack does not need to do damage to produce the Harry effect.

Example: *This could represent an attack that hits the opponent so hard that they face away from the attacker.*

Healing (2 or 3)

Keywords: *Utility*

Combo: If this move is not the first move in a Combo, then only a single point of Life Bar is healed.

Description: A move with this Element does "damage," except this figure is used to determine healing of the character's Life Bar (Life Bar cannot be restored beyond a Fighter's normal maximum). The damage for this move is not modified by the Fighter's Strength, but

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can be modified by Elements and Liabilities that affect damage exclusively. All healing effects occur at the end of all characters' actions (Step H.1 on the combat flow chart — see Chapter 5, page 210); thus, it is possible to be Knocked Out before healing occurs. If the move restores ½ of the damage rolled (round down), this Element costs two Elements. If the move restores all of the damage rolled, this Element costs three Elements.

▶ Heal Others (1)

Required: Healing

Description: Moves that heal other characters are not part of the source material, but a Special Move with this Element can be used on another character within Ranges 0–2. The Range of this effect can be modified using Elements or Liabilities that modify the range of an attack. This Element may be disallowed by the Director.

▶ Only Heal Others (–1)

Required: Heal Others

Description: A move with this Liability can heal others, but the Fighter with this move cannot heal himself.

Hits Low (1)

Required: *Offensive* Keyword

Combo: *Mixup*

Description: This move hits the opponent low, requiring a crouching block to successfully defend or else a jump to leap over the attack. This attack receives a +1 Accuracy when the opponent defends with the Defense Skill, but a –1 Accuracy when the opponent uses the Evasion Skill. It has no effect against the Tactics Skill. If the defender combines Defense and Evasion, there is no modifier to Accuracy. If the defender chooses to Evade the move, he is forced to move 2 Ranges if the move misses. As such, the Evasion Skill cannot be used alone if movement is not possible for any reason.

Hits Super Jump (1)

Required: Anti-Air, *Offensive* Keyword

Combo: *Mixup*

Description: A Special Move with this Element can be used against an opponent using a Super Jump and receives a +1 bonus to Accuracy when doing so.

Illusionary Doubles

Required: Interrupt

Description: There are two versions of this Element: Defensive and Offensive. In either case, the Fighter creates one or more illusionary duplicates to confuse his opponent.

▶ Defensive Illusion (2)

Keywords: *On-Defense*, *Passive*

Combo: *Starter* or the movement is delayed until the end of the Combo (see below).

Description: In order for it to work, the combatant must use the Interrupt Defensive Response. If successful, the character may move 2 Ranges in either direction as well as avoid the opponent's attack as usual. This movement can be done before or after the attack is resolved; this must be decided

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when the move is created and cannot be changed. If the movement occurs before the move, the Combo entry will be *Starter*. Otherwise, the movement is delayed until the end of the Combo. However, Defensive Illusions often are just Utility moves. This Element has one modifier.

Example: *Defensive illusions replace where the character was standing and often put a hazard in his place. This includes the "ninja-replaced-by-a-log" disappearing trick.*

Variable Movement (1)

Required: Defensive Illusion

Description: When moving as a part of the *On-Defense* effect, you can choose to move up to 2 Ranges (including choosing to not move at all).

Offensive Illusion (2 to 5)

Keywords: *Bonus*, *On-Defense*, *Passive*

Description: This move may or may not also be an attack. For this move to succeed, the combatant must use the Interrupt Defensive Response with a bonus of +1 or more to Tactics. If successful, the attack occurs (if there is one). Also, at the beginning of the next turn (after Step A.2 in the combat flow chart — see Chapter 5, page 210), the character automatically moves as many Ranges as permitted by this Special Move at no FS cost. This Element counts as one Element, plus one Element for each +1 bonus to Tactics and 1 Range of movement permitted (to a maximum of +4 bonus and 4 Ranges of movement).

Example: *Offensive illusions usually create a number of duplicates, confusing the opponent as to which is the real one. Usually, the number of illusionary duplicates created increases based on the bonus to Tactics provided by this Element.*

Increased Accuracy (3)

Required: *Offensive* Keyword

Instances: 2, 3 for Super Moves

Combo: *Initial*

Description: Each application of Increased Accuracy (costing three Elements) adds +1 to the move's Accuracy.

Example: *A move's Accuracy bonus is often a representation of how fast the move is to execute. A Special Move with a fast execution speed lessens the amount of time the defender has to respond.*

Increased Damage (1)

Instances: 6, 8 for Super Moves

Combo: See the rules for Combo damage in Chapter 5 (page 227).

Description: Up to six Elements can be spent on Increased Damage (eight for Super Moves), which increases the base damage of a Special Move beyond 1d6. This new base damage is then modified by the attacker's Strength and the defender's Stamina as usual.

- **One Element** keeps the base damage at 1d6, but the attack does a minimum of 2 points on the die roll. When one damage is rolled, re-roll the die until the result is two or higher.

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- **Two Elements** increases the base damage to 1d8.
- **Four Elements** increases the base damage to 1d10.
- **Six Elements** increases the base damage to 1d12.

Since Super Moves have a base damage of 1d8, Increased Damage functions as follows:

- **One Element** keeps the base damage at 1d8, but the attack does a minimum of 2 points on the die roll. When one damage is rolled, re-roll the die until the result is two or higher.
- **Two Elements** increases the base damage to 1d10.
- **Four Elements** increases the base damage to 1d12.
- **Six Elements** increases the base damage to 1d12+2.
- **Eight Elements** increases the base damage to 1d12+4.

Increased Glory (1)

Instances: 2

Description: Each Element spent on this Element increases the move's Glory award by 2.

Example: *This move is either especially flashy or, more commonly in the source material, this move hits multiple times but counts as a single move. For example, some Special Moves may hit a dozen times, but only do damage once. This is actually a common Element in the source material.*

Increased Knockback (1)

Required: *Knockback* Keyword

Combo: This move only does Increased Knockback if it is the last move in a Combo.

Description: If this move hits, it knocks the defender back 2 Ranges, rather than just one.

Increased Stun (1)

Required: *Stun* Keyword

Description: This move hits with such force that its effective damage for the purposes of application against an opponent's Stun Threshold is increased by 2. Thus, an attack that does 4 Life Bar damage would count as 6 points of damage when compared against the opponent's Stun Threshold to determine whether or not the opponent is Stunned.

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Interrupt (1)

Keywords: *Defensive Response*

Description: This move can be used to Interrupt another combatant's attacks with the Interrupt Defensive Response. The Interrupt Element can be added to a *Utility* move, but you need to add another Element with the *Passive* Keyword for it to work. If the move lacks the *Passive* Keyword, the move needs the *Offensive* Keyword to Interrupt (see Chapter 5, page 232).

Example: *This Element can be used to represent a static field of some sort that will damage any opponent who accidentally or deliberately touches it, such as a burning ki field or a twirling weapon. However, this Element does not need to specifically "represent" anything — it may be applied to any Special Move that the character has learned to use as a fast response to an opponent's attack.*

▶ Interrupt Only (–1)

Required: Interrupt

Description: This move can only be used as a Defensive Response. It cannot be used as a normal attack or as a Reaction Attack.

▶ Invincible Interrupt (1)

Required: Interrupt

Keywords: *Bonus*

Description: The Defense Total for the Interrupt Defensive Response receives a +2 bonus.

Invisibility (3 or more)

Keywords: *Always*, *Turns*

Description: This move makes the character temporarily invisible (though usually an energy outline or distortion in the air of some sort gives a general indication of the character's location). When the move is designed, it must be designated as hindering the opponents' Initiative, Control, or both. This move hinders the opponents on the following turn after the Special Move is used. However, if the character is hit again before the next turn, the Invisibility has no effect. In a battle with multiple opponents, an opponent's Initiative and/or Control is only affected if he chooses to engage the invisible character; this must be decided before Initiative and Control are rolled. However, if the opponent chooses not to engage the invisible character, he cannot use Defensive Responses against the invisible character, cannot Hold and interrupt the invisible character, cannot use Reaction Attacks against the invisible character, or make any attack or take any action that has a direct effect on the invisible character.

The base cost for this ability is two Elements. Each additional Element decreases Initiative or Control by one die size. For example, a move that reduced Initiative by one die size and Control by two die sizes would count as five Elements. The effect only lasts for the following turn. The following Element can be added as a modifier.

Example: *This Element can be used for moves that make the character invisible, superfast, blurry, or with multiple images of himself. It can also be used for any Special Move that hinders the opponent's Initiative or Control, making it harder for them to know when or how to act.*

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▶ Maintain Effect (2)

Required: Invisibility

Keywords: Remove *Turns*, add *Condition*

Description: With this Element, the effect lasts until the character invoking the effect is hit.

Juggle (1)

Required: Anti-Air, Knocks Down

Combo: Even though a move with this Element Knocks Down, such a move can be used to begin a Combo. In this case, the Knock Down occurs at the end of the Combo. If a Combo begins with a move with the Juggle Element, any additional Special Move in the Combo that Knocks Down will cancel this delay effect. However, more moves with this Element or successful Bounce moves (see page 128) can be placed later in the same Combo, delaying Knock Down until the end of the Combo.

Description: This move knocks the opponent high into the air, thus increasing the possibility of stringing together a longer Combo against the opponent before he hits the ground. The Juggle Element can also be further modified by either of the following modifier Elements.

▶ Launcher (1)

Required: Juggle

Combo: If this move is used in a Combo and the Fighter succeeds at a DL 8 Tactics skill check, the whole Combo does +2 damage. If the Tactics skill check fails, all moves after the Launcher automatically miss; a successful hit only calculates damage from the moves that hit. Also, Launchers cannot be used too quickly in succession. A DL 10 Tactics skill check is needed in order to use two or more Launchers in the same Combo. Each successful Launcher in the same Combo adds an additional +2 damage. Failing this roll, however, means all moves from the second (or later) Launcher onward automatically miss, and a successful hit only calculates damage from the moves that hit. When this move is included in a Combo, the last move gains *Knock Back* and the Increased Knockback Element.

Description: This Element launches the opponent even higher into the air, allowing even more hits.

Knocks Down (2)

Keywords: Adds *Knocks Down*

Combo: *Ender*

Description: This is an extremely common Element in the source material. If this move hits, the opponent also suffers a Knock Down in addition to Knock Back, damage, and Stun damage. The following are three additional modifier Elements for the Knocks Down Element.

▶ No Breakfall (½)

Required: *Knocks Down* Keyword

Description: This modifier Element prevents the opponent from using Breakfall, if that optional rule is in use in the campaign.

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No Tech Roll (½)

Required: *Knocks Down* Keyword

Description: This modifier Element prevents the opponent from using Tech Rolls, if that optional rule is in use in the campaign.

Only at End of Combo (0)

Required: Knocks Down

Combo: Removes *Ender*. Knocks Down is now *Final*.

Description: This move only causes Knock Down if it is the last move of a Combo.

Knockback Advance (1)

Required: *Knockback*

Keywords: *On-Hit*

Combo: If a move with this Element is used anywhere in a Combo, the Knockback Advance effect occurs after the Combo is resolved.

Description: This move allows the attacker to optionally advance after Knock Back, moving forward up to the same number of Ranges as the opponent was Knocked Back, if so desired. If a Battlemap is being used for combat, the movement must be in the same direction of the Knockback. If no map is used, the movement allowed by this Element assumes that the attacker and defender keep the same Range between them.

If this attack hits multiple opponents (i.e., it is Area Effect or Explosive), the attacker chooses a single target to move towards. The rest of the targets just suffer normal Knock Back.

Mobile (1)

Required: *Normal Move* Keyword

Keywords: Adds either *Mobile* or *After Mobile* or *Passing*

Combo: If this Element changes the movement allowed before an attack, the Element only applies if it is the first move in the Combo. If this Element allows movement after the attack, the Element only applies if it is the last move in the Combo.

Description: This Element offers a number of options that apply to movement when executing a Special Move. The specific effects of this Element must be defined when the move is designed and cannot be changed later. This Element adds one (and only one) of the three Keywords listed above. Moving 2 Ranges and attacking costs 1 FS.

Example: *Adding the **Mobile** Keyword is a very common Element in fighting video games. The move travels quickly, either because of fast ground-based movement or because it is a special form of jumping or aerial attack (also see the Aerial Element, page 123). This Special Move allows 2 Ranges of movement before attacking for a cost of 1 FS, just like a jumping **Basic Mobile** Move.*

Full Screen (1)

Required: Mobile, *Mobile* and *Offensive* Keywords

Keywords: *Long Mobile*, *Closer*

Description: This modifier Element allows three Ranges of forward movement before attacking for 1 FS, but the Fighter must

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always move at least one Range forward when using this move. This Element cannot be combined with the Limited Movement Liability that requires one Range of movement before attacking. If the Fighter moves a full three Ranges of movement before attacking, the defender receives a +1 bonus to his Defense Total.

Fast Full Screen (1)

Required: Full Screen

Description: This Element eliminates the defensive bonus for the opponent when the Fighter moves a full three Ranges before attacking.

Wall Spring (1)

Required: Aerial, Mobile, *Mobile* Keyword, ability to Wall Spring

Keywords: *Dash*

Combo: Only the Accuracy modifier of the first move in a Combo applies; Accuracy modifiers for the rest of the moves in the same Combo are ignored.

Description: The move can be used as a Wall Spring (see Wall Springs, page 108). This is basically the same as allowing 2 Ranges of movement, but only in the right circumstances and with a +1 bonus to Accuracy. This Element can only be used to move 2 Ranges of movement, not one. This Element can only be taken if the campaign allows Wall Springs or if the Fighter has the Wall Spring Technique. It does not otherwise give the character the ability to do Wall Springs.

Multi Hit (1)

Instances: 6

Combo: If a Special Move with this Element is not the first move in a Combo, rolled damage is halved. Bonus damage for Multi Hit (see below) is added before halving; minimum damage is ignored.

Description: This Element represents a Special Move that hits an opponent multiple times in the animation. If the move successfully hits, it does increased damage, based on the number of Elements spent on Multi Hit.

- **One Element** means the attack does a minimum of 2 points on the die roll. When one damage is rolled, re-roll the appropriate die until the result is two or higher.
- **Two Elements** does +1 damage.
- Three Elements re-rolls results of one on the die roll and does +1 damage.
- **Four Elements** does +2 damage.
- **Five Elements** re-rolls results of one on the die roll and does +2 damage.
- **Six Elements** does +3 damage.

The interaction between the Multi Hit Element and a single instance of the Increased Damage Element (see page 144) requires special consideration. In the following chart, Multi Hit is abbreviated MH and Increased Damage is abbreviated ID.

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Multi-Hit plus Increased Damage

Elements	Minimum Die Roll*	Damage Bonus
MH 1 + ID 1	3	0
MH 2 + ID 1	2	+1
MH 3 + ID 1	3	+1
MH 4 + ID 1	2	+2
MH 5 + ID 1	3	+2
MH 6 + ID 1	2	+3

** When less than this damage is rolled, re-roll the appropriate die until the result is this value or higher.*

In some rare cases, the minimum damage may exceed the maximum possible damage of the attack. However, this "minimum damage" can still be reduced by effects such as the Big Quality. For example, Hernandez has the Big Quality, and he is hit with a move that has the Multi Hit Element. The attack would normally do a minimum of two points of damage. His opponent rolls two points of damage. As Hernandez has the Big Quality, the damage is reduced to one.

This Element is not necessary to emulate a move from the source material that hits multiple times (of which there are many examples); these effects can easily be represented by the Increased Damage Element and/or the Increased Glory Element, or even just described as part of the move's description without any mechanical distinction at all.

Opening Move (0)

Required: Another Special Move with the Move Sub-Set or Multi-Part Move Liability is necessary for this Element to have any effect. However, this Element can be applied to a move before the Fighter acquires any moves with the Move Sub-Set or Multi-Part Move Liabilities.

Keywords: *Always*, *Condition*

Combo: The follow-up Move(s) with Move Sub-Set or Multi-Part Move can be used after this one in a Combo. In this case, those moves do not cost one extra Control to use.

Description: This Element establishes a Special Move to be the designated Opening Move for a specific Move Sub-Set or Multi-Part Move. If this is a *Utility* or *No Damage* move, it receives the Utility Combo Opener Element for free. When this move is used, even if the move could not possibly hit because it is out of range, it allows for a single move (or several possible moves in the case of a Move Sub-Set) to be used once on the current turn or the next turn. In the case of a Move Sub-Set, a single move from the sub-set may be used on the same or the next turn.

The opportunity to use the follow-up move is lost if one of the following things occur:

- A move other than an applicable follow-up move is used.
- A Defensive Option is used, other than an applicable follow-up move as a Defensive Response.
- Any non-attack action is used.
- The Fighter is hit and suffers Hit Stun or Knockdown.

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It is important to note that Holding Initiative does not end the opportunity of using an applicable follow-up move.

When a move is created with the Opening Move Element, the full length of the possible Move Sub-Set or Multi-Part Move sequence must also be established and cannot be changed later. At each subsequent Power Level, at least one move from the Move Sub-Set or Multi-Part Move sequence must be acquired until the Sub-Set or sequence is complete. If a Fighter has multiple Move Sub-Sets, Multi-Part Moves, and/or Multi-Part Throws, one of them may be exempted from having a move added, but no incomplete Sub-Set or Multi-Part Move can go two Power Levels without having a move added to it.

Opening Throw (0)

Required: Throw. Cannot have Sustained Hold. Another Special Move with the Multi-Part Throw Liability is necessary for this Element to have any effect. However, this Element can be applied to a move before the Fighter acquires any moves with the Multi-Part Throw Liability.

Keywords: *On-Hit*, *Condition*

Combo: The follow-up Move(s) with Multi-Part Throw can be used after this one in a Combo. In this case, those moves do not cost one extra Control to use.

Description: This Element establishes a Special Move to be the designated Opening Throw for a specific Multi-Part Throw (MPT). If this is a No Damage move, it receives the Utility Combo Opener Element for free. When this move is used, it allows for a single Throw to be used once on the current Turn or the next turn. The Fighter must use the next Throw in the sequence in a Combo or as his next action or the Multi-Part Throw sequence ends. While the sequence is in progress, the defender cannot act until the sequence ends, regardless of remaining Control. For each subsequent Throw in the Multi-Part Throw, the defender can use any applicable defensive option, but no Defensive Response other than the Throw Response can be used. If the defender successfully defends, the Multi-Part Throw sequence ends and Knockdown and Knockback occur; Knockdown and Knockback effects are delayed until the Multi-Part Throw sequence ends. The attacker cannot use any effect that lets him move or act in any way on his turn until the sequence ends.

In a combat involving multiple combatants, both combatants involved in the MPT are immune to all attacks coming from external sources and cannot choose to defend or use any kind of Defensive Response or Reaction Attack against such attacks until the sequence ends.

The sequence ends if one of the following situations occurs:

- ***The defender wins or ties Initiative:*** the sequence ends on the defender's initiative. Knockdown and Knockback are applied (before Step B.1 on the combat flow chart — see Chapter 5, page 210). The defender can stand up or utilize any applicable action while Knocked Down (such as a Reversal move). The attacker loses his action for the turn.
- ***The attacker lacks the Control required for the next Throw in the MPT sequence, misses the attack, or simply declares that***

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he ends the sequence: the sequence ends on the attacker's initiative. Knockdown and Knockback are applied and *On-Miss* effects are applied. If the attacker lacks Control or declares this is the end of the sequence, this happens after Step B.1 on the combat flow chart (see Chapter 5, page 210). If the attacker misses, this happens on Step F.1. The defender can stand up or utilize any applicable action while Knocked Down (such as a Reversal move) on his turn. The attacker loses his action for the turn.

- ***The last Throw of the sequence is used:*** No effect is delayed, actions continue as usual.

When a move is created with the Opening Throw Element, the full length of the possible Multi-Part Throw sequence must also be established and cannot be changed later. At each subsequent Power Level, at least one move from the Multi-Part Throw sequence must be acquired until the sequence is complete. If a Fighter has multiple Move Sub-Sets, Multi-Part Moves, and/or Multi-Part Throws, one of them may be exempted from having a move added, but no incomplete Sub-Set or Multi-Part Move can go two Power Levels without having a move added to it.

Pass Through (1)

Required: *Normal Move* and *Offensive* Keywords. Cannot have *Away* Keyword.

Keywords: *Mobile*

Combo: The movement of this move only occurs if it is the first move in the Combo.

Description: This move allows 2 Ranges of movement without any cost in FS, but it can only be used if that movement would bring the Range to either exactly 0 or pass through the opponent to Range 1 or 2 on the other side (see Movement in Chapter 5, page 219).

Position Shift (1)

Keywords: *On-Hit*

Combo: This effect occurs regardless of where this move is in a Combo (as long as the Combo hits).

Description: If a move with this Element hits, the opponent is moved around the battlefield, potentially closer to an Environmental Hazard. The specific effect of this move must be declared when it is first designed. The move can shift the attacker, shift the defender, or make combatants switch places. The mechanical effects of this choice depend on whether or not a Battle Map is being used; in each of the following paragraphs, the effects are presented in the order of: attacker shifts, defender shifts, and combatants switch places. All these effects are in addition to normal Knock Back, which is resolved first.

If a Battle Grid is being used, this Element allows either the attacker to shift one square to the side, shifts the defender one square to the side, or makes the two combatants switch places on the Grid. If a combatant is shifted into an Environmental Hazard, he can choose to interact with it (if he is the attacker) or he is forced to interact with it (if he is the defender).

If a Band Map is being used, this Element allows the attacker to make a Maneuver Check to interact with an Environmental Hazard in the same or adjacent band, forces the defender to make a Maneuver Check to avoid interacting with an Environmental Hazard in the same or

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an adjacent band, or makes the two combatants switch places on the Band Map.

If no Battle Map is being used, this Element has no effect at all if there are no Environmental Hazards in play. If there are Environmental Hazards, this Element allows the attacker to make a Maneuver Check to interact with an Environmental Hazard, forces the defender to make a Maneuver Check to avoid interacting with an Environmental Hazard, or else has no effect at all.

If this attack hits multiple opponents (i.e., Area Effect or Explosion), the attacker's position shift only affects one opponent of the attacker's choosing. Everyone else suffers Knock Back as usual and is otherwise unaffected by the Position Shift Element.

Power Dash (1)

Required: *Offensive* Keyword. Ability to perform a Dash. Cannot have *After Mobile*, *No Movement*, *Dash*, or *Away* Keywords.

Combo: *Starter*

Description: A Special Move with this Element receives a die size increase to damage when used immediately after a Dash (see page 105). This effect applies only to the 1 FS version of Dash, as the 2 FS version of Dash is only used with Basic Moves.

Power Enhancer (1 or more)

Required: A different Special Move that the move with this Element enhances.

Keywords: *Utility*, *Instantaneous*

Description: This Element is used for a Special Move that does nothing by itself, but which powers up a specific subsequent Special Move (defined when this move is designed). Performing the move with the Power Enhancer Element has no special rules. Afterwards, when the Special Move that is affected by the Power Enhancer is used, it gains a die size of damage for each Power Enhancer move that has been performed before it. This effect is always used when the affected Special Move is next used; the Power Enhancer effect cannot be "held" (but see Delayed Onset below). No matter how many Special Moves are affected by the Power Enhancer, use of any of them exhausts the Power Enhancer effect.

This Element costs one Element for each Special Move affected by the Power Enhancer, plus one Element for each time over one that the Power Enhancer can be used prior to using the affected Special Move. For example, if the Power Enhancer could be and was used three times in advance of the affected Special Move, the affected move would increase three die sizes for damage. In this case, if the Power Enhancer affected only one other move, this Element would cost 3 Elements.

Example: *This Element represents a summoning of additional power or taking specific stances to enhance the power of another move.*

▶ Delayed Onset (1)

Required: Power Enhancer

Keywords: *Unlimited*

Description: The enhancement provided by Power Enhancer can be held indefinitely during the same combat rather than automatically used when the enhanced move is next used.

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Element Addition (1 or more)

Required: Power Enhancer

Description: Instead of or in addition to adding additional damage, a Power Enhancer may instead add a specific Element to a designated Special Move. This additional Element must be defined when the move is created. The cost to add the Element is equal to the number of Elements it would normally cost plus one. You can pair a Liability with the Element in order to reduce the cost, but the cost cannot be reduced below one. The affected Special Move gains the benefit of the added Element (and corresponding Liability, if any) the next time that it is used. The Element Addition Element normally replaces the damage increase effect of the Power Enhancer Element. If the Power Enhancer has both the standard damage increase effect and Element Addition, the order of these different effects must be decided when the move is created. The Delayed Onset Element (see above) can be added to this effect also.

Example: *Adding a Power Enhancer that adds the Knocks Down Element to another Special Move would cost four Elements: one for the Power Enhancer Element itself, plus three more Elements to add the Knocks Down Element (which normally costs two). If you wanted to also add two die sizes of damage, the cost should be raised by two more Elements and an order of effects would need to be decided. For example, the first time that the Power Enhancer is used, it increases the damage of the affected Special Move by one die size; the second time it is used it adds the Knocks Down Element; the third time it is used, the damage is increased by another die size.*

Power Up (1)

Combo: If the Powered Up move is not the first move in a Combo, the bonus damage is added and then the total damage for the move is halved.

Description: This move does more damage when first powered up. There are two versions of this Element; the desired option must be chosen when the Special Move is designed and cannot be changed later. Regardless of which option is being used, all the decisions about the use of the Power Up Element must be made before an attack roll is made.

The first option for this Element allows a Special Move to do +1 damage per +1 Control required by the move. For example, a Fighter wants to use his L3 Special Move with the Power Up Element. On this turn, he has rolled Control 5. Thus, he could choose to use the move with no modifier and get a +1 Accuracy bonus for having more Control than needed for his chosen move (see Chapter 5, page 223) or he could treat this move as requiring 2 more Control and thus do +2 damage. He could also treat it as requiring one more Control, gaining both +1 damage for the Power Up Element and +1 Accuracy for still using a move requiring less Control than the amount rolled for the turn. The maximum Control allowed for extra damage is equal to twice the move's normal level. Thus, an L3 move could do up to +3 damage for 6 Control.

The second option for this Element allows the move to require one more Control than usual;

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the move then does +1 damage per 1 Life Bar spent by the Fighter using the move. The maximum Life Bar that can be spent for extra damage is equal to the character's Power Level. For example, a PL 4 combatant could spend 4 Life Bar to gain +4 damage on the attack.

This Element is intended for *Offensive* moves generally, but it can be used on *Utility* moves that create potentially damaging Environmental Hazards (c.f., Bomb) to increase the damage of those hazards, as well as on *Utility* Healing moves to increase the amount of Life Bar healed.

There are three modifier Elements for the Power Up Element.

Example: *The Control version of this Element can also be used to emulate moves that have their own follow-up attacks that require a single additional button press after the Special Move.*

Extra Elements (1)

Required: Power Up

Description: This is a modifier Element that can only be applied to the version of the Power Up Element that allows extra Control to be converted into extra damage. When the move is designed, extra Control added to the move can instead be used to add new Elements to the move at a cost of one Control per Element cost instead of extra damage (see example below). The specific Elements that can be added and the order in which they will be added must be defined when the move is first created. Liabilities can also be added to the move that apply only when the move is Powered Up. These Liabilities serve to reduce the cost of adding an Element that normally costs more than one (rather than requiring more Control). However, each new Element requires at least one extra Control to acquire. There is one modifier Element for this Element.

Enhanced Power Up (1 or 2)

Required: Extra Elements

Description: This is a modifier Element that can only be applied to the version of the Power Up Element that allows extra Control to be converted into extra damage. This Element allows Control equal to up to twice the move's Level to be added for the purposes of adding new Elements to the move. For example, an L3 move could use nine Control to add up to six new Elements to the move. For an additional Element, up to three times the move's Level can be added to the Control cost for extra Elements. The limit on extra damage for a Power Up remains the move's Level; no additional damage can be added as a result of the Enhanced Power Up Element.

Example: *A player is designing an L2 move with the Enhanced Power Up Element. He spends two Elements on Enhanced Power Up. This means the Fighter can add up to six Control to the move for extra damage or extra Elements. The player decides that +1 or +2 Control does +1 damage, +3 Control adds the Knocks Down Element, +4 Control adds another +1 damage (+2 total), +5 Control adds the Increased Stun Element, and finally, +6 Control adds the Unblockable Element. For eight Control, this L2 Special Move does +2 damage and is Unblockable. Though +1 Control did +1 damage and +3 Control added the Knocks Down Element, there was no specific effect for +2 Control*

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because that point of Control was needed to account for the two Element cost of the Knocks Down Element. The player could have chosen to add a Liability to reduce the cost of the Knocks Down Element.

Priority (1)

Keywords: *Defensive Response*

Description: This move is executed quickly and connects first even in near-simultaneous attack situations. This move breaks ties in the case of simultaneous Initiative. It can also be used for the Priority Defense Response.

▶ Strike Through (1)

Requires: Priority

Combo: If you are hit and attacking at the same time using this Element, you cannot start a Combo.

Description: When using the Priority Defense Response, if the Defensive Response fails, you may still attack with the Priority Special Move if the Fighter has at least one Control remaining after Hit Stun. Even though both combatants are hitting at the same time, this is not considered to be Simultaneous Initiative.

Prop Recovery (1)

Required: At least one other move with the Prop Liability. Cannot have Prop.

Combo: Moves with the Prop Liability can be used following this move in a Combo if it is used to successfully recover a Prop.

Description: When using the move at Range 0 from a Prop it is immediately recovered.

Pursuit (0 or 1)

Required: *Offensive* Keyword. Cannot have *Knocks Down* Keyword

Combo: *Ender.* If a Special Move with this Element is used, then a Special Move with the *Knocks Down* Keyword loses the *Ender* Keyword, provided it is followed immediately and solely by the attack with the Pursuit Element. If this move is not used against an opponent who has been Knocked Down, this move loses the *Ender* Keyword.

Description: A Special Move with this Element can be used on a prone opponent, whether immediately after an attack Knocks Down an opponent or when an opponent has been Knocked Down by some other condition such as the Self-Prone Liability (see page 186), an Environmental Hazard, or by some other Fighter's attack.

The Pursuit move can be on the following turn as a separate attack or on the same turn as part of a Combo (see above). A Knocked Down opponent attacked by a Pursuit move may only use the Defense Skill or the Tactics Skill with the Reversal Defensive Response. The cost of this Element is balanced by a Liability if the Special Move can only be used as a Pursuit attack, but not as a regular attack. There are also two modifier Elements that can be added to this.

▶ Knock Down Pursuit (1)

Required: Pursuit, Throw. Cannot have Skips Knock Down.

Description: Normally moves with the *Knocks Down* Keyword cannot also have the Pursuit Element. This Element allows the Pursuit Element to be added to Super

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Moves and Special Moves with the Throw Element (but not other Special Moves with the *Knocks Down* Keyword). However, the opponent is not Knocked Down "again" by the Knock Down Pursuit move; the Knocks Down effect is applied only once.

Example: *This Element can be used to emulate a grappling move that picks up an opponent who has been knocked to the ground to throw them again.*

Pursuit Bounce (2)

Required: Pursuit

Combo: Loses *Ender*.

Description: If a Fighter uses a Special Move with this Element in a Combo, he may attempt a DL 8 Tactics skill check. If successful, he can continue the Combo after the Pursuit attack. The entire Combo (including the portion after the Pursuit Bounce) must be declared before the attack roll, and the length of entire Combo is used to calculate the Accuracy penalty on the attack. If the attack hits but the Tactics skill check subsequently fails, the remainder of the Combo is ignored and damage is calculated based only on the portion of the Combo that hits.

Random Effect (1 or more)

Combo: See below.

Description: This unusual and uncommon Element is used to create a move that generates a random sub-set of effects whenever the move is used. When first designing the move, any number of Elements can be assigned to the Random Effect Element. These Elements can be used to create up to ten different combinations of Elements and Liabilities. Each one of these combinations is designed like an individual Special Move, subject to the following guidelines and limitations:

- The Elements and Liabilities of each combination should be compatible with the Elements and Liabilities outside of the Random Effect Elements.
- The total number of Elements for the Random Effect Special Move is calculated by counting the Elements allocated to the Random Effect Element along with all others.
- All combinations must be created when the Special Move is first created and cannot be changed later.

When the Special Move with this Element is used, the player rolls a die in order to randomly determine which combination occurs. Each one should have an equal chance to occur. Certain numbers of combinations are simple to roll because they match die sizes (e.g., 4, 6, 8, 10), while others (such as 3 or 5) might require a re-roll if a number out of range occurs (e.g. a 6 on a d6 with 5 possible combinations). This roll occurs after a Combo has been declared, but before the defense total has been calculated (after Step D.2 on the combat flow chart — see Chapter 5, page 210).

If the combination rolled cannot be used in the Fighter's current circumstances (e.g., due to Range), the attack automatically misses if it was a single attack. If the Random Effect move was part of a Combo and it could not be used (e.g., because of Range or because it was a

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Starter or *Ender* in the middle of the Combo), the Combo is truncated; if it hits, only the moves up to the Random Effect are considered in determining the move's damage.

Example: *Dr. Mayhem has a trunk containing a variety of lethal weapons that he pulls from randomly. Here is his Special Move, "Trunk of Violent Solutions." There are four combinations possible with this move.*

Trunk of Violent Solutions: L3

- No Combo (–1)
- No Movement (–1)
- Random (6):

Combination 1: Grenade: Bomb (1), Increased Damage (4), Multi-Hit (1).
Combination 2: Chain Gun: Ranged (2), No Ranged Response (1), Multi-Hit (2), Increased Damage (1).
Combination 3: Giant Axe: Increased Stun (1), Increased Knockback (1), Increased Damage (4)
Combination 4: Horde of Killer Robots: Ranged (2), Very Slow (–½), Always Does Damage (½), Hits Low (1), Subtle (1), Harry (1), Entangle (2), Slow Recovery (–1).

In this example, Dr. Mayhem used six Elements on Random Effect and created four combinations of six Elements each. When he uses Trunk of Violent Solutions, his player would roll 1d4 to determine which combination occurs.

Ranged (2)

Required: Ki Skill, *Standard Range* Keyword

Keywords: *Long Range*

Description: Unlike all other Special Moves, the damage for a Special Move with the Ranged Element is based solely on the character's Ki skill and is not modified by Strength.

- If the character has a Ki skill of 1–3, the base damage of the Special Move is decreased by one step.
- If the character has a Ki skill of 4–7, the base damage of the Special Move is not modified.
- If the character has a Ki skill of 8–9, the base damage of the Special Move is increased by one step.
- If the character has a Ki skill of 10, the base damage of the Special Move is increased by two steps.

Normally, such an attack can still not hit an opponent at Range 5, but this is left to the Director's discretion. It should be permitted if two characters are both capable of attacking their opponent at that range (though adjudicating this goes beyond the normal combat rules). If using a Battle Grid (but not a Band Map), a Ranged attack cannot hit a character if a Wall (see Chapter 5, page 247) or another combatant is in a space directly between the attacker and his target.

There are a significant number of additional Elements and Liabilities that can be applied to Special Moves with the Ranged Element.

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Example: *The classic stereotype of a Special Move with the Ranged Element is the ki blast or fireball, though this might also be an energy beam, a thrown knife or grenade, a magical or supernatural effect, or some form of shockwave along the ground.*

▶ Accuracy for Damage (1)

Required: Ranged, *Long Range*, cannot have Specific Range

Combo: Only the Accuracy modifier of the first move in a Combo applies; Accuracy modifiers for the rest of the moves in the same Combo are ignored.

Description: This move can be powered up to trade accuracy and range for additional damage. Before an attack is made, for each 1 Range reduction from the normal maximum Range of 4, the attacker may choose to receive –1 Accuracy and +2

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damage. Thus, for an attack made at Range 2, the attacker could choose to reduce max range by 2 (to Range 2) and take an additional –2 Accuracy and +4 damage.

Draw Closer (1)

Required: Ranged, *Knockback* Keyword, must not have Knockback Advance

Combo: When used as the first hit or in the middle of a Combo, the Fighter must make a Tactics skill check against DL 8. If he succeeds, the opponent is pulled towards the attacker as many Ranges as would normally have been done by Knock Back and the combo can continue resolving the remaining hits at the new Range. If the Tactics skill check fails, all moves after the Draw Closer move automatically miss; a successful hit only calculates damage from the moves that hit. If the opponent interacts with an Environmental Hazard when pulled in the middle of the Combo, the skill check is increased to DL 10.

Description: The move draws the target closer to the attacker; this will usually be a Fighter, but it could also be an Environmental Hazard or something more exotic like an Assault Bomb (see page 126). Instead of doing Knock Back, this move draws the opponent closer as many Ranges as would normally have been done by Knock Back, though no closer than Range 0 (i.e., the attack won't draw a close opponent through the attacker's Range to the other side). The Increased Knock Back Element can be further applied to this Element, increasing the Ranges that the opponent is drawn closer.

Example: *This Element could represent a tractor beam or dragging an opponent closer after impaling him.*

Optional Draw In (1)

Required: Draw Closer

Combo: When normal Knock Back is selected, the special Combo rules from the Draw Closer Element are ignored.

Description: The Fighter can optionally choose to draw the opponent closer or not. In the latter case, there is still one Range of Knockback instead (or two, if the move also has Increased Knockback)

Move Closer (1)

Required: Draw Closer

Combo: The special Combo rules from the Draw Closer Element are still applied, with the difference that the attacker is the one moving in the middle of the Combo. If the attacker suffers Hit Stun, Knockback, or Knockdown when interacting with an Environmental Hazard during this movement, the Combo immediately ends.

Description: The Fighter pulls himself closer to the opponent instead of pulling the opponent closer to him; there is no Knock Back effect on the opponent. This has no effect in a one-on-one fight with no Battle Map or Environmental Hazards or in a battle with multiple combatants but no Battle Map. However, if using a Battle Grid or Band Map, the attacker moves forward a number of squares or bands equal to Knock Back

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rather than pulling the defender towards himself. Like all forward movement on a Battle Grid, each square must be towards the opponent, rather than lateral movement.

If this attack hits multiple opponents (i.e., it is Area Effect or Explosive), the attacker chooses a single target to move towards. The rest of the targets suffer Knock Back instead.

No Ranged Response (1)

Required: Ranged

Description: The move cannot be prevented with the Ranged Defensive Response. There is one modifier Element for this Element.

Indirect (1 or 2)

Required: No Ranged Response

Description: This move is a Ranged attack that doesn't originate from the attacker directly, but instead appears directly on the target position. This move cannot be reflected in any way and can be used to attack through blocking Environmental Hazards such as permanent walls or other combatants. Normally, such a move cannot be used as a Ranged Response, but if it can, it costs one extra Element.

Example: *This Element can be used to represent blasts of energy surging from the ground or from the sky, as well as sudden blasts that come from behind the enemy.*

Short Range (–½)

Required: Ranged, *Long Range*, cannot have Specific Range

Keywords: *Reach Range*

Very Fast (1½)

Required: Ranged, cannot have Specific Range.

Combo: *Initial*

Description: The attack form of the move (e.g., the bolt of energy, fireball, thrown knife, etc.) travels very quickly. The speed of this move provides an additional +1 bonus to Accuracy when the opponent is close to the attacker. For *Long Range*, the bonus applies at Range 0–2; for *Reach Range* moves it applies at Range 0–1.

Very Slow (–½)

Required: Ranged, cannot have Specific Range.

Combo: *Initial*

Description: The attack form of the move (e.g., the bolt of energy, fireball, thrown knife, etc.) travels very slowly. The speed of this move provides a –1 Accuracy penalty when the opponent is far from the attacker. For *Long Range*, the penalty applies at Range 3–4; for *Reach Range* moves it applies at Range 2–3.

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Wall Bounce (1)

Required: Ranged

Combo: *Initial*

Description: The Ranged attack can bounce off walls before hitting. If the attacker is one square or band away from a Wall, and the defender is within three squares or bands away from the same Wall, the attack receives a +1 bonus to Accuracy. If the attacker is one square or band away from a Corner, and the defender is within three squares or bands away from the same Corner, the bonus increases to +2. If a Battle Grid is not being used and the fighting area is described as having walls, the attacker can make a Maneuver Check against his opponent to get a +1 bonus to Accuracy (see Chapter 5, page 242).

Reach (1)

Required: *Standard Range* Keyword

Keywords: Replace *Standard Range* with *Reach Range*

Combo: Only the Accuracy modifier of the first move in a Combo applies; Accuracy modifiers for the rest of the moves in the same Combo are ignored.

Description: This move can be used further away than most moves, though not as far as a move with the Ranged Element. A move with the Reach Element can hit a target without penalty at any Range from 0 to 2 (and still receives a +1 Accuracy at Range 0). Furthermore, the attack can hit at Range 3 with a –2 Accuracy.

Example: *The move might represent stretching limbs, an overextended fighting style, tentacles, or a whip.*

Reflection (1)

Required: Interrupt

Keywords: *On-Defense*, *Passive*

Combo: When attacking using your opponent's reflected projectile, this move is considered to have the *Starter* Keyword, but it lacks that limitation if the move is used offensively.

Description: This Element sends an attack back at the attacker if it is successful. It will work against any Special Move with the Ranged Element. In order to reflect a Ranged attack, the combatant must use the Interrupt Defensive Response. If successful, the projectile reverses and travels back toward the opponent. The reflecting character gets an opportunity to attack his opponent as if the Ranged attack were his own, using all of the Special Move's normal attributes. The opponent may use the Defense Skill or the Evasion Skill against this, but he may not use another Defensive Response, and the Skill used to avoid the attack is halved (round down). Super Moves cannot be reflected, except by a Super Move with the Reflection Element.

Example: *This move is often an energy wave or shield of some sort.*

Reload (2)

Required: At least one other move with Special Move Reload. Cannot have Limited Use or *No Combo*.

Combo: *No Combo*

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Description: When using this move, three charges of a specific Limited Use pool are reloaded (see page 179). If the character has more than one pool, he must decide which pool this move reloads when the move is designed.

Reversal (1)

Keywords: *Defensive Response*

Combo: Only the Accuracy modifier of the first move in a Combo applies; Accuracy modifiers for the rest of the moves in the same Combo are ignored.

Description: If the Fighter possesses a move with this Element and is Knocked Down, he can attempt to perform a Reversal. How this Element is used depends on when the combatant is Knocked Down.

If the Fighter is Knocked Down and has not yet acted this turn, he can attempt to perform the move with the Reversal Element instead of just standing up on this turn. He must have enough Control to use the move (the normal rules for Hit Stun do not apply in this case) and he must be within Range. The attack has a –2 Accuracy penalty. If it hits, the combatant is considered to be standing and he does not suffer an Initiative penalty on the following turn. If he misses, however, he is still considered to be standing, but he suffers a two die size penalty on Initiative on the following turn (instead of the usual one die size penalty). *Utility* moves that are Reversals suffer this same penalty as a missing attack when used this way.

If the Fighter is Knocked Down and he has already acted this turn, he rolls for Initiative on the following turn (with the normal one die size penalty for standing). If he gets Initiative and has enough Control to use a move with the Reversal Element, he can use this move at the same time as he stands up (whether the move is *Offensive* or *Utility*). In this case, there is no penalty to Accuracy. If he does not get Initiative but still rolls enough Control to perform the move with the Reversal Element, he can use the Reversal Defensive Response if he is attacked right after he stands up when his turn to act comes up (i.e., if his opponent has Held his attack until the Fighter stood up). *Utility* moves cannot use the Reversal Defensive Response.

If the Fighter is Knocked Down and he is attacked with a Pursuit Special Move or a *Basic* Move, he can attempt to use the Reversal Defensive Response with any *Offensive* Reversal move.

Set Up (1)

Required: *Offensive* Keyword

Keywords: *Condition*, *Extended Execution*

Combo: Only the Accuracy modifier of the first move in a Combo applies; Accuracy modifiers for the rest of the moves in the same Combo are ignored.

Description: When this Special Move is first performed, it is treated just like an *Utility* move; the *Offensive* effect is reserved until later. When the same Special Move is performed later in the same combat, the attack occurs with a +2 bonus to Accuracy. The move may not be used on consecutive turns (i.e., there must be at least one turn in between uses of this Special Move). Glory is earned only if the move hits the second time it is used. This pattern can be repeated multiple times during the same combat. The Utility Combo Opener

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Element can be added to a Set Up move even if it lacks the *No Damage* Keyword; its effect is used on the first use of the Set Up move. If the *No Damage* Keyword is present, the Utility Combo Opener Element will apply to both the first and second uses of the Set Up move. There is a modifier Element for this Element.

Example: *This could represent a trap set during the battle, a weapon placed in the ground that then flies towards or through the enemy, or a move that needs to be charged up before using.*

▶ Powerless (–2)

Required: Set Up

Description: After this Special Move is used once, the Fighter loses access to all his other Special Moves until this particular move is used again. However, in this case, this Special Move also does an additional +2 damage (in addition to +2 Accuracy). After it is used a second time, the character re-gains access to his other Special Moves.

▶ Powerless Exception (0 or 1)

Required: Another move with Powerless Liability

Description: This Element can be applied to any Special Move. If the Fighter has the Powerless Liability, the Special Move with the Powerless Exception Element can still be used after the move with the Set Up Element has been used. The cost of this Element is further balanced by a Liability if it can ***only*** be used after the move with the Set Up Element has been used first.

Sidestep Counter (0 or 1)

Required: Sidestep option must be available

Keywords: *Defensive Response*, *Passive*

Description: A Special Move with this Element can be used as a Sidestep Counter Defensive Response. Unlike most Defensive Responses, which are based on the Tactics Skill, the Sidestep Counter Response is based on the Evasion Skill. However, any game effect that prevents a character from using Tactics as a defensive option also prevents the use of the Sidestep Counter Response.

The results of a successful defensive response depend on whether or not a Battle Map is in use (see Chapter 5, page 220). If the battle occurs on a Battle Grid, the defender can move one square in any direction before executing the counter move (after Step F.3.a on the combat flow chart — see Chapter 5, page 210), but must keep the same Range to the attacker. He does not gain the usual +2 Accuracy bonus for a successful Sidestep.

If the battle occurs on a Band Map or with no Battle Map at all, the counter attack is resolved and then the defender can attempt a Maneuver Check to interact with an Environmental Hazard in his band (or any Hazard if no map is being used) or force the attacker to interact with a Hazard instead (on Step G.2 on the combat flow chart — see Chapter 5, page 210). This is in addition to the normal Maneuver Check allowed each turn. If there are no Environmental Hazards in play, this move is just a counter attack Defensive Response based on Evasion.

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If this move can only be used as a Sidestep Counter, this is a Liability countering the cost of the Element.

Skips Knock Down (1)

Required: *Normal* Keyword

Keywords: *No Damage*

Combo: This Element can be used to skip the Knock Down effect of another move in order to continue a Combo. In a Combo, if this move is used immediately after a move with the Knocks Down Element, the Knock Down effect is ignored and the Combo can continue. This effectively removes the *Knocks Down* and *Ender* Keywords from the previous move in the Combo.

Description: The effects of this Element are described in the Combo section above. A Special Move with this Element can also be combined with the Pursuit Element. In this way, the move can be used to end the Knock Down effect on the target and set up a special 2-hit Combo while an opponent is Knocked Down. The first move does no damage but stands the opponent up, effectively ending the Knockdown effect as if the opponent had stood up by himself; the second move does damage normally. Additional moves cannot be added to this special Combo situation. If the opponent on the ground uses the Reversal Defensive Response against this a move that has both this Element and the Pursuit Element, he receives a +2 bonus to his Defense Total.

Example: *A move with this Element represents some sort of quick catch of the opponent to keep them from falling.*

Subtle (1)

Combo: *Initial*

Description: This move has some characteristic that makes it difficult for opponents to use Tactics against it. Regardless of how the move is defined, the effect is to give a +1 Accuracy against an opponent using Tactics.

Example: *In a video game, this usually means that the move has a very subtle starting animation before the attack is launched or the attack is extremely fast and hard to predict.*

Summon (2 or more)

Required: Ki Skill. Must not also have Bomb.

Keywords: *Utility*, *Time Count*

Description: This Element allows the Fighter to summon some form of Ally that stays near the Fighter and assists in combat. Additional Elements spent on the Summon Special Move can be used to add additional Elements to Basic Moves launched by the summoned Ally. Any number of Elements can be added to Basic Moves, but only one can be used with any specific attack. All possible Elements that could be used by the summoned Ally must be defined when the Summon Special Move is designed. The summoned Ally cannot use Elements with any movement Keywords or the *Utility* or *Bonus* Keywords. Area Effect and Explosive are also not allowed. If the Ally attacks with a Ranged attack, his Ki is considered to be the same as the summoning Fighter.

Once summoned, the position of both the Fighter and the Ally must be tracked separately.

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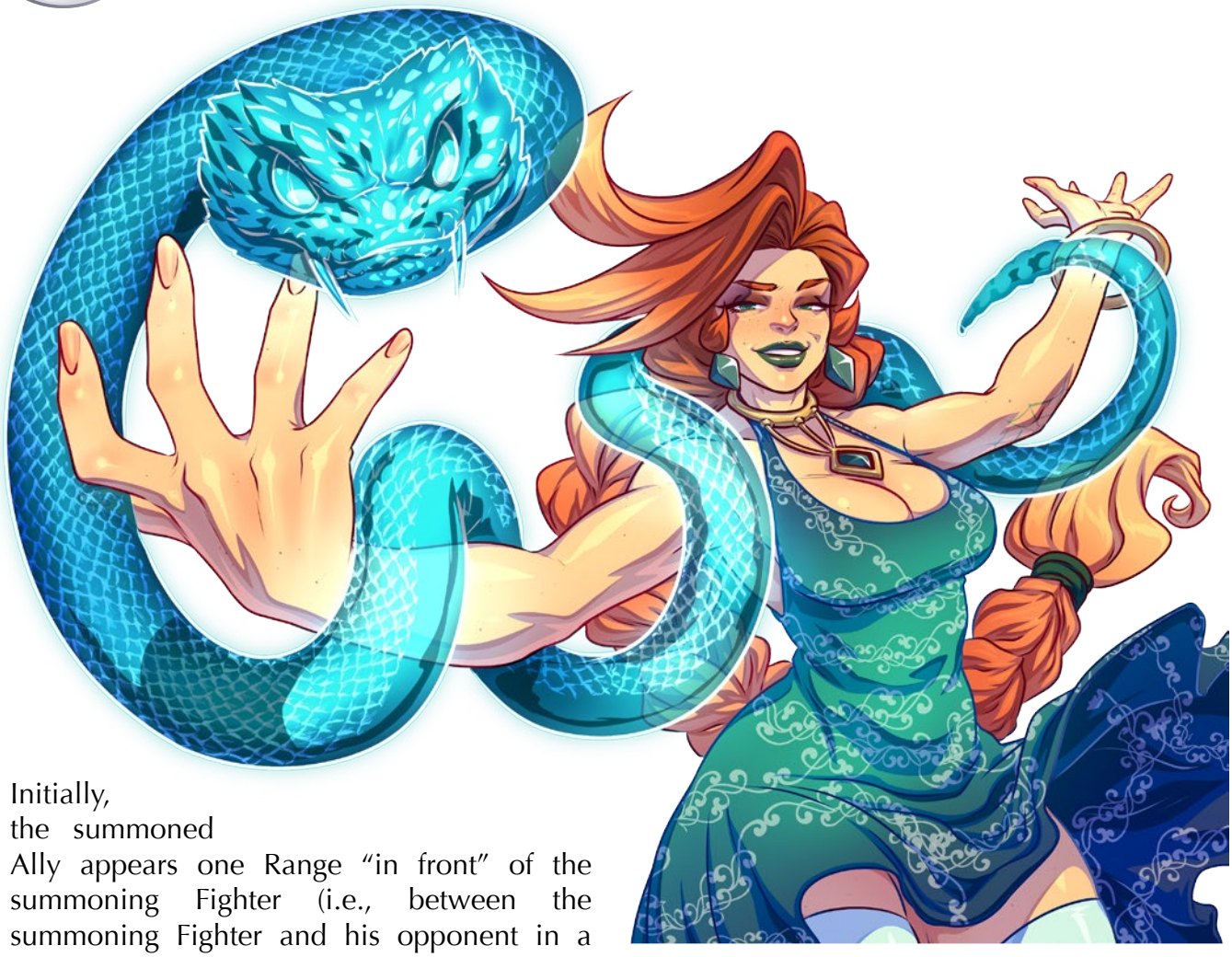
Moves



Initially, the summoned Ally appears one Range "in front" of the summoning Fighter (i.e., between the summoning Fighter and his opponent in a one-on-one fight). Thus, the Ally's Range is one less to one of the opponents than the summoning Fighter (the Fighter chooses which opponent). When the Fighter moves one Range in any direction, the Ally moves two Ranges in the same direction (i.e., it is faster than the character); however, if the Fighter moves more than one Range, the Ally only moves an equal number of Ranges. The Ally cannot be targeted by attacks.

If using a Battle Map, the Ally's position is easier to track. The Ally initially appears one square away from the Fighter in any direction on a Battle Grid, or one band away from the Fighter on a Band Map. This initial placement must be in between the Fighter and an opponent. The Ally then moves in the same direction as the Fighter as noted above. On a Battle Grid, it is possible that an Ally will appear between the summoning Fighter and an opponent, but then the Fighter moves in a different direction towards another opponent. In this case, the Ally still moves in the same direction as the summoning Fighter, even if that means the Ally is moving laterally along with the summoning Fighter. An Ally can check and be checked on a Band Map (see Chapter 5, page 221). Allies cannot move through any obstacle that would

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hinder the Fighter as well (such as a Wall). If the summoning Fighter is removed from the combat (e.g., by a Pit), the Ally is removed as well.

During combat while an Ally is present, the Fighter launches a *Basic* Move at the same time as the ally launches a Basic Move (with or without additional Elements), and both attacks target the same opponent on the same turn if both are within Range. Each is defended against separately, but the same Skill must be used to defend against each. If Tactics is used, the same Defensive Response must be able to affect both attacks. The Ally is considered to have the same Strength as the summoning Fighter for the purposes of determining damage, though summoned Allies are not affected by any Buff Special Move used by the Fighter. The Ally can also do a Basic Reaction Attack or the Basic Defensive Response (see Chapter 5, page 232).

If the Fighter launches a Combo of Basic Moves only, the Ally can also Combo. In this case, the Ally's Basics may individually be modified with the Elements included with the Summon Special Move, subject to all normal Combo restrictions.

If either the Fighter or the Ally is out of Range from an opponent, their attack has no effect. However, a Fighter can use a Basic Move that is out of range of any opponent just so the Ally can attack an opponent within range of the Ally. In a combat with multiple combatants, it is possible that the Ally might be in Range of a different opponent or even multiple possible targets. If this is the case, and the summoning Fighter's target is specifically out of Range, the Ally can target a different opponent. This opponent can choose a different Skill to defend with.

The Ally only remains active for a time count of five or for one full turn. If the summoning Fighter is struck before the Time Count expires, the Ally disappears (on Step E.6 on the combat flow chart — see Chapter 5, page 210). After the Ally disappears, there must be another full time count of five before it can be summoned again. Only one Ally can be active at one time; if a new one is summoned, the previous one immediately disappears (Step C.5 on the combat flow chart). The exception to this are multiple Super Moves made with this Element; multiple Allies can exist at once if all of them were created with different Super Moves. Multiple Allies can still not be created by the same Super Move.

Example: *The Fighter may summon an animal, spirit, or living shadow.*

Super Counter (1)

Required: Counter

Keywords: *Knocks Down*

Combo: *Ender*

Description: This Element incorporates several other Elements and Liabilities into a single Element. It allows the Counter Defensive Response. It costs 10 Super Energy to use. If the Super Counter hits, the opponent cannot use Breakfall or Tech Roll.

Super Energy (½)

Instances: 2

Keywords: *On-Hit*

Description: If this attack hits, the Fighter gains one extra Super Energy per instance. If the attack misses, it still generates one point of Super Energy as usual.

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Super Move Enhancer (2 or 4)

Keywords: Time Count, Always

Description: A Special Move with this Element effectively increases the Fighter's available Super Energy for a short period of time. Beginning on the turn after this Special Move is performed (which usually does not do any damage itself), the character is considered to always have an extra 20 Super Energy for a time count of five (minimum of one full turn), usable for one specific Super Move (defined at this move's creation). The Fighter is immediately Stunned beginning (before Step A.1 on the combat flow chart — see Chapter 5, page 210) on the turn after the time count ends (determined after Step H.2 on the combat flow chart). This Element is only available for characters of PL 3 or higher. If the character is not Stunned afterwards, this costs an additional two Elements.

Suppression (2 or more)

Required: *Normal* Keyword

Keywords: *No Damage*, *Time Count*, *Condition*, *On-Hit*

Description: This Element adds one or more different special effects on an attack that weaken an opponent's ability to act.

For two Elements, the opponent cannot use any movement for a 5-count (minimum of one full turn). This does not prevent the use of the Evasion Skill, but it does prevent actually moving as a result of a successful Evasion. If some of the alternate effects below are also added, this effect costs three Elements.

Alternatively, the following effects can be inflicted on an opponent. Each of the effects described below are cumulative; they cannot be acquired as separate effects.

- ***Two Elements:*** Opponent cannot use Special Moves for a 5-count (or one full turn).
- ***Three Elements:*** Super Moves are also suppressed for a 5-count (or one full turn).
- ***Four Elements:*** All Techniques and combat modifiers from Qualities (such as Big or Mobility) are also suppressed for a 5-count.
- ***Five Elements:*** Basic Moves are also suppressed for a 5-count.
- ***Six Elements:*** Defense Skill and Tactics Skill are also suppressed. Furthermore, the character cannot take any other non-attack action such as Power Up or Await Opening. This effect lasts for a 5-count.

When the Suppression effect ends, all parts of the effect end at the same time. Each effect is not on its own timer. For the effect at four Elements and beyond, if the opponent is hit with another attack that does damage, all effects of the Suppression immediately end.

If a Fighter suffering from a Suppression effect is hit by another Suppression move, all Suppression effects immediately end. A character cannot suffer multiple Suppression effects at once from different Special Moves or have a Suppression timer continually reset by being hit with the same attack.

Example: *A move with this Element is usually a manifestation of ki energy or some hi-tech gadget. The version of this Element described above costing six Elements can be used to*

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emulate a move that transforms the opponent into some helpless form (often a small animal or tiny version of themselves).

Tag Counter (1)

Keywords: *Defensive Response*, *Passive*

Combo: *Starter*

Description: This move can be used as a Tag Counter. If the active partner in a Tag Team combat successfully uses the Defense Skill to avoid an attack, and the inactive partner has a Special Move with the Tag Counter Element, the inactive partner can spend 10 Super Energy to launch the move. This is resolved like a successful Defensive Response: the attacker can only use the Defense Skill, which is halved (round down) when calculating the Defense Total. The attacker may not use any Defensive Response. If the Tag Counter also has the Aerial Element, the attacker can defend with Evasion instead. After the Defensive Response is resolved, the inactive partner switches places with the active partner. If the Tag Counter misses, the switch does not occur.

Taunt (1)

Combo: Basic Taunts cannot be put into Combos, but a taunt built with this Element can be put into a Combo if so desired.

Description: In addition to Basic Taunts described above, characters can make other taunts as Special Moves. In this case, some taunts might allow movement or even do damage (though usually this is very low and usually cannot defeat an opponent).

Taunts can earn Glory in two ways: a) a move can just be called a taunt without any special Element added to it and earn Glory equal to its Level the first time it is used just like any other Special Move or b) a move can formally be defined as a Taunt with this Element. In this latter case, the Special Move follows the rules for Basic Taunts, including the extra Glory above and beyond the normal Glory for the move itself. Additional modifier Elements can be added to this Element.

Example: *In addition to actual taunts, some moves that are labeled "taunts" are just small personal actions that a character can do that do not readily appear to be either attacks or taunts (e.g., adopting a brief meditative pose, posing for the audience, etc.).*

▶ Modify Super Energy (1)

Required: Taunt, *Offensive* and *Normal* Keywords

Keywords: *No Damage*, *On-Hit*

Description: With this additional Element, Special Moves with the Taunt Element can also increase Super Energy or decrease the opponent's Super Energy (which must be decided when the move is built). Taunts with this Element should do damage; this damage is not modified by Strength or Stamina, but can be modified by Elements and Liabilities that affect damage exclusively. The amount of "damage" rolled is instead the gain or loss in Super Energy, as appropriate.

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Element Addition (½ or more)

Required: Taunt

Keywords: *Condition*

Combo: If this move is not the last move in a Combo, a subsequent move can use the Element Addition.

Description: With this additional Element, a Taunt can temporarily add an Element to another Special Move. This Element must be designated when the Taunt is designed. The Element Addition costs the same as the Element to be added. You cannot add this same Element to another move. The designated Element is added to the next appropriate move, either in the same turn (through a combo or by using Defensive Responses) or on the following turn. Once the move with the added Element is used, the effect ends. If this Taunt is used again before the Element is added to a move, the previous effect ends and is replaced with the new one. If the next turn ends and the Element has not been added to any move, the effect is lost.

Example: *A Taunt that can add the Knocks Down Element to another move will cost 3 Elements (1 for the Taunt itself and 2 for the Element Addition Element that adds Knocks Down). Once the Taunt is used, it will add the Knocks Down Element to the next* ***Offensive*** *move.*

Teleportation (2)

Required: *Normal Move* Keyword

Keywords: Adds *Mobile*

Description: This Element allows movement of 2 Ranges before attacking, though with no FS cost.

Example: *The movement associated with this move is teleportation, and as such, can pass through intervening obstacles outside of combat. It would also include turning into shadow or sinking into earth and coming up again in another place. There is one modifier Element for this Element.*

Ends in Mid-Air (1)

Required: Teleportation, *Utility* Keyword

Keywords: *Defensive Response*, *Passive*

Description: This move can be used to interrupt another combatant's attacks with the Mid-Air Teleport Defensive Response. This does not allow an attack like many Defensive Responses, but it does allow a +2 bonus to the defense total based on Evasion (instead of Tactics). The defender then moves 2 Ranges away if successful.

Example: *This ability also has additional non-combat applications, such as teleporting to places otherwise out of reach.*

Temporary Invulnerability (3)

Description: This move makes the attacker temporarily immune to all attacks. If this attack is interrupted by an opponent with held Initiative, or an opponent using a Defensive Option or Reaction Attack, or if this move attacks at the same time as the opponent's due to simultaneous Initiative, the attacker using this move automatically takes no damage, no Knock Back, no Stun damage, no Knock

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Down, does not suffer from Hit Stun from the opponent's attack, and cannot be affected by On-Hit effects.

Temporary Technique (1 or more)

Keywords: *Turns*, *Always*

Description: This unusual Element allows the character to gain temporary use of a Technique, as if the character possessed the Technique Quality. The Technique is granted for the entire duration of the turn on which this Special Move is used and until the end of the Fighter's action on the following turn. The specific Technique must be indicated when the move is created. At the Director's discretion, if the Technique is very powerful, this Element may cost two or more Elements. The base rules in this rulebook contain a few options for Techniques; others can be found in other supplements or designed by the Director and the player.

Throw (0 or 2)

Required: *Offensive*, *Standard Range*, and *Normal Move* Keywords

Keywords: *Knocks Down*, *Throw Range*, *Throw Movement*, *Defensive Response*. Loses *Stun*.

Combo: *Ender*. Any effect that allows the Fighter to continue a Combo after a Knocks Down effect may also be applied after a Throw. Only the Accuracy modifier of the first move in a Combo applies; Accuracy modifiers for the rest of the moves in the same Combo are ignored.

Description: This is a very common Element in fighting games. Several special rules apply to this Element. In many fighting games, throw moves are unblockable, or are at least very difficult to block or avoid. This situation is also the default rule in Fight! As such, a move with this Element receives +1 Accuracy. If the Director instead decides that Throws are blockable in a campaign, moves with this Element do not receive a bonus to Accuracy, but this Element itself instead costs zero Elements, rather than two.

All moves with the Throw Element are also considered to have the Priority Element in cases of simultaneous Initiative (but Throws cannot use the Priority Defensive Response). Throws can be used for the Throw Defensive Response. The Throw Element can also be further modified by any of the following modifier Elements.

▶ Carrying Grapple (1)

Required: Throw

Keywords: *On-Hit*

Combo: In the uncommon case of multiple Throws in a single Combo, the effects of this Element apply at the end of the Combo, regardless of where this move occurs within the Combo. If multiple moves with this Element occur in the same Combo, the effects are not cumulative.

Description: If the attacker uses this Throw at Range 0 without moving first, the attacker may spend 1 FS to move himself and the defender 1 square or band in any direction (see Chapter 5, page 220). This movement occurs before any other effect from the attack is applied. This has no effect if a Battle Map is not being used.

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Does Stun (2)

Required: Throw, *Normal* Keyword

Keywords: Adds *Stun* (which was removed by the Throw Element)

Description: This Throw does Stun damage as normal. This can also be used as a default rule for all Special Moves with the Throw Element as a campaign option if the Director wishes.

Hurl (1)

Required: Throw, *Knockback* Keyword. Cannot have Increased Knockback.

Keywords: *On-Hit*

Combo: While Throws are normally *Enders*, a Special Move with the Hurl Element can be followed by a Special Move with the Ranged Element (which then ends the Combo).

Description: When hit, the defender is not only Knocked Down, but is also thrown 2 Ranges away from the attacker. This replaces normal Knock Back. If using a Battle Map, the attacker throws the defender 2 squares or bands away (see Chapter 5, page 220). This can be in any direction as long as the defender ends up 2 Ranges away from the attacker.

Sustained Hold (2)

Required: Throw

Keywords: *On-Hit*

Combo: Effects that allow a Combo to continue after a Knocks Down effect do not apply here.

Description: When this attack hits, it does damage and the opponent suffers Hit Stun. No Knockback, Knockdown or other *On-Hit* effects are applied. Regardless of remaining Control, the defender cannot act on this turn. The attacker cannot use any effect that lets him move or act in any way on this turn.

On the following turn, when Initiative is rolled, the attacker with the Sustained Hold increases his die size for Initiative by two. If the attacker using the Sustained Hold gets Initiative, on his turn to act, the Sustained Hold hits again automatically, but the damage roll is divided by 2 (round down). Knockback, Knockdown, and all *On-Hit* effects are applied. The Sustained Hold is then considered finished.

If the attacker does not get Initiative or Initiative is simultaneous, the defender still suffers all the Knockback, Knockdown, and *On-Hit* effects on his turn, but no damage (this happens before Step B.1 on the combat flow chart — see Chapter 5, page 210); the Sustained hold is then considered finished. The only possible actions for the defender on this turn are standing up or any legal action available to a character that has been Knocked Down.

In either case, the attacker uses his full action when this second part of the Sustained Hold is launched and completed.

In a combat involving multiple combatants, both combatants involved in the Sustained Hold are immune to all attacks and cannot choose to defend or use any kind of Defensive Response or Reaction Attack

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until the Sustained Hold is completed on the second turn.

The Glory earned from a Sustained Hold is tallied with the first damage check. If the second damage check does not occur, the move earns 1 less Glory. The combatant is still considered to have earned Glory for the move for the present combat; if he uses it again successfully for both turns, he does not earn the lost point of Glory back.

Example: *This Element represents a bear hug, choke hold, or other attack form in which the attacker maintains the hold rather than throwing the opponent to the ground immediately.*

Triggered Interrupt (2)

Required: Interrupt. Cannot have the Interrupt Only Liability.

Keywords: *Time Count*, *Condition*, *Always*, *Extended Execution*

Description: The first time this move is used, it cannot be used to attack or to interrupt; it needs to be activated first. When this Special Move is first performed, it is treated just like an *Utility* move, even if it is normally *Offensive*. However, after it has been used, the move can be used as a Defensive Response regardless of the Fighter's Control roll for the turn and in addition to another defensive choice by the Fighter at the same time (i.e., using Defense, Evasion, or Tactics). Thus, the Fighter may get two chances to avoid an attack, as the attacker must successfully hit the character twice if the Triggered Interrupt is used. It is possible that two different responses activate at the same time against the attacker, or even one response and an Evasion effect, or just one of them, depending on the number of Triggered Interrupts and the results of the attack rolls. Once used, whether successful or not, the Triggered Interrupt goes away. With Triggered Interrupts, the attacker's FS expenditure to hit can be applied to each Defensive Response, but the defender needs to spend FS for each one. The Triggered Interrupt also goes away after a 10-count if not used.

A Triggered Interrupt *Offensive* move can be used as a Reaction Attack, just like any Interrupt.

The Utility Combo Opener Element can be added to a Triggered Interrupt *Offensive* move even if it lacks the *No Damage* Keyword; the Triggered Interrupt is still established, and the following move in the Combo does full damage (see page 174). If the *No Damage* Keyword is present, the Utility Combo Opener Element applies to both uses of the Triggered Interrupt.

Only one instance of any specific Triggered Interrupt can be in play; if this Special Move is used again before an existing Triggered Interrupt is activated, the 10-count timer resets but nothing else happens. It is theoretically possible to have several different Triggered Interrupt moves active at the same time. There is one modifier Element for this Element.

Example: *A Special Move with this Element usually creates some sort of creature, hazard, trap, or weapon in place near the Fighter to catch opponents unaware.*

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Multiple Instances (2)

Required: Triggered Interrupt

Description: Multiple instances of the Triggered Interrupt can exist simultaneously (each requiring a use of the Triggered Interrupt Special Move to establish). When the move is used to interrupt an attack, the Fighter can choose to expend one or more existing instances. Regardless of how many are expended, the Fighter only gets one additional chance to defend against the attack. However, if more than one instance is used, the attack receives a +2 bonus to damage for each instance after the first.

Unblockable (1)

Required: Knocks Down, Increased Stun

Combo: *Mixup*

Description: This move has +4 Accuracy, but only against Defense (i.e., not against Evasion or Tactics). However, the slow build-up for an Unblockable move gives it a –2 Accuracy against Evasion and Tactics.

Utility Combo Opener (1)

Required: *Utility* or *No Damage* Keyword

Combo: If this move is part of a chain of Utility Combo Opener moves that begins a Combo, the follow-up *Normal* and/or *Stun* move does full damage instead of half damage. A chain of Utility Combo Opener moves is an uninterrupted sequence of one or more moves with this Element, used at the beginning of a combo, followed by one or more *Normal* and/or *Stun* moves.

Description: This Element allows non-damaging moves to be used in a Combo without reducing the effectiveness of damaging moves in the same Combo. *Utility* or *No Damage* moves used to begin a Combo in their own Move Sub-Set or as part of a Multi-Part Move or Multi-Part Throw gain this Element for free.

Wind Up (1)

Required: *Offensive* Keyword

Keywords: *Always*, *Extended Execution*

Combo: If a Wind Up move is held, it can later be used to start a Combo, but cannot be used in the middle or end of a Combo.

Description: When a Special Move with this Element is used, the Fighter has the choice of either having the move occur immediately as usual or delaying the move until a later turn. If the move is delayed, it is treated just like an *Utility* move; the *Offensive* part is saved until a future turn and the Time Count for the beginning of the turn on which the Wind Up Special Move is used is noted for later use. While the move is delayed, all other moves (including *Basic* Moves) require +2 Control to use. On a later turn, the delayed move can be used as an L1 move. The Wind Up Special Move does an additional +1 damage for each full 3 Time Count that have passed since the move was first used. The maximum damage bonus is the move's Level x 3.

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Special Move Liabilities

Behind Opponent (–1)

Combo: The Behind condition must be in place at the beginning of the Combo.

Description: In order to use this move, the combatant must be behind the opponent. This condition, "Behind," may be achieved several ways, depending on whether or not a Battle Map is being used.

The following situations achieve the Behind condition if a Battle Map is not being used:

- If the Fighter moves from Range 1 to Range 0 and then through to Range 1 on the "other side" of the opponent.
- If the Fighter starts at Range 0 and makes a successful Maneuver Check. The Fighter may also move 1 Range if desired.
- If the Fighter starts at Range 1 and moves to Range 0 and makes a successful Maneuver Check.

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The following situations achieve the Behind condition if a Battle Map is being used:

- If the Fighter moves to a square or band on the other side of the opponent directly opposite from his starting square (i.e., "behind" the opponent if they had been facing one another).
- If the Fighter starts at Range 0 and makes a successful Maneuver Check. The Fighter may also move 1 square in any direction or 1 band if desired, but must keep the same Range from the opponent.
- If the Fighter starts at Range 1 and moves to Range 0 and makes a successful Maneuver Check.

In any of the cases where a Maneuver Check is required, this requirement is waived if the opponent is also facing other opponents.

Once the Behind condition is achieved, it remains until either combatant moves or is moved (including movement from Knock Back).

Charge Down (–1)

Combo: A Charge Down move can begin a Combo if one of the first two conditions below is satisfied (see below). A Charge Down move can only be in the middle or end of a Combo under certain conditions (see below).

Description: This move is prepared by doing a "charge down" movement. Many fighting games have characters whose Special Moves are dependent on first holding the joystick down for two seconds before attacking. This is a somewhat more vulnerable position than required for a Charge Back move and is thus considered a Liability.

In order to use a Special Move with this Liability, the character must satisfy ***one*** of the following conditions:

- The Fighter must have successfully defended against the last attack made against him using his Defense Skill or using his Defense Skill combined with the Evasion Skill but without moving (i.e., a Crouching Block).
- The Fighter must have rolled Control 2 points higher than normally necessary for the Special Move.
- A Charge Down move can be in the middle or end of a Combo if there has been at least 3 Control worth of moves before it. This replaces the 2 extra Control necessary for the Special Move itself (i.e., Condition 2 above).

The Director may require that a character must have many or most of his Special Moves with the Charge Back Element or the Charge Down Liability, or else none may be. Furthermore, in the source material, almost every Charge Down move is L3; the Director may choose to make this an additional requirement.

Charge Forward (–1)

Combo: A Charge Forward move can begin a Combo if one of the first two conditions below is satisfied (see below). A Charge Forward move can only be in the middle or end of a Combo under certain conditions (see below).

Description: A move with this rare Liability is prepared by doing a "charge forward" movement: holding the joystick forward for

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two seconds before attacking. Aside from the forward movement that accompanies this preparation, this leaves the Fighter ill-prepared to act swiftly and is thus considered a Liability.

In order to use a Special Move with this Liability, the character must satisfy ***one*** of the following conditions:

- The Fighter must move 1 Range toward the opponent immediately before using the move (if the opponent is at Range 0, this condition is fulfilled by not moving at all). This also costs 1 FS and cannot be Aerial.
- The Fighter must have rolled Control 2 points higher than normally necessary for the Special Move.
- A Charge Forward move can be in the middle or end of a Combo if there has been at least 3 Control worth of moves before it. This replaces the 2 extra Control necessary for the Special Move itself (i.e., Condition 2 above).

In the source material, every Charge Forward move is L3; the Director may choose to make this an additional requirement.

Charge Up (–1)

Requires: Aerial

Combo: A Charge Up move can begin a Combo if one of the first two conditions below is satisfied (see below). A Charge Up move can only be in the middle or end of a Combo under certain conditions (see below).

Description: A move with this rare Liability is prepared by doing a "charge up" movement: holding the joystick up for two seconds before attacking. Aside from the jump that accompanies this preparation, this leaves the Fighter ill-prepared to act swiftly and is thus considered a Liability.

In order to use a Special Move with this Liability, the character must satisfy ***one*** of the following conditions:

- The Fighter must have successfully defended against the last attack made against him using his Evasion Skill or using his Evasion Skill combined with the Defense Skill while moving 2 Ranges (i.e., an Aerial Block).
- The Fighter must have rolled Control 2 points higher than normally necessary for the Special Move.
- A Charge Up move can be in the middle or end of a Combo if there has been at least 3 Control worth of moves before it. This replaces the 2 extra Control necessary for the Special Move itself (i.e., Condition 2 above).

In the source material, every Charge Up move is L3; the Director may choose to make this an additional requirement.

Cheap (–1)

Required: Director's permission

Description: This Liability is a special case, as it is a metagame Special Move Liability. On the other hand, the Director could instead require this Liability to be used in conjunction with certain move Elements that he wished to restrict in the game. A Special Move with this Liability is considered "cheesy" and unbalanced by the game's fan base. As such, the move earns no Glory when it is first used, and if used more

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than once in the same combat, the Fighter loses 1d4 Glory each subsequent time it is used. Special Moves with the Easy to Combo, Fast Recovery, Knocks Down, Subtle, and Unblockable are common candidates for this Liability.

Cross-Up (–1)

Required: Aerial, *Mobile* and *Offensive* Keywords

Combo: *Starter*

Description: This move can only be used if it is used in a Cross-Up situation (see Chapter 5, page 220). Otherwise, it automatically misses.

Decreased Accuracy (–1)

Required: *Offensive* Keyword

Instances: 3

Combo: *Initial*

Description: Each instance of this Liability imposes a –1 Accuracy on the move.

Decreased Damage (–1)

Required: *Offensive* Keyword. Move must not have the *No Damage* Keyword. This requirement can be waived if the Liability is used to modify the effect of the Healing Element. Cannot have Increased Damage.

Description: This Liability decreases the base damage by one die size before being modified by the attacker's Strength and the defender's Stamina.

Limited Damage (–1)

Required: *Normal* Keyword

Keywords: Removes *Normal*

Description: This move does not do normal damage. Instead, it does Stun Damage and Knock Back. To calculate Stun Damage, roll damage normally and apply it to the opponent's Stun Threshold, but the opponent loses no Life Bar. Even though the *Normal* Keyword is removed and no Life Bar damage is done, the damage rolled to calculate Stun Damage is still based on other Elements and Liabilities. For example, a Limited Damage Ranged move would still calculate Stun Damage based on the attacker's Ki Skill.

Example: *This Liability can be used for various kinds of moves that impair or freeze the enemy without causing further damage.*

Limited Mobile (–1)

Required: *Mobile* or *After Mobile* Keyword

Keywords: *Dash*

Description: When moving before or after executing the move, the movement must be at least two Ranges.

Limited Move (–½ or more)

Description: This is a catchall Liability to represent any minor Liability not otherwise covered by another Liability. It is up to the player and the Director to determine the specific mechanical effects. These effects should be compared to other existing Liabilities.

Almost all Limited Move Liabilities should only be worth –½. The circumstances of a

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Limited Move Liability that is worth –½ should still show up in most fights in which the move is used. In order for the Liability to be worth –1, its effect should come up at least once per fight in which the move is used. A Limited Move Liability might be theoretically be worth –2, but this would need to be a Liability that significantly hinders the move's effectiveness every time it is used.

Example: *Jackie Jailhouse has a special attack called Jewel Smasher that targets every man's shared vulnerability below the waist. He wants to limit the effects of his Special Move so that it has no effect on female Fighters. The Director thinks this is OK, but wants to limit it more, so he says that the move also won't work on the campaign's Boss characters, who are too tough to be affected by this low blow. Jackie's player agrees that this is reasonable. This means that the attack will be completely useless on about 1/3 of the characters in the campaign. The Director thinks that this is worth a –½ Liability.*

Sometimes a Limited Move can be compared to an existing Element instead, as a Limited Move might actually be more specifically just a "Limited Element," a limited application of an Element's normal effects. If a Limited Move Liability applies to a specific Element of a Special Move, the value of the Liability can never be equal to the cost of the Element in question. For example, if a player wanted to limit the use of the Anti-Air Element in some way, the most the Limited Move Liability attached to it could be worth is –½. If the Limited Move Liability affected more than just the Anti-Air Element, it could potentially be worth more (subject to the guidelines provided above).

Mechanical limitations that will rarely come into play or that have little effect on combat should not count as a Liability. This Liability is potentially subject to abuse and therefore should be closely adjudicated by the Director as necessary.

Limited Movement (–½)

Required: Cannot have the *No Movement* Keyword

Keywords: Adds *Away* or *Closer*

Description: This move permits only limited movement in some way. The specific effects must be defined when the move is designed and cannot be changed later. If the move gains the *Closer* Keyword, then the move always requires forward movement of at least one Range before attacking.

Limited Use (–1)

Description: The move can only be used a limited number of times per combat. When designing the first move with this Liability, a pool of charges for executing the move is created and a method for reloading the pool is chosen. If the character has another move with the Limited Use Liability, he can choose to share the pool of charges and the reloading method with it. The pool has six charges at the start of the combat and each reload action replenishes three charges.

To reload, the character can choose either to do the Reload Command Move (below) or execute a Super with the Super Reload Element. Details for both of these are described below. Only one method can apply for a given pool

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of charges, and this must be determined when this Liability is applied.

The number of charges consumed when using the Special Move depends on the move's level:

- ***L2 to 3:*** 1 charge
- ***L4 to 5:*** 2 charges
- ***L6+:*** 3 charges
- ***Super Move (of any Level):*** 6 charges

The move can be modified using the Elements and Liabilities below.

Example: *This may represent the limited ammo of a gun or crossbow, or limited reserves of personal energy to power the attack.*

Extended Reload (½)

Required: Limited Use. Cannot have No Reload.

Description: When taking any of the allowed reload actions for a specific pool, the total charges replenished increases by three, for a total of six. If a move using a pool has this Element, all moves using the same pool must also have it.

More Charges (½)

Required: Limited Use

Description: The pool has two extra charges, for a total of eight, at the start of the combat. If a move using a pool has this Element, all moves using the same pool must also have it.

No Reload (–1)

Required: Limited Use

Description: The pool cannot be reloaded; once the initial charges are used up, the move cannot be used again in the same combat. This also means that the pool cannot be shared; each move with this Liability has its own pool of charges.

Special Move Reload (½)

Required: Limited Use. Cannot have No Reload.

Description: Instead of the Reload Command Move or the Super Reload Element, a move with the Reload Element (see page 162) can be used to replenish charges. If a move using a pool has this Element, all moves using the same pool must have it.

Reload: L1

Keywords: *Utility*, *Normal Move*
Combo: *No Combo*
Description: When a Fighter uses this special L1 Command Move, three charges of a specific pool are reloaded. If the character has more than one pool, he must decide which one this move reloads when the move is designed.

Move Sub-Set (–1)

Combo: *Gated*. This move can be used in any position in a Combo, but the previous move must be the designated Opening Move.

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Description: This Liability is a variation of the ability to change fighting styles in the middle of a fight. Instead of actually having multiple styles (as with the Style Change Quality), the character has certain Special Moves that can only be used immediately following the successful use of some other specific Special Move first (which must already have the Opening Move Element).

This Liability differs from the Multi-Part Move Liability (see page 181) because several different Special Moves could follow the Opening Move. The Opening Move of such a set does not get a Liability. The Special Moves in the set that can follow the Opening Move (of which there is no limit, but probably no more than six), all receive this Liability. The full number of moves in the Move Sub-Set must be defined when the first move that takes this Liability is designed.

Multi-Part Move (–2)

Combo: *Gated*. This move can be used in any position in a Combo, but the previous move must be the designated Opening Move for this Special Move.

Description: Special Moves that can only follow other specific Special Moves use this Liability. These moves differ from Move Sub-Sets (see page 180) in that a Multi-Part Move (MPA) is a specific unchanging sequence of moves, whereas a Move Sub-Set begins with a single Special Move that can be followed by a set of different possible moves.

In order to apply this Liability to one or more Special Moves, a sequence of attacks is designed. The first move in the sequence must have the Opening Move Element. The last move in the sequence gets only this Liability. All the other moves in the sequence get both this Liability and the Opening Move Element (which applies to the next move in the sequence).

The individual moves that make up a MPA are often built as simple L2 Special Moves. A MPA can begin as a single attack and then continue as a Combo or vice versa over multiple turns.

Multi-Part Throw (–1)

Required: Throw

Combo: *Gated*. This move can be used in any position in a Combo, but the previous move must be the designated Opening Throw for this Special Move.

Description: Multi-Part Throws (MPT) are a special version of the Sustained Hold Element. They are similar to Multi-Part Moves in the sense that a MPT is also a specific unchanging sequence of moves. The difference is that a MPT is a sequence made entirely of Throws. An MPT creates a "lockdown" situation between the attacker and defender until the MPT sequence ends, in which the two Fighters are limited in their actions and other combatants cannot affect them.

In order to apply this Liability to one or more Special Moves, a sequence of Throws is designed. The first move in the sequence must have the Opening Throw Element. The last move in the sequence gets only this Liability. All the other moves in the sequence get both this Liability and the Opening Throw Element (which applies to the next move in the sequence).

Example: *Each subsequent move in a MPT is usually a limb break of some kind.*

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Negative Positioning (–1)

Description: This move forces a Negative Position condition on the user. The effect of this move depends on whether or not a Battle Map is being used (see Chapter 5, page 220). If a Battle Grid is being used, the next opponent targeting the fighter with the Negative Position condition can move one square in any direction, but must keep the same Range from the target. This movement comes before and is in addition to any other action for the turn (before Step B.1 on the combat flow chart — see Chapter 5, page 210). If the fighter suffering from the condition acts or is hit before any opponent uses this bonus movement, the effect ends.

If a Band Map is being used, the next opponent targeting the fighter with the condition may attempt a Maneuver Check to interact with an Environmental Hazard in his band or force the fighter suffering from the condition to interact with a Hazard in his band. This Maneuver Check does not count against the normal limit of one Maneuver Check per turn and should be done before taking any normal actions for the turn (before Step B.1). If the fighter suffering from the condition acts or is hit before any opponent uses the bonus Maneuver Check, the effect ends.

If no Battle Map is being used, the next opponent targeting the fighter with the condition can attempt a Maneuver Check to interact with an Environmental Hazard or force the fighter suffering from the condition to interact with a Hazard. This Maneuver Check does not count against the normal limit of one Maneuver Check per turn and should be done before taking any normal actions (before Step B.1). If the fighter suffering from the condition acts or is hit before any opponent uses the bonus Maneuver Check, the effect ends.

If the campaign is not using Environmental Hazards or none are present in the present combat, the Director may allow an alternative effect for this Liability. In this case, the condition affects the Fighter's next attack. If his opponent uses Evasion, he receives a +2 bonus to his defense total. If the next attack from the Fighter suffering from the condition is part of a Defensive Response, his opponent may use Evasion to defend, even if Evasion is not normally allowed. As always, if the fighter suffering from the condition acts without attacking or is hit before taking any attack action, the effect ends.

Example: *This Liability often represents an attack that turns the attacker away from his opponent immediately after using it or moves the opponent in addition to attacking him.*

No Combo (–1)

Combo: *No Combo*

Description: This move cannot be placed at the beginning, middle, or end of a Combo in any circumstance. The Director may choose to disallow this Liability, especially for characters that use few or no Combos.

No Damage (–2)

Required: *Normal* Keyword

Keywords: Adds *No Damage*.

Description: This move does no Life Bar or Stun damage. It still causes Knock Back.

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Example: *This Liability can be used for special moves that manipulate the position of opponents and/or hinder them without causing damage.*

No Movement (–1)

Required: *Normal Move* or *Throw Movement* Keyword

Keywords: *No Movement*

Description: This move permits no movement of any kind before or after it is used.

No Super Energy (–½)

Required: This Liability is only available in campaigns that allow Super Moves and in which Super Energy is built up by the use of Special Moves. It is also only allowed on moves acquired at Power Level 3 or later.

Description: This move does not produce any Super Energy when it is used.

Non-Finisher (–½)

Required: *Normal* Keyword

Combo: If any move in a Combo has this Liability, the effects of the Liability apply to the whole Combo.

Description: This move, while capable of damaging an opponent, cannot defeat an opponent. If the attack would bring the opponent below 1 Life Bar, his Life Bar remains at 1.

Only When Prone (–2)

Required: Cannot have Self-Prone

Combo: *Gated*. It can be used only after a move with the Self-Prone Liability. Only the Accuracy modifier of the first move in a Combo applies; Accuracy modifiers for the rest of the moves in the same Combo are ignored.

Description: This move can only be used after the combatant has been Knocked Down. This move modifies the normal Knock Down procedure. Instead of losing an action, this move can be done instead. However, this move has a –1 Accuracy. The move cannot be used in any other circumstance and the combatant still needs to use an action to stand up afterwards.

Perfect Hit (–½ or more)

Required: *Offensive* Keyword

Keywords: *On-Hit*

Description: This Liability must be attached to another single Element on the same Special Move. The value of this Liability is equal to exactly half the value of the Element modified. It cannot modify ½ cost Elements. Perfect Hit can be applied to any Element with the *On-Hit* Keyword or those that modify any of the usual outcomes of a successful attack (such as damage, Knockback, and Stun Damage).

If an attack includes an Element with Perfect Hit, after the opponent is hit but before applying the effects of the attack (before Step E.1 on the combat flow chart — see Chapter 5, page 210), roll a die. If the result is an even number, the Perfect Hit Element applies to this attack; otherwise, that specific Element is ignored.

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Prop (-2)

Description: A Special Move with this Liability requires a "Prop" which can be lost if a specified condition is met: For non-Ranged attacks, this occurs when the character is Knocked Down. For Ranged attacks, this occurs if an opponent successfully Evades the attack (though not if Defense and Evasion are combined — see Chapter 5, page 230). The Director may permit different conditions. If the character experiences the designated condition, he loses or drops his Prop and his Special Moves are hindered until he takes an action to pick up the Prop again using the Recover Prop Command Move or a Special Move with the Prop Recovery Element.

Without the Prop, the Special Move(s) cannot be used until it is recovered. For a non-Ranged move, this can be done with an action if the character has not moved since losing the Prop. If the character has moved, he must move to recover it. If no Battle Map is in use, this requires an action and a successful Maneuver Check. If a Battle Map is in use, the Prop's location should be noted in the square or band the Fighter was standing in when he lost it. The character must use an action on the square or band to recover the Prop. If using a Band Map, an opponent can use a Maneuver Check to prevent a character from recovering the Prop if they also occupy the same band.

In the case of a Prop for a Ranged Special Move, it ends up a number of Ranges away as the original attack. For example, if the opponent was at Range 3 and successfully Evaded, the Prop would be 3 Ranges away. If no Battle Map is in use, recovering the Prop requires a successful Maneuver Check. If the Fighter has not moved, however, this Check suffers a penalty on the roll equal to the number of Ranges to the Prop. If a Battle Map is in use, the Prop's location should be noted in the square or band the target was located in when the attack missed. The character must use an action on the square or band to recover the Prop. If using a Band Map, an opponent can use a Maneuver Check to prevent a character from recovering the Prop if they also occupy the same band.

If a Fighter chooses to have multiple Special Moves with this Liability, they must all be attached to a single Prop. The only exception to this is if the Fighter has the Prop Liability on Ranged Special Moves; in this case, he can choose to have a Prop for all his Ranged Moves and a second Prop for moves without the Ranged Element. Each Special Move with this Liability should be attached to a specific Prop. All Special Moves (Ranged and otherwise) could instead be attached to a single Prop; in this case, either drop condition above will deny access to all Special Moves associated with the Prop, though all will be restored after the Prop is recovered.

In some cases, another particular Special Move must be used in order to return the prop; this move must have the sub-Element below. The Special Move must be used in the square or band in which the Prop is located or, if no Battle Map is in use, a successful Maneuver Check must be rolled at the time of the Special Move's use. The success or failure of the

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Maneuver Check has no effect on the other effects of the Special Move.

Because of Buffs, Multiple Styles, and Suppression, a Fighter might lose access to Special Moves with the Prop Liability. In these cases, if the Fighter cannot access these moves, the Prop cannot be dropped. However, if it has already been dropped, it can be recovered.

Example: *While it is uncommon, some fighting game characters rely on some sort of prop for some or all of their Special Moves, such as a thrown knife or a handheld weapon. This Liability can also be combined with the Multiple Styles Quality to create a character with armed and unarmed fighting styles.*

Recover Prop: L1

Accuracy: N/A
Damage: N/A
Keywords: *Utility*, *Normal Move*
Combo: *No Combo*
Description: A Prop at Range 0 is recovered.

Requires Environmental Hazard (–1 or –2)

Description: In order for this move to be used, the opponent must also be interacting with a particular Environmental Hazard designated when the move is first designed. For example, this Liability could apply to a wrestling move that requires the target to be against the ropes or the walls of a ring. In most traditional Fight! campaigns, this counts as two Liabilities. In campaigns in which the Environmental Hazard in question is commonplace (such as the ropes around the ring in a campaign about professional wrestling), it counts as one.

Self-Damage (–2)

Keywords: *Always*

Combo: If this move is not the first move in a Combo, it does half damage to the opponent, but full damage to the attacker (see below). The damage to the attacker is always the same.

Description: When this move is used, regardless of whether or not it hits, the attacker suffers damage equal to his Power Level. This does not do Stun Damage, Knockback, or cause Hit Stun. This damage cannot reduce the attacker's Life Bar below one.

Self-Stun (–1)

Required: Self-Damage

Combo: Ender

Description: Alternatively, the move may do no damage to the attacker, but instead automatically Stuns the attacker beginning at the start of the next turn (before Step A.1 on the combat flow chart — see Chapter 5, page 210). Any hit against the Fighter before the start of the next turn will nullify the Stun effect, but the Stun Damage of the attack (if any) can still Stun the character normally.

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Self-Prone (–1)

Keywords: *Always*

Combo: *Ender*. There is one exception: It can be followed by a single move with the Only When Prone Liability.

Description: After this move is used, whether the attack succeeds or not, the attacker is Knocked Down and must use the normal rules for standing up (see Chapter 5, page 237).

Sidestep Setup (–1)

Required: Sidestep Command Move

Combo: *Starter*

Description: A move with this Liability must occur on immediately after a successful Sidestep. This may be on the same turn or the next. This opportunity is lost if one of the following things occur:

- A move other than this move is used.
- A Defensive Option is used, unless the Sidestep Setup is the move used as a Defensive Response.
- Any non-attack action is used.
- The Fighter is hit and suffers Hit Stun or Knockdown.

Slow Recovery (–1 or –2)

Keywords: *On-Miss*. The 2-point Liability is *Always*, and can be applied to Utility moves also.

Combo: If a Combo including this move misses, the Initiative penalty occurs.

Description: After this move is completed, there is a pause before the Fighter is able to continue with his next action. If this move misses (or always, in the case of the 2-point Liability), the attacker suffers a one die size penalty on Initiative or Control on the following turn, determined when the move is first designed. However, any hit against the user before the Slow Recovery effect occurs on the following turn nullifies the penalty. Multiple uses of different moves with this Element on the same turn are not cumulative; only the last one used applies. However, if a Slow Recovery penalty has been acquired and then nullified, it can be re-acquired in the same turn if another move with Slow Recovery is used before the end of the turn (such as through a Defensive Response).

Slow Startup (–2)

Keywords: *Extended Execution*

Combo: Using this move in preparation for its execution is an *Ender*. The subsequent execution of the move is a *Starter*.

Description: This Special Move has a lengthy animation before the attack actually occurs; therefore, it is actually resolved on the following turn after it is used. When it is first used, it locks the user in preparation for launching the move and essentially works like a *Utility* move, even if the move is *Offensive*. In the case of an *Offensive* move, the target must

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be declared when the move is first used and cannot be changed later. All effects from the move that activate after the move is used are delayed until the move is actually executed. The attacker can only use the Defense Skill if attacked while waiting for the move's execution, and the execution of the move is cancelled if he is hit.

When the new turn starts, the attacker receives a two die size increase on Initiative and he must execute this move to the original target even if he is out of range. The execution only requires one Control. Any delayed effects of the move occur on this new turn.

Specific Range (–2, –1½, or –1)

Required: Cannot also have Ranged unless it also has Indirect. This limitation does not apply if the Specific Range is 0. A Specific Range of 0 to 2 requires *Standard Range* or *Long Range*. A Specific Range of 3 requires *Reach Range* or *Long Range*. A Specific Range of 4 requires *Long Range*.

Keywords: *Throw Range* or *Fixed Range*

Combo: The Range restriction applies regardless of where this move is used in a Combo.

Description: This fairly common Liability is applied to a Special Move that can only hit an opponent at a specific Range. The specific Range at which the attack can be used is defined when the Special Move is designed. Used at any other Range, the attack automatically misses. This Range must be defined as Range 0 (which is a –2 Liability and adds *Throw Range*), Range 1, 2, or 3 (which is a –1 Liability and adds *Fixed Range*), or Range 4 (which is a –1½ Liability and adds *Fixed Range*).

Example: *This move may be an extremely short-range move, it may launch an attack past an opponent who is standing too close, or the Fighter may bounce over an opponent who is standing too close.*

Super Energy (–2)

Required: Campaign must allow Super Moves, Power Level 3+

Description: This move requires 10 Super Energy to use, but it is not a Super Move.

Unreliable (–1)

Combo: If the move fails to have any effect, the entire Combo also has no effect.

Description: A move with this Liability fails to work on occasion. After a Fighter declares his movement and actions for the turn but before determining any of the results of this move, the player rolls 1d10; if the result is 1, the move fails to have any effect at all. If the move is used as a Defensive Response and fails, the defender is automatically hit by the attacker.

Example: *This Liability may represent unstable experimental tech, wild chaos magic, or half-learned techniques used by a careless martial arts student.*

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Utility (–3)

Required: *Offensive* Keyword

Keywords: *Utility*

Description: This move allows no attack action whatsoever.

Example: *This is useful for creating Special Moves that only allow movement, defensive moves, invisibility without attack, and similar non-attack Special Moves.*

Vulnerability (–1)

Required: Cannot have *Defensive Response* Keyword. Cannot have the Temporary Invulnerability Element.

Combo: If more than one Special Move with this Liability is present in the same Combo, the effect of this Liability only applies once.

Description: This Special Move leaves the Fighter temporarily vulnerable. If the character takes damage from any source while performing this move (e.g., being interrupted, getting hit by a Defensive Response, suffering from an Environmental Hazard, simultaneous attacks, etc.) the damage received is increased in one die size. There is one modifier Liability for this Liability as well.

▶ Increased Duration (–1)

Keywords: *Time Count*

Description: In addition to the effect of the Vulnerability Liability, the Fighter suffers additional damage for a full five-count (or at least one full turn) starting on the turn after the move is used. If a move with this Liability is used while it is still in effect, the time counts resets to five on the start of the next turn.

Additional Elements for Super Moves

Breakthrough (1)

Required: *Normal* Keyword

Instances: 4

Combo: If a Super Move is part of a Combo and is not the first move in the Combo, only half (round down) of the Breakthrough Element applies to the roll to hit (see below).

Description: While not required, all Super Moves should possess this Element, as this is one of the most important characteristics that distinguishes a Super Move from a Special Move in many fighting games.

If a character using a Super Move misses his opponent, the attacker must calculate how much he missed by on the die roll to hit. If the total missed by is equal to or less than one for each Breakthrough Element the Super Move has, a partial hit has been scored. Some of the hits made it through, or the opponent failed to completely avoid the attack, or some damage made it through the block anyway. In this case, Glory is calculated as normal –1, and damage is rolled and halved (round down). This partial hit still causes Hit Stun, Knock Back, and Knock Down, and all *On-Hit* effects are also applied.

Example: *Super Moves generally either hit a great number of times, or they cover a huge area, or they hit so hard that they even injure blocking opponents, or some combination of the three. The Breakthrough Element represents this.*

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Decreased Super Energy Cost (1)

Required: Cannot have access to a multi-level Super Move system

Description: A Super Move with this Element only costs 5 Super Energy to use.

Extended Duration (1)

Required: *Time Count* Keyword

Description: At the time that the Super Move goes into effect, each additional 10 Super Energy spent beyond what is needed to activate the Super Move increases the duration of all *Time Count* effects by a time count of 5.

Infinite Supers (5)

Required: Director's permission

Keywords: *Time Count*

Description: For a time count of 5 (minimum of one full turn), Super Moves can continue to be used freely without any costs in Super Energy (beyond the 10 Super Energy used to launch this Super Move). The only exception to this are Super Moves with this Element; these Super Moves always require Super Energy to be activate.

Invincibility (1)

Instances: 4

Keywords: *Defensive Response*, *Passive*

Combo: If a Super Move is in a Combo and is not the first move in the Combo, the

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Invincibility Element does not apply, but instead the total Control cost of the Combo is reduced by one.

Description: When many Super Moves begin, the character is momentarily invincible. The number of instances of this Element represents how long that invincibility lasts.

If the Fighter has not yet acted this turn and has lost Initiative to a foe by an amount equal to or less than the instances of the Invincibility Element, he can use the Super as an Interrupt Defensive Response or as a Super Reaction Attack. If used as an Interrupt Defensive Response, the opponent's attack automatically misses. This powerful version of the Interrupt Defensive Response can only be used once per turn, even if you are able to use multiple Super Moves.

Ki Access (1)

Required: Cannot have the Ki Skill

Description: This Element allows a Fighter without the Ki Skill to still include Elements that require the Ki Skill as part of a Super Move. For example, a Fighter without the Ki Skill might have a Ranged Super Move. If the Element determines any mechanical effect based on the Fighter's Ki Skill level, the Fighter is considered to have Ki Skill 1.

Super Reload (1)

Required: At least one other move with the Limited Use Liability. Cannot have Limited Use.

Description: When using this Super Move, three charges of a specific Limited Use pool are reloaded. If the character has more than one pool, he must decide which pool this move reloads when the move is designed.

Additional Liabilities for Super Moves

Increased Super Energy Cost (–1 to –3)

Description: Super Moves normally cost 10 Super Energy to use. This Liability increases the cost to 20 Super Energy. If the cost is 30 Super Energy, this counts as two Liabilities, and if the cost is 40 Super Energy, this counts as three Liabilities.

Limited Choice (–1)

Required: All other Super Moves must also have this Liability.

Description: If the character possesses more than one Super Move, but he can only use one specific Super Move during any given fight, all of the character's Super Moves gain this Liability. The choice of which move to use must be made before the fight begins. This Liability must be chosen for a character's first Super Move, or else none of them may have this Liability. The Director may require this Liability for all characters as a campaign option.

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Creating Special Moves

Examples of Creating Special Moves

Christine is trying to create a straightforward fireball move for her high school ninja character. She describes it as a glowing purple ball of force. She spends 3 Move Points to create a Level 3 (L3) Special Move. As an L3 move, she has 4 Elements with which to build the move. She could choose Liabilities to increase this allowance, but she chooses not to.

A fireball attack obviously needs the Ranged Element, which counts as two of the four Elements Christine has available to create the move. With the remaining two Elements, she chooses to increase the move's damage by one die size. The Ranged Element requires the ***Standard Range*** *Keyword (present in the Special Move base template) and replaces it with* ***Long Range****. It also requires the Ki Skill, which the Fighter possesses. Increased Damage does not requires or modify Keywords. The final move is L3, +0 Accuracy, Ranged, and, because Christine's character has a Ki skill of 4, has a damage of 1d8.*

Blooming Dance: L3

Accuracy: +0
Damage: 1d8
Keywords: *Offensive*, *Normal*, *Stun*, *Knockback*, *Long Range*, *Normal Move*

Wayne wants his heroic Fighter to have a rising punch, fist crackling with electrical energy, that launches his opponent high into the air. He spends 4 Move Points to create an L4 Special Move composed of 5 Elements.

Wayne decides to make the move an anti-air move, as well as a move that can begin a juggle. So he chooses the Juggle Element, which also requires the Anti-Air Element (this also adds the ***Defensive Response*** *Keyword). Juggle also requires the Knocks Down Element (adding the* ***Knocks Down*** *and* ***Ender*** *Keywords). The Juggle Element itself adds some exceptions when used to start a Combo that allows it to bypass the* ***Ender*** *Keyword. This uses four of his five available Elements. He also decides to add the Power Up Element, choosing the option to exchange Control for damage. To add a distinctive descriptor to the move, Wayne decides that his Fighter's fist creates an aura of electricity like a shield around his fist. The final move is L4, Anti-Air, Juggle, Knocks Down, Power Up, and has a base damage of 1d6.*

Lightning Crash: L4

Accuracy: +0
Damage: 1d6 (Power Up: Control)
Keywords: *Offensive*, *Normal*, *Stun*, *Knockback*, *Knocks Down*, *Standard Range*, *Normal Move*, *Defensive Response (Anti-Air)*
Combo: *Ender*. When used to start a Combo, it delays *Knocks Down* until the end of the Combo, thus losing the *Ender* Keyword.

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Bob decides he wants an over-the-top Special Move that draws all the light from the immediate area and transforms it into a forward punch of incredible destructive force. He decides to make the Special Move only L4, costing 4 Move Points and providing 5 Elements with which to work.

Since Bob wants the move to be both Unblockable and damaging, he decides to take some Liabilities to earn some additional Elements. He decides the move will have –2 Accuracy, earning two extra Elements from two instances of the Decreased Accuracy Liability. This Liability can only be applied to an ***Offensive*** *move, so it will be legal unless Bob adds the* ***Utility*** *Keyword. He also adds the No Movement Liability, defined as an inability to move before attacking. This replaces* ***Normal Move*** *with* ***No Movement*** *and earns an additional Element, providing a total of eight Elements.*

Bob takes the Unblockable Element, which requires the Increased Stun and Knocks Down Elements. This takes 4 of his available 8 Elements. With the four Elements remaining, he chooses to increase the Special Move's damage.

Unblockable has the ***Mixup*** *Keyword; this means the Decreased Accuracy penalty applies to the move regardless of its place in a Combo. Knocks Down adds the* ***Knocks Down*** *and* ***Ender*** *Keywords.*

The final move is L4, –2 Accuracy, Limited Movement, Unblockable, Increased Stun, Knocks Down, and has a base damage of 1d10. Bob's "Abyssal Reckoning of the 10,000 Hells" is now complete.

Abyssal Reckoning of the 10,000 Hells: L4

Accuracy: +2 (Defense), –4 (Evasion and Tactics)
Damage: 1d10 (+2 Stun)
Keywords: *Offensive*, *Normal*, *Stun*, *Knockback*, *Knocks Down*, *Standard Range*, *No Movement*
Combo: *Mixup*, *Ender*

More examples of Special Moves can be found in Appendix C (page 370).

Building Multiple Styles

When a character with Multiple Styles builds a Special Move or Super Move, the move costs one more Move Point for each additional style the character knows. However, this cost allows the character to acquire one Special Move or Super Move for each style. Each of these moves is built individually. Each of a Fighter's styles should have some thematic consistency, though how much this is required is up to the Director.

Example 1: *Hiro has the Multiple Styles Quality, meaning he has two different styles. He chooses to build an L3 Special Move, which would normally cost 3 Move Points. Because he has the Multiple Styles Quality, this instead costs 4 Move Points. However, he then gets to build a separate L3 Special Move for each of his two styles.*

Example 2: *Suzuka has taken the Multiple Styles Quality twice, as she has three different*

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fighting styles. She chooses to build a powerful L5 Super Move. Instead of costing 5 Move Points, this costs 7 Move Points, as she has taken Multiple Styles twice. For the cost of 7 Move Points, she gets to add a unique L5 Super Move to each of her three styles.

Fighters with Multiple Styles obviously have many more Special Moves than other characters, but they are limited in two ways. Because all of their Special Moves cost more Move Points, such characters will tend to have fewer higher level Special Moves (e.g., L4 and L5 moves), which somewhat limits their ability to use more powerful or more complicated moves.

More significantly, a character with Multiple Styles can only access the moves from one style at any one time. Regardless of how many styles a Fighter possesses, one of them must be defined as the character's Base Style. A character always starts a fight in his Base Style. In order to switch Styles, the Fighter must use the Style Change move as an action on his turn. This is an L2 Command Move.

Style Change: L2

Keywords: *Utility*, *Normal Move*, *Instantaneous*
Combo: *Basic*
Special: This move costs 2 FS to use, with the exception of using it more than once in a single turn. In this latter case, it costs 2 FS to use the first time and then 1 FS to use each subsequent time. If the character has no FS remaining, he can still use this move, but he cannot use it in a Combo. As the cost of this move is 2 FS, this does mean that a PL 1 character, even though he may have two or more styles, cannot switch styles from his Base Style in combat until reaching PL 2, as a character can only spend FS equal to his PL on any given instance.

In some cases, a character might want to have access to the same Special Move or Super Move in multiple styles. Instead of the default rule above, with the Director's permission, the character can choose how many extra move points to spend in order to determine how many styles gain new moves.

Thus, a Fighter could build a move at no extra cost in Move Points to add a move to a single style, even if he possessed more than one style. A character with three styles could choose to spend only one extra Move Point to add a new move to two styles, but not all three. This means the cost to add a new move is increased by one for each extra style that will also receive a new move. This also means that a Fighter could have a "style" that has no moves at all in it, subject to later advancement. The character's Base Style, however, must have at least one Special Move in it at character creation.

If a Fighter wanted to add the same Special Move or Super Move to all of his styles, he would pay a number of extra Move Points equal to his total styles minus one (Styles–1) and then place the exact same move in each of his styles. Such a move is called a Cross-Style Move.

There are some limits about building Special Moves in multiple styles, especially in how

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they interact with one another. Cross-Style Moves are not subject to these limitations.

- A Special Move from one style cannot affect a Special Move from any other style (such as with the Power Enhancer Element).
- Any ongoing effect on him generated from a move in one style automatically ends when the Fighter switches to another style.

A character with multiple styles earns Glory for moves at a slightly different rate than other Fighters. Any move defined as a Cross-Style Move earns Glory as normal, once per fight (not once per use in each style). For all other Special Moves, the character divides the normal Glory earned for a move by the number of non-empty styles he possesses, rounding up. This applies even if the move is available in more than one style, but not in all styles. Glory is earned the first time the move is used, as normal. If the Glory earned is modified (e.g., by Increased Glory), then the normal Glory award is calculated first before dividing it.

Example: *One of Suzuka's styles has an L3 move that has Increased Glory on it. Such a move would normally earn 5 Glory. However, because she has three styles, the move only earns (5/3, round up) 2 Glory.*

Fighters with Multiple Styles can add further options with the Director's permission. The character could increase the level of the Style Change Command Move to higher than L2 in order to take other benefits, or the character's other styles might instead change the way the character moves and/or defends himself, similar to a Buff Special Move.

These rules introduce a special kind of Weakness called a Style Flaw. Style Flaws count as "half" a Weakness. Thus, if a character has two Style Flaws, combined they count as a single Weakness (which can be used for another Quality or in exchange for additional Skill Points or Fighting Spirit, as usual). A single Style Flaw by itself can be exchanged for a single point of Fighting Spirit.

Here are the various options available for modifying styles.

Harder Command Move

Cost: One Style Flaw for each style affected and for each Level increase on the Command Move.

Affects: Any one style possessed by the Fighter. The increased difficulty applies when the Fighter tries to enter the specific style affected by this Flaw.

Effect: This increases the difficulty of the Style Change Command Move from L2 to L3 or more.

The following options change how the Fighter plays in combat, modifying the way he avoids attacks and/or moves. None of these options are available on a character's Base Style.

Forced Style Change

Cost: One Style Flaw for each style affected.

Affects: Any one style possessed by the Fighter.

Limitations: This limitation cannot be applied to a character's Base Style.

Effect: If the fighter suffers Hit Stun or is Knocked Down when using the affected style, he automatically switches back to the Base Style. The effect is automatic and all

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effects of being in the affected style are ended immediately. The only Special Moves available to the Fighter on the turn this occurs are those from the Base Style and Cross-Style Moves.

Limited Movement

Cost: One Style Flaw for each style affected.

Affects: One single style possessed by the Fighter. The limitation applies to all moves when the Fighter is in the specified style, with the exception of a move using the Movement Exception Element.

Limitations: This limitation cannot be applied to a character's Base Style nor to a style with the No Defense Liability (below). None of the Special Moves of the corresponding style can benefit from Elements or Liabilities that affect movement in any way other than the Movement Exception Element. No movement-related Techniques can be used when the Fighter is in this style.

Effect: When moving before an attack, the Fighter can only move 1 Range by spending 1 FS (the same as the *Throw Movement* Keyword). If the Fighter chooses to move without attacking, he can move 1 Range for free or he can move 2 Ranges by spending 1 FS. In both cases, this is considered non-Aerial movement and thus not subject to the Anti-Air Defensive Response.

Any other movement that does not derive from Elements and which also does not require any FS expenditure can also be used. This includes movement from Refocus, Await Opening, the Jinking Defensive Response, and the movement allowed when the opponent is Knocked Down. All other forms of movement that normally require FS to use (e.g., moving 2 Ranges after a successful use of Evasion) are not allowed.

Modified Defense

Cost: One Quality (essentially, a Technique called "Modified Defense"). The character must also choose one of the special Liabilities from this section (i.e., Forced Style Change, Harder Command Move, or Limited Movement) for the same style. This Liability is part of the cost of this Element and offers no other benefit.

Affects: One single style possessed by the Fighter.

Limitations: This Element cannot be applied to a character's Base Style.

Effect: When the Fighter uses this style, his ability to block attacks can be temporarily decreased, but in exchange his ability to evade or counter attacks is increased. The Fighter's Defense Total with the Defense Skill is reduced by one. However, his Defense Totals with either the Evasion or Tactics Skills are increased by one (defined when the move is designed). An additional Quality (and corresponding Liability) can be spent to count lower Defense by two to increase Evasion or Tactics by two, but no additional Qualities can be used to modify defenses.

No Defense

Cost: One Weakness.

Affects: One single style possessed by the Fighter. The limitation applies when the Fighter is in the specified style.

Limitations: This limitation cannot be applied to a character's Base Style nor to a style with the

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Modified Defense option. None of the Special Moves of the corresponding style can benefit from Liabilities that affect Defense in any way.

Effect: While in the designated Style, the character cannot use the Defense Skill.

No Movement

Cost: One Weakness

Affects: One single style possessed by the Fighter. The limitation applies when the Fighter is in the specified style.

Limitations: This limitation cannot be applied to a character's Base Style nor to a style with the Limited Movement option. None of the Special Moves of the corresponding style can benefit from Elements or Liabilities that affect movement in any way other than the Movement Exception Element. No movement-related Techniques can be used when the Fighter is in this style.

Description: While in the designated Style or for the duration of the Buff, he cannot move in any way. He may still be Knocked Back.

Borrow Identities Quality

A Fighter who has this Quality loses one Element of each Special Move he possesses. For example, if the character spent 4 Move Points on an L4 move, that move would only have four Elements available, rather than five.

Identity Change: L3

Keywords: *Utility*, *Normal Move*, *Time Count*
Combo: *Basic*
Description: This move transforms the Fighter into another specific Fighter, or transforms an already-changed Fighter back to his normal form. While transformed into another character, all of the character's Basic Qualities, Special Moves, and other Qualities and Weaknesses (at the Director's discretion) are replaced by those of the character who he has turned into. Combat Bonuses are also replaced, but they are limited to the maximum allowed limits of the original character's Power Level. The character keeps his own Life Bar, Fighting Spirit, and Combat Skills. This effect lasts for a time count of five (or a minimum of one turn).

While in the form of another Fighter, the character does not gain normal Glory awards for using the borrowed Fighter's Special Moves. Instead, the character receives 1 Glory the first time each borrowed Special Move is used in a fight.

If a character is experiencing any bonuses or liabilities as a result of a Buff when he changes Identities, these end immediately. However, if bonuses or liabilities were inflicted by an opponent, these effects remain in place when the character changes.

The character cannot use this ability outside of combat unless he also has an appropriate Power Quality or uses the Magic, Psychic, or Gadgeteering Qualities to do so.

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The reason for this significant liability is that such a character can access many more Special Moves by temporarily borrowing the moves of other Fighters. The character can acquire any number of Identity Change Command Moves for 3 Move Points each, subject to some limitations. Each one corresponds to another specific Fighter in the campaign.

It is up to the Director to determine what conditions must be fulfilled in order to learn the Identity Change move for transforming into a specific character. The Director might decide that each can be learned only after facing the character to be copied in combat for the duration of a full "round" (i.e., either a 99-count or until one of the Fighters is defeated).

Other possibilities might exist, depending on the character and campaign concept. Here are some examples:

- Closely observe a complete match. This allows the Fighter to copy one of the contestants, chosen before the match starts.
- Make an appropriate skill check (e.g., Magic, Psychic, Gadgeteering, Power or Stance Evaluation) with a DL based on how closely the character was able to observe the match.
- Spend a Story Point after observing such a match.

Using one or more (or a combination) of different methods allows different characters to have differing opportunities to learn new Identity Change moves.

Attack Strings

There is a difference in the lists of Special Moves typically found in 2-D and 3-D fighting games. Many of the most detailed 3-D games do not really have many "Special Moves"; instead, they have special chain combos. For example, three punches in a row might be a one-two punch, followed by a backhand. Yet, this character is incapable of doing this backhand attack except in this specific combo situation. The Director might choose to structure the campaign along these lines instead. This allows for a much different (and ultimately simpler) combat system, relying on lots of Basic Moves and easy to perform Combos.

To simulate this, characters in such a campaign need to purchase two different Combo skills. Both are considered to be Combat Skills. The first is still called "Combo," but it costs twice as many Combat Skill Points. It functions the same as usual with one important exception detailed below. The second Skill is called "Attack String." Like the normal Combo Skill, it represents the number of Basic Moves that can be strung together. The Director can set a limit on this Skill. A game concentrating on hypothetically realistic martial arts would probably have an upper limit of 4–5. A more wild game could go as high as 10 or beyond.

An Attack String is a special Basic Move that has a Control cost and an Accuracy penalty as if it were a Combo of equivalent length to the Attack String Skill level composed entirely of Basic Moves. If it hits, it does damage as a Basic Move, with a bonus again equal to the Attack String Skill level. For example, a character with Attack String 4 could attack with a Basic Move

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Adding Elements to Attack Strings

In 3-D fighting games, the reason to use certain specific Attack Strings is often because of the additional benefit the specific combination offers. For example, an Attack String of three punches may include a Knock Down at the end of the string that is not present if three punches were not used together. As an optional rule, the Director can permit Elements to be added to the end of an Attack String.

The following Elements can be added to an Attack String. In each of these cases, only the "base" version of the Element is allowed. Modifier Elements or Liabilities cannot be applied, nor can multiple instances of the same Element. For example, "Hard to Evade" adds only a single instance of that Element, even though a move may be built with two.

- Crouching
- Does No Knockback
- Fast Recovery
- Hard to Evade
- Harry
- Hits Low
- Increased Knockback
- Increased Stun
- Knockback Advance
- Knocks Down
- Position Shift (with an effect chosen at the time of the Attack String)
- Throw

In order to add an Element to an Attack String, the Attack String must first be at least three moves long. After this, additional moves can be sacrificed to instead add the Element. The number of moves required is equal to the Element's normal Element cost, plus any cost for Required Elements, plus one. Thus, a 3-hit Attack String that had the Hard to Evade Element would count as five hits, even though it would have the Accuracy and damage of a 3-hit Attack String. A 4-hit Attack String that Knocks Down would count as seven hits, because the Knocks Down Element normally costs two Elements. The extra "cost" for the added Element only applies to the combatant's Control roll and the limits of his Attack String Skill, not to the damage of the attack.

These Elements do not need to be acquired in advance in any way. They are available to all characters that use Attack Strings. The Director can add other Elements to the above list if he desires, though many Elements would not work properly or might produce broken results. These rules add more flexibility to the rules for Attack Strings, which helps to make up for the decreased number of unique Special Moves possessed by all characters.

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which would have a –1 Accuracy and would do base damage equal to 1d4+4, modified by the attacker's Strength and the defender's Stamina. The character does not need to use his full Attack String Skill. For example, a character with Attack String 5 could launch an Attack String 2 because it required less Control and had no Accuracy penalty, though it would only do base 1d4+2 damage, rather than base 1d4+5 damage.

The Attack String counts as a single Special Move for the purposes of inclusion in regular Combos. Thus, Attack Strings can be put together into a Combo with normal *Basic* moves or other Special Moves (but not other Attack Strings). On their own, Attack Strings earn 1 Glory, regardless of how long they are.

Because Attack Strings generally replace traditional "Special Moves," Special Moves in a campaign that allows Attack Strings cost as if they were one Difficulty Level higher (e.g., an L3 Special Move would cost 4 Move Points). However, Move Points can also be used to buy the Attack String Skill on a 2 for 1 basis.

Super Moves

Special Moves are a Fighter's unique combat abilities. However, beyond the power level of Special Moves are Super Moves, even more extraordinary manifestations of a Fighter's skill and ki. In fighting video games, Super Moves are often accompanied by glowing power effects, changes in the environment, sudden close-ups of the Fighters' faces, or time slowing down. All of these impressive and powerful effects make Super Moves an entertaining enhancement of a Fighter's normal move set. Thus, it is the default presumption of the rules that characters of Power Level 3 or higher have access to Super Moves (though the Director can choose to exclude them from the campaign).

In general, Super Moves are simply Special Moves subject to some additional rules. All Super Moves must be L5 or greater. Just like Special Moves, the Level of a Super Move determines the number of Elements that are used to make up the details of the move, as well as the Control roll necessary to use the move in combat.

A Fighter acquires Super Moves through the expenditure of Move Points. ***A Super Move costs a number of Move Points to purchase equal to its level. However, a character can only acquire a Super Move at Power Level 3 or greater, and in addition, upon reaching Power Level 3, a character must purchase at least one Super Move.***

Building Super Moves

Super Moves are also constructed from a base template modified by Elements and Liabilities. Super Moves have a base Accuracy modifier of +0 and do 1d8 base damage, modified by the attacker's Strength and the defender's Stamina.

Super Move Template

Super Move: L5+

Accuracy: +0
Damage: Base 1d8
Keywords: *Offensive*, *Normal*, *Knockback*, *Knocks Down*, *Standard Range*, *Normal Move*.

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Elements and Liabilities can increase or decrease a Super Move's base Accuracy and damage. Super Moves do not count their damage against a character's Stun Threshold by default, but this can be changed if the Director desires.

When building a Super Move, a move is allowed a number of Elements equal to twice its Level. A Move can be constructed with Liabilities to allow additional Elements. Each Liability allows one or more additional Elements to be added to the Super Move. All the normal rules for designing Special Moves apply to Super Moves as well, though Super Moves have special Elements and Liabilities available only to Super Moves (included in the section on Elements above), and ***all Super Moves automatically gain the Knocks Down Element at no Element cost. At least half (round down) of the total Elements available for a Super Move (including additional ones earned through Liabilities) must be spent on the Breakthrough, Increased Accuracy, Increased Damage, or Invincibility Elements.*** However, if a Super Move has the *No Damage* or *Utility* Keywords, it is not required to do this.

One is not required to use all the available Elements when building a Super Move. Each two unused Elements can be used to decrease the move's Move Point cost by one to a minimum of one point.

When designing Super Moves, not every effect of a move needs to be defined by Elements and Liabilities. This is especially so when attempting to interpret a specific Super Move from a video game series. There may simply not be enough Elements available to build the move perfectly. In this case, the move should be designed with attention paid to its most important characteristics, those that principally define the move's role in the overall repertoire of the character. If an undefined Element should become critical during a fight, especially for dramatic or narrative purpose, the Director can adjudicate the situation as necessary.

The Director can disallow any Liability or Element on a particular move. It is not too difficult to assign a Liability to a Super Move that makes the move stronger in most cases, with a single negative exception that will rarely come into play based on the character's other moves and general play style. Likewise, certain Elements may prove to be too powerful when combined with other Elements. Finally, some Elements may affect conditions that only apply if certain campaign options are in place, and are therefore not appropriate in all games.

There is no limitation on the description of a Super Move. Many of them are unique attacks unlike anything else in a Fighter's arsenal. However, a Super Move can just as easily be a super-powerful version of a character's regular Special Move or even a combination of two or three Special Moves combined into a single attack. In these cases, effort should be made to choose Elements and Liabilities that make it clear that the Super Move is based on one or more existing Special Moves. Finally, a Super Move might simply be a high-powered *Utility* move.

How Super Energy is Accumulated

In order to use a Super Move in combat, the Fighter must first accumulate Super Energy. This is tallied on a turn-by-turn basis. When the Fighter accumulates 10 or more Super

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Energy, they may attempt to use a Super Move. A Fighter without Super Moves does not accumulate Super Energy.

The default rate at which a Fighter accumulates Super Energy is as follows:

- 1 point of Super Energy per occasion in which one or more Life Bar is lost. Thus, if three different opponents hit a character, he would accumulate three Super Energy. The attack of a Thug group counts as a single opponent in this regard.
- 1 point of Super Energy per attack performed, regardless of the level of the move used and whether or not the move hit (or even could have hit — an attack launched beyond its effective range will still accumulate Super Energy). *Basic* Moves included in a Combo do not count as separate moves for this calculation, but individual Special Moves do, provided the Combo hits (see page 227). If the Combo misses, only 1 Super Energy is gained.
- 1 point of Super Energy per Combo that hits an opponent. This is in addition to the Super Energy accumulated from Special Moves noted above. Thus, a 3-hit Combo made up solely of Special Moves that succeeds in hitting an opponent is worth 4 Super Energy total.
- Finally, all Fighters automatically accumulate an amount of Super Energy each turn regardless of their actions equal to the maximum Super Energy allowed for a character in the campaign divided by 20 (round up). This usually means a Fighter gains one Super Energy per turn of combat regardless of any combatant's actions.

No Super Energy is gained by a character on the turn in which he uses a Super Move.

Campaign options in other supplements present alternative ways by which Super Energy is accumulated.

Using Super Moves

For the most part, a Super Move is the same as any other Special Move. They can be used as single attacks or they can be used at the beginning, middle, or end of a Combo ***Normally, attacks that Knock Down can only be used at the end of a Combo, but if a Super Move is used earlier in a Combo, the Knocks Down effect is delayed until the end of the Combo.*** However, Super Moves differ in that they need Super Energy to use and they have special rules regarding Initiative.

Before using a Super Move, a Fighter must have accumulated enough Super Energy. Super Moves cost 10 Super Energy to perform (or 10 Super Energy per level of Super Move used; see page 203). Super Moves also cost 1 FS to attempt to use. However, this cost is only applied if the character actually has FS remaining to expend; once at 0 FS, Super Moves can still be performed.

Many Super Moves possess the Invincibility Element. This allows the Super Move to be used as a very effective Interrupt Defensive Response or Reaction Attack (see the Invincibility Element for more details).

Damage from a Combo containing a Super Move does do Stun damage based on the other non-Super Moves in the Combo.

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Three-Tier Super Move System

The three-tier structure for Super Moves uses the same Super Move built at three different consecutive levels such as L5, L6, and L7, and which uses 10, 20, or 30 Super Energy respectively to use increasingly powerful versions of the same Super Move. Such a system requires characters to build the same Super Move at three different levels of power, with each increasing level of power including all the Elements and Liabilities of the previous levels. When building such a Super Move, the character must only spend Move Points equal to the highest level of the Super Move.

For example, in a campaign using the three-tier structure, a player designs a Super Move that can be used as an L5, L6, or L7 move at a cost of 10, 20, or 30 Super Energy respectively. He will need to design three versions of the same Super Move. The L6 version will have all the Elements and Liabilities of the L5 version, and the L7 version will have all the Elements and Liabilities of the L6 version. Despite building three related Super Moves, however, this Super Move will only cost 7 Move Points total (the highest level of the three tiers) for all three versions. Oftentimes, the only difference in higher-level versions is an increased use of the Breakthrough and Invincibility Elements.

This three-tier structure is only available if this is the default structure of Super Move systems in the campaign (though a Director might allow it as an unusual Technique Quality). This multi-tiered Super Move counts as only one Super Move when considering the limit on the number of Super Moves a Fighter can have according to the Power Level chart.

Example: *Jin begins a 4-hit Combo with a Super Move, follows it with two Basic Moves, and concludes with a Special Move. The Super Move does 1d12 and the Special Move does 1d6. The full Combo damage would be 1d12+2+(1d6/2). When calculating Stun damage, however, the rolled damage would subtract the result of the 1d12 roll.*

Super Moves are considered to have the Temporary Invulnerability Element in cases of simultaneous Initiative with non-Super Moves, or in case of an opponent holding Initiative and choosing to interrupt with non-Super Moves. In the case of two Super Moves getting simultaneous Initiative, only one can succeed. Both combatants lose Super Energy, but a special separate Initiative roll is used to determine which character actually launches his Super Move. FS can be spent again on this special Initiative roll as usual and subsequent ties are re-rolled.

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Transformations

This is a system for use in campaigns where every Fighter can transform into a monstrous, animal, or beast form. This campaign option exists as a modifier to all Fighters in a campaign: Either all characters have this ability or none do, as it is too powerful to be a viable choice for a Technique Quality.

In regular campaigns, a character may have some form of Special Move that changes them into a beast, but that is a different, more limited, case (perhaps bought as a form of the Style Change Quality). However, the following set of rules applies to all characters in a transforming campaign.

A character accumulates Beast Energy in the same way as Super Energy is accumulated in the campaign (but is tallied separately from Super Energy). 10 Beast Energy is necessary to change into Beast Form, but up to 20 Beast Energy can be accumulated and stored during a single combat.

Transforming is an action. No other attack, action, or movement may be performed on the turn in which the character transforms. However, transforming automatically does damage equivalent to the character's Basic Move (modified by Strength as usual) to all other combatants within Range 0–1. Furthermore, this damage does cause Knock Back except to opponents who are also transforming on the same turn within the same Range (a Fighter can declare his intention to do so even if his turn in Initiative order has not yet come up).

Once in Beast Form, no more Beast Energy is accumulated until the character reverts back to normal. The 10 Beast Energy used to transform is then lost at the same rate and in the same fashion as it was accumulated. In other words, when the character performs moves and takes damage, he loses Beast Energy. However, the normal Beast Energy accumulated each turn is not lost each turn while in Beast Form. When Beast Energy finally reaches –1 or less (not 0), and the character is then Knocked Down by any means, the character reverts to human form.

When in Beast Form, Basic Qualities increase. These changes must be decided when the character is first created and cannot change. Two of the three Basic Qualities are increased by one point each (to a maximum of two, as usual). Also, all attacks automatically have the Increased Knockback Element, and the character automatically recovers 1 Life Bar at the end of each turn.

One new Special Move Liability becomes available with this campaign option: Only in Beast Form (–1). This Liability simply means the move can only be used when the character is in Beast Form.

If this campaign option is being used, the following additional campaign option can be added to further modify transformations.

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Going Primal: While in Beast Form, a character may choose to Go Primal. In this form, Beast Energy depletes each turn according to the rate it is normally gained each turn (contrary to the above rule), even if the character does nothing else during the turn; however, it will still not drop below 0. While Primal, all of the combatant's moves have +1 Accuracy and do +1 damage.

This campaign option is also meant to demonstrate the kind of changes a Director can make to his own campaign, either to emulate a particular video game series, or to introduce new mechanics to facilitate a certain kind of story.

Structures of Super Move Systems

The Director must determine how Super Moves are used and organized in his campaign. In the source material, there are two commonly used Super Move systems that are emulated here. The first is a simple single tier system (with a maximum Super Energy of 10), while the second is a three-tier system (with a maximum Super Energy of 30). In this latter case, a single Super Move may be designed three times to indicate three levels of Super Power (most commonly L5, L6, and L7) or the system may just allow a combatant to store up three uses of a Super Move. However, many other versions exist in the source material. Some of these are described in other supplements. The single tier system is considered the default system in the core rules.

It is also up to the Director to decide the maximum Super Energy a character can hold onto and if a Fighter's accumulated Super Energy remains between rounds of combat in a multi-round tournament fight. The default rules are a maximum of 10 Super Energy and accumulated Super Energy is lost between the rounds of a multi-round fight.

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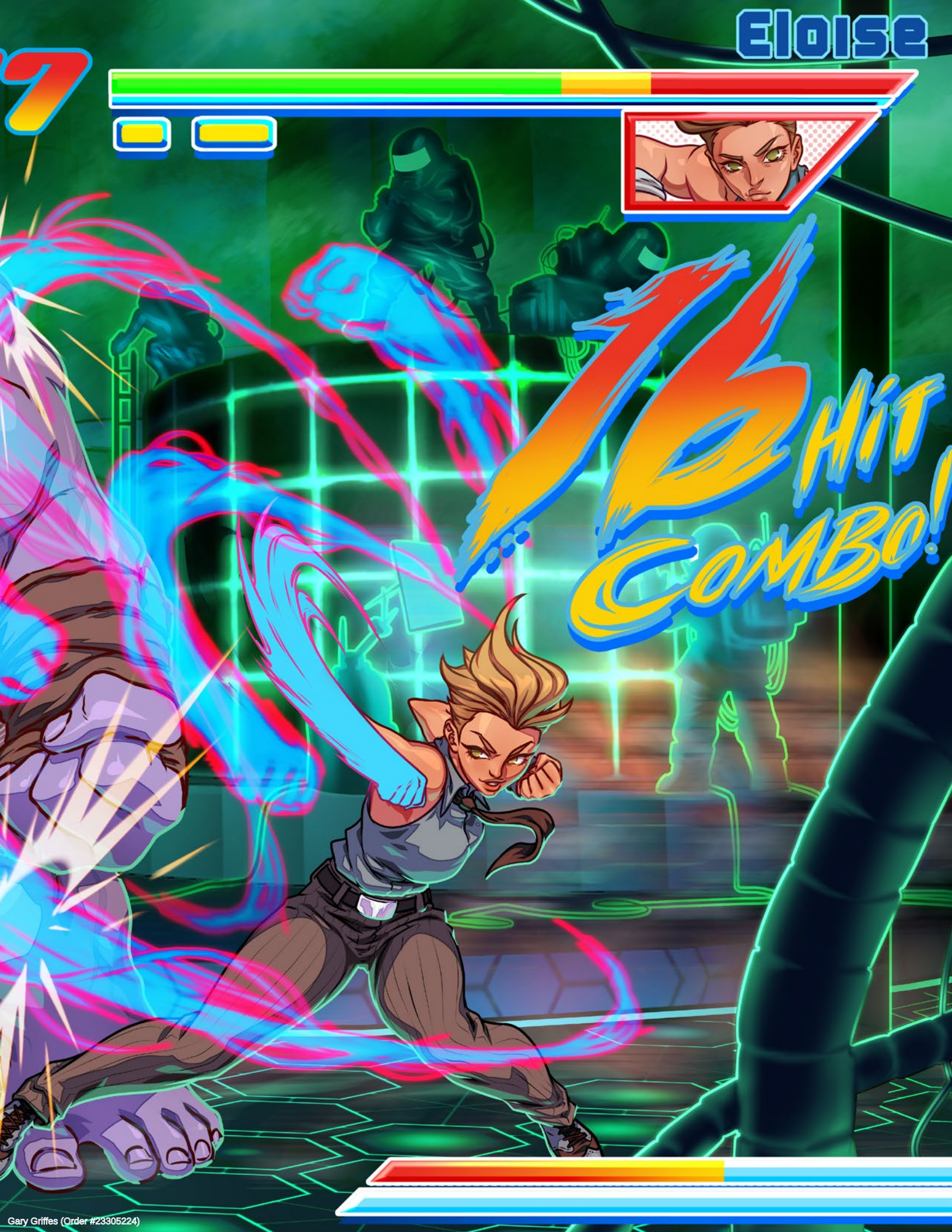

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5 Combat

The heart of *Fight!* is, of course, fighting! This chapter provides the system to run over-the-top action scenes involving the world's most skilled and deadly Fighters. These battles take place in organized tournament arenas and in the dirty back alleys of the most crime-ridden cities. They occur as melodramatic confrontations between life-long rivals or as adrenaline-fueled brawls against dozens of opponents at once. Some confrontations represent mere steps along the way to a character's goal and some represent the final encounter deciding the salvation or destruction of the whole universe.

The system presented in the first part of this chapter is the Main Combat System. It is considered the default combat system, used whenever two or more Fighters engage in combat with one another. However, two additional sub-systems are also contained in this chapter. The first is Thug Thrashing System, which is used anytime Fighters engage in combat with non-Fighters. These opponents are no match for the main characters of the campaign and only pose a threat in far greater numbers. The second sub-system is the Dramatic Combat System, used whenever the Director wants to streamline combat, adding dramatic flair at the cost of tactical options. This sub-system involves more Skill use during combat as well as character choices based on the narrative elements of the battle, rather than on all the mechanical details offered by a character's Special Moves.

Staging Combat

It is up to the Director to decide when to formally switch from a normal storytelling mode to the specifics of combat. However, given the nature of the characters and the kinds of situations they typically find themselves in, it should usually be fairly obvious when to do so.

This still leaves certain decisions for the Director based on the needs of the story. He must decide if the fight is going to be one round or multiple rounds. He must decide what the time limit is going to be or even if there is one. He must decide how far apart the combatants are when combat begins. He must also decide

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if any conditions in the environment are going to have a specific mechanical effect on combat or if they are just going to be descriptive elements with no effect on the rules.

In some cases, these questions are easy to answer. A tournament fight might have established rules about the number of rounds, time limit, and arena conditions such as walls or ring-outs. But if the fight is occurring in the middle of the wilderness, something like a time limit may seem artificial. After all, why should the fight arbitrarily end just because some metagame timer goes off?

This is a valid observation, but the default presumption of the rules is that fights are timed. While this is not required, maintaining the time limit can inspire story elements that add drama to the conflict. Perhaps the timer running out signifies a bomb going off or a fire engulfing the characters in a burning building. Perhaps police or military will arrive on scene to drastically complicate matters related to the ongoing story. Maybe an extra-dimensional portal opens up, flooding the world with demons.

Similarly, drama can be added by using multiple rounds for a combat scene, even in a non-tournament setting. Sure, it may seem strange to have two opponents meet in the woods at the climax of a story with no one around and yet have a "best 2-out-of-3" fight, in an area that sort of naturally resembles a fighting stage, possibly with ring outs and other environmental hazards, but this irrationality is rarely considered in fighting video games. Multiple rounds are best interspersed with story-critical dialogue between the Fighters (as the whole fight should be). At the end of the first "round," the defeated character is actually not knocked unconscious, but merely beaten down and taking a moment to catch his second wind. His honorable or gloating opponent waits for him to recover before continuing the fight. In fact, since time in combat can be interpreted loosely, each round of combat may actually represent several hours of non-stop fighting. While a battle may begin while the sun is high in the sky, the second round may occur as the sun goes down, while the third round occurs in the middle of the night.

Thus, while the default presumptions of the rules seem to suggest many trappings of tournament combat, this does not need to hinder creative interpretations that serve to improve the story rather than get in the way of it.

Combat Sequence

Combat is conducted as a series of turns. A random "time roll" determines how long any given turn is; each count of the time roll usually represents 1–2 seconds of time, but ultimately this is intended as an abstraction. If the story is served by the time count representing a longer amount of time, the Director can adjust it accordingly.

A round of combat ends when 1) only one side remains undefeated, or 2) when the time count runs out; whichever comes first. Normally, if the time count runs out and opposing combatants are still standing, the winner is the side that has the highest percentage of their Life Bar remaining. Outside a tournament setting, however, it is up to the Director and the story to determine what "winning" means if time runs out and combatants are still able to fight.

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Turn Sequence for the Main Combat System

The sequence of a turn proceeds according to the following flow chart. Please note that this outline is presented here for convenience; all specific game mechanics are explained in greater detail in subsequent sections. Also note that this outline does not include the many possible exceptions that may occur as a result of Special Move Elements, Techniques, and campaign options. Full steps in ***italics*** are conditional and may not occur every turn.

A Start of Turn

1. Characters spend FS on Initiative and Control
2. Characters roll Initiative and Control
3. ***If a Fighter went first in Initiative order and hit with an attack last turn, he gets +1 Initiative***
4. Characters act in order of Initiative

B When It's Your Turn to Act

1. A Fighter may choose to move and/or perform an attack or other non-attack action, including Holding Initiative to act later in the turn
2. ***A Fighter may need to use his action to stand up after Knock Down or to recover from being Stunned***
3. ***A Fighter with Control remaining after suffering Hit Stun this turn may choose to forfeit his action in order to increase Control by 2 die sizes on the next turn***

C When a Fighter Chooses to Move and/or use Utility Moves

1. For movement, a Fighter can move:
   a. 0 Ranges and use a *Normal Move*, an *After Mobile*, *No Movement*, *Throw Mobile* or *Mobile* move, or use the Power Up action
   b. 1 Range and use a *Normal Move*, a *Passing*, *Throw Mobile* or *Mobile* move, or use the Refocus or Await Opening actions (for these last two, the movement must be away for enemies). Alternatively, a Fighter can forfeit his action in exchange for +1 to his Defense Totals for the rest of the Turn.
   c. 2 Ranges and use a *Mobile* or *Long Mobile* Move
   d. 3 Ranges and use a *Long Mobile* Move or a *Mobile Utility* Move
2. Fighter must have enough Control to use a *Utility* Move.
3. ***Movement costs 1 FS extra if the Fighter suffered Hit Stun this turn; furthermore, the Await Opening action cannot be used***
4. If a Fighter's movement without an attack ends near an opponent who has not yet acted or is Holding Initiative, the opponent can declare a Reaction Attack or try to interrupt
5. If the Fighter was not hit by a Reaction Attack or interrupted, the effects of the *Utility* Move or action are resolved, including *Always* Aftereffects

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D When a Fighter Chooses to Attack

1. Fighter must have enough Control to use an *Offensive* move
2. If attacking with a Combo, define the full Combo
3. Attacker calculates Accuracy bonus. Attacker may declare that he is attacking Full Offense.
4. Defender choose to defend with Defense, Evasion, or Tactics. Defender may declare that he is defending Full Defense.
5. Defender calculates Defense Total and adds FS to Defense Total
6. Attacker spends FS on Accuracy and rolls to hit

E If Defender is Hit

1. Roll damage for Move or Combo
2. Defender suffers Hit Stun (unless Knocked Down, Stunned, or already suffered Hit Stun this turn)
3. Defender is Knocked Back 1 Range
4. If applicable, Defender is Knocked Down
5. *On-Hit* and *Always* Aftereffects activate
6. ***Conditions that end when a Fighter is hit (e.g. +2 to Accuracy after a successful Evasion) are removed***
7. If Defender is Knocked Down, Attacker may move 1 Range
8. Rolled damage is compared to Defender's Stun Threshold

F When an Attack Misses

1. *On-Miss* Aftereffects activate
2. An evading Defender can choose to move 2 Ranges or to gain +2 to Accuracy on his next attack
3. Depending on Range, the Defender's Control, and the defense used, a Defensive Response may be used. If a Defensive Response is used:
   a. *On-Defense* and *Always* Aftereffects from the Defensive Response move activate
   b. If the Defensive Response is also *Offensive*, Defender may need to move to Step D.2 above
4. If no Defensive Response is used, *Always* Aftereffects activate for the move that missed

G After a Move or Combo has been resolved

1. ***Passing* or *After Mobile* moves: If the Fighter hasn't been hit by a *Defensive Response*, *Reaction Attack*, or an opponent Holding Initiative, he may move**
2. Calculate Glory earned if appropriate

H After Everyone has Acted

1. If applicable, everyone earns Super Energy
2. Roll Time Roll. Any Fighter can spend FS to modify this roll
3. The Director and players together describe what happened during the turn, using interesting descriptions and/or role-playing important dialogue

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Die Sizes

A character's Basic Qualities, as well as many situations in the combat system, require the player to increase or decrease a die size before rolling a result. For example, a character normally rolls 1d6 for Control each turn. However, having the Basic Quality Speed 1: Control means that the character's die size for Control is increased by one. Thus, instead of rolling 1d6, the player would roll 1d8. As another example, the base damage for a character's Special Moves is also 1d6. However, the Strength Basic Quality increases this damage. A character with Strength 2 would increase that damage two die sizes to 1d10 (one size increase would be 1d8). Likewise, the opponent's Stamina Basic Quality also modifies the damage suffered. If the Strength 2 character hit an opponent with Stamina –1, the die size for damage would be increased again to 1d12.

The "steps" for increasing or decreasing die size go as follows (listed here from lowest to highest):

- 1
- 1d2
- 1d4
- 1d6
- 1d8
- 1d10
- 1d12
- 1d12+2
- 1d12+4
- 1d12+6
  - Etc.

The lowest a die size can ever become is "1," in which case no roll is necessary; the result is simply 1. The highest die that can be used in a single roll is 1d12, though there are theoretically an infinite number of die sizes above 1d12. Each die size above 1d12 simply adds 2 to the roll. Rolls above 1d12+6 are pretty rare, however.

Fighting Spirit in Combat

Fighting Spirit (FS) is an expendable resource used in many different ways in combat. It represents the character's drive to win, the strength of his convictions, and his will to survive. In combat, Fighting Spirit can be used to increase Initiative and Control, increase Accuracy on attacks, improve one's defenses, tactically manage one's movement in combat, control the pacing of combat, among other things. Whether a character loses all of his Life Bar in combat or not, Fighting Spirit should almost always be completely used up by the end of a fight. If that's not the case, the Fighter simply isn't fighting with everything he has!

There is one general rule that applies to all expenditures of Fighting Spirit during combat. A combatant may spend Fighting Spirit for particular actions any number of times during a turn. For example, a combatant may spend FS on Initiative, and then to attack, and then perhaps later in the turn to defend, and then to modify the Time Roll at the end of the round. ***However, the amount of Fighting Spirit a combatant can use for any single application***

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of FS is always limited by their Power Level. Therefore, while a PL 1 character may spend FS five times during a turn, each time no more than 1 FS can be used. This rule is often repeated in the specific rules sections dealing with FS expenditures in a specific situation, but even if it is not mentioned explicitly, this rule always applies.

Fighting Spirit can be recovered in combat by the use of the Refocus action. ***Furthermore, the first combatant to successfully hit an opponent during a fight immediately regains FS equal to his Power Level.*** If both combatants hit one another simultaneously, the one doing greater damage receives FS. If damage is equal, no FS is regained. This FS recovery cannot bring a character's FS above their starting total; thus, if the Fighter has not used any FS, nothing is gained.

Metagaming Fighting Spirit

In a combat system so focused on the emulation of fighting video games, the flexibility of Fighting Spirit might seem out of place. From a narrative point of view, Fighting Spirit is a useful character trait, as references to it are frequent in the source material, even if it is hardly ever defined in any specific way (e.g., "I've never seen such fighting spirit!" "You'll never win — you've lost your fighting spirit." "You are a worthy opponent — your fighting spirit is strong.").

But there is also a metagame way of understanding Fighting Spirit. As a player of the hypothetical video game that the campaign represents, Fighting Spirit measures the player's patience, confidence, and talent at handling crisis situations as they occur during a match.

In the role-playing game, a character who runs out of Fighting Spirit has to rely a lot more on luck to win. In a video game, a player who runs out of Fighting Spirit begins to panic and lose control of the situation, often leading to his defeat. So even though the trait is meant to represent a specific narrative aspect of the genre, it is not without parallel in the metagame of *Fight!*

Initiative

The turn begins with each combatant rolling one die each for Initiative and Control. Initiative determines how quickly the character can act in the turn sequence, while Control determines how difficult a move or Combo the character can perform during the turn. Initiative represents a combination of the character's innate speed in combat, as well as the insight

Rolling Initiative and Control

Roll 1d6 separately for Initiative and Control.

The Speed Basic Quality, Fighting Spirit expenditures, and other factors may affect the die sizes used for this roll.

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of how to best react to the opponent's actions. Control represents coolness during combat, as well as knowing the best available options to use at any given moment.

The dice used to roll Initiative and Control are based on the character's Speed (see the explanation of Speed in Chapter 1, page 19). The base roll is 1d6 for each.

Before all characters roll for the turn, any characters who wish to can spend Fighting Spirit (FS) to increase the die size rolled for one or both. One FS will increase the die size for either Initiative or Control, ***to a maximum of 1d12 for each***. A character can only spend as much FS on increasing Initiative and Control as his Power Level. This limit is applied to both Initiative and Control, not to each of them separately. For example, a PL 1 character could increase either Initiative or Control for 1 FS, but could not spend 2 FS to increase both by one die size (though a PL 2 character could do so). Initiative and Control are rolled as separate rolls and, after applying the effects of Speed and the use of FS, will often use different size dice.

At this time, characters declare their intention to spend FS in this manner, as well as the amount they wish to spend, according to their Power Level, from lowest to highest. If these are tied, the combatants declare according to their Speed Basic Quality, again from lowest to highest. If these are also tied, each combatant rolls 1d6 to break the tie or else just mutually agree on who should declare first.

If the combatant with the highest Initiative on the previous turn also hit an opponent on the previous turn, he gets a +1 bonus on his Initiative roll. If the highest Initiative was tied or if the character with the highest Initiative missed his opponent or didn't attack at all, no one gets this bonus. A character's Control Bonus is added to his Control roll, if applicable.

The character with the highest Initiative total acts first. A character with Initiative may instead choose to hold his Initiative and let another combatant go first. A character holding their Initiative in this fashion can choose to act at any point later in the turn, including interrupting another character during his action for the turn. If this interruption occurs after another combatant has actually declared a specific move (e.g., a Basic Move or a specific Special Move), a separate Initiative roll is used only to determine the acting order for this exchange of two attacks. FS can be spent to increase this roll as usual, and Special Moves with the

Summary of Simultaneous Initiative Procedure

1. All characters with simultaneous Initiative declare actions in reverse order of their Control totals (roll a die to break ties if necessary).
2. Characters who do not need to move before acting take their actions. These actions and their results are considered simultaneous with each other.
3. Characters that wish to move or move and then act may now act if they are still able to do so.

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Priority Element automatically gain Initiative over attacks without the Priority Element. The Fighter who loses this Initiative roll can use any defensive option (i.e., Defense, Evasion, or Tactics). Remaining characters then act in Initiative order until all characters have acted or have lost their actions due to events occurring during the turn (e.g., Hit Stun, Knock Down, or Stunning).

Simultaneous Initiative

The limited range of die rolls possible means that combatants will inevitably roll the same Initiative total from time to time. In the case of simultaneous Initiative, the characters often, but not always, act simultaneously.

When characters share the same Initiative total, each of the combatants must declare their actions before they are resolved. This

Example of Resolving Simultaneous Initiative

Jason has rolled Initiative 4 and Control 2. His opponent, Riff, has rolled Initiative 4 and Control 4. They are presently at Range 3. Their Initiative is simultaneous. They begin to resolve this by declaring (but not yet resolving) their actions in reverse order of Control. So Jason has to declare first. He declares, "I'm leaping in 2 Ranges and using a jumping Basic Move."

Riff now knows that Jason is moving toward him, but this has not yet been resolved, so he couldn't declare, "I attack at Range 1," and hit Jason because Jason isn't at Range 1 yet. Thus, if he declared, "I attack with Blazing Arc," a normal non-Ranged move, the situation would be resolved by determining the results of the attacks first, and then applying the effects of movement. So Riff's attack would occur first and he would hit nothing, as Jason is still approaching from Range 3. Jason would then land at Range 1 and his attack would be resolved.

Riff could instead declare, "I'm moving forward one and attacking with my Blazing Arc." Now both combatants are moving, so movement is resolved first. Simultaneous movement adds the total Ranges of movement together, so since Jason was moving 2 towards Riff and Riff was moving 1 towards Jason, they close by 3 Ranges total. They move from Range 3 to Range 0. Then Jason's Basic Move and Riff's Blazing Arc would be resolved simultaneously.

If Riff declared that he was using his Ranged attack, Fiery Sun, that attack would be resolved before Jason jumped forward, as attacks are resolved before movement. If Jason were struck, he would suffer Hit Stun and may not be able to move at all (see Hit Stun, page 236). If the Ranged attack missed, Jason would jump in 2 Ranges and attack.

If Jason declared he was using his Ranged attack, Violent Spike, and then Riff declared he was using Blazing Sun, both attacks would be resolved simultaneously.

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declaration of actions occurs in reverse order of Control totals (rolling a die to break ties in Control, if necessary), even though the actions themselves may be resolved simultaneously. The declaration needs to be specific. For example, it is not sufficient to declare that one is moving forward; one must specify the number of Ranges he is moving forward. Specific attacks have to be named also. Characters acting simultaneously cannot perform Combos, either against each another or against other combatants.

After these declarations, combatants acting simultaneously must conduct a sort of "mini-turn" among themselves. If all tied combatants wish to move before attacking (or performing some other action) or instead of attacking, movement occurs simultaneously first, and then attacks and other actions occur simultaneously after all movement is resolved.

If two characters simultaneously move towards one another, they travel as many Ranges towards one another as their combined total. This means that they may pass through one another (see Movement, page 219).

If not all combatants with simultaneous Initiative wish to move, those who wish to attack or perform some other action without moving resolve their actions before any movement occurs. If there is more than one simultaneous attack (i.e., because more than two characters have simultaneous Initiative), these attacks are resolved simultaneously. After these attacks are resolved, if the other combatants who wish to move or move and then act are still able to act, they then do so. In this case, all movement is resolved first, then attacks and other actions are resolved.

Any character sharing Initiative with any other opposing combatant can only use the Defense Skill in response to simultaneous attacks; Evasion and Tactics cannot be used, except in the case of a jumping *Basic Mobile*

Handling Initiative and Control for Multiple Characters

When handling Initiative and Control totals during a large fight scene (which is really any fight in which there is more than three or four Fighters involved), the Director needs to use a method to keep track of everything. One way is to have every character use specific colored dice for Initiative and Control. Once rolled, these dice are put aside or the results are recorded on a separate sheet on the table to keep track of who rolled what.

An easier variant of this (though it requires more work for the Director) is for the Director to record all Initiative and Control rolls on a special sheet listing each character, with each line on the sheet representing one turn. As characters act or lose their actions, their Initiative roll for the turn is crossed off the sheet. When all the Initiative numbers are crossed off, the turn ends and the next turn is recorded on the next line of the sheet. This could also be done on a large wipe board visible to all the players as well.

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Simplified Simultaneous Initiative for Multiple Characters

In a battle with more than 2–3 Fighters, the chances of simultaneous initiative increase significantly. Resolving this using the formal rules above, however, threatens to break the momentum of the whole combat for the characters without simultaneous initiative. While there is a loss of some tactical options, a simplified system can be used to keep combat moving more swiftly.

Rather than combatants declaring actions and then resolving actions and movement separately from the rest of the fight, each combatant with simultaneous initiative makes a second initiative roll (on which FS may be spent) to break the tie. Characters then act in order of initiative at the point in the turn when their simultaneous initiative would have occurred. If this second roll is also a tie, each combatant rerolls to break the tie. There are no simultaneous actions.

The only exception to this is if a combatant wishes to use an attack with the Priority Element (and has rolled enough Control to do so). In this case, before the tie-breaking initiative roll is made, the player declares the Priority attack and automatically goes first among the combatants with simultaneous initiative. If multiple characters declare Priority attacks, they roll off against one another for the order they act before all the other non-Priority actions with simultaneous initiative.

Example: *Four Fighters have rolled simultaneous initiative. The Director decides to use the simplified rule to resolve this. Rather than declaring actions in reverse order of Control, they each roll a special initiative roll among themselves. However, two of the four Fighters announce their intention to use Special Moves with the Priority Element. The two Fighters with Priority roll off against one another to determine who goes first and second among the four, and then the other two roll off against each other to determine who goes third and fourth. None of the actions are actually considered simultaneous.*

Move. A character doing a jumping *Basic Mobile* Move as a simultaneous attack is considered to be using the Evasion Skill for the purposes of determining Defense Total. Full Defense can still be declared in place of an attack. All normal defensive options are available against other attacks that do not have simultaneous Initiative. Even though the effects of the attacks are simultaneous, the combatant with the higher Control resolves his attack first. This may be important for determining when and how much FS is used in resolving these attacks.

In the case of simultaneous attacks, if one of the attacks is a Special Move that has the Priority Element, this attack is resolved

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first and is not considered simultaneous. However, the defender still cannot choose any defensive response besides the Defense Skill, just as if the attacks were still considered simultaneous. If an attack with the Priority Element hits, the defender suffers Hit Stun and may lose his action for the turn (see Hit Stun, page 236). Any movement before the attack associated with a Special Move with the Priority Element is not considered to have Priority over the movement of other characters with simultaneous Initiative; the effect of the Priority Element applies only to the attack itself.

Knock Back on simultaneous attacks is only applied to the combatant who received the most damage of all those involved. This comparison is based on the total damage received from all attacks if there are more than two combatants attacking. If there is a tie, roll a die to break it.

The amount of Knock Back is the highest single amount from all attacks, not the sum of all attacks. If the direction of Knock Back is not clear (e.g. a Fighter is hit by two attacks from opposite directions), the one who did more damage is the one considered to be the source of the Knock Back. Again, if there is a tie, roll a die to break it.

Finally, if all characters with simultaneous Initiative are allies and do not have simultaneous Initiative with any opponents, they can act in whatever order they choose.

On Your Turn

When a character's turn comes up in the Initiative order, the player has several choices of what to do. A character can:

- Move
- Attack or perform an action such as a *Utility* Special Move
- Move and then attack or perform an action
- Refocus, Power Up, or Await Opening
- Hold Initiative to act later in the turn

Depending on circumstances from previous turns, a character may also use his action to stand up from being Knocked Down or to recover from being Stunned (see page 238).

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Movement

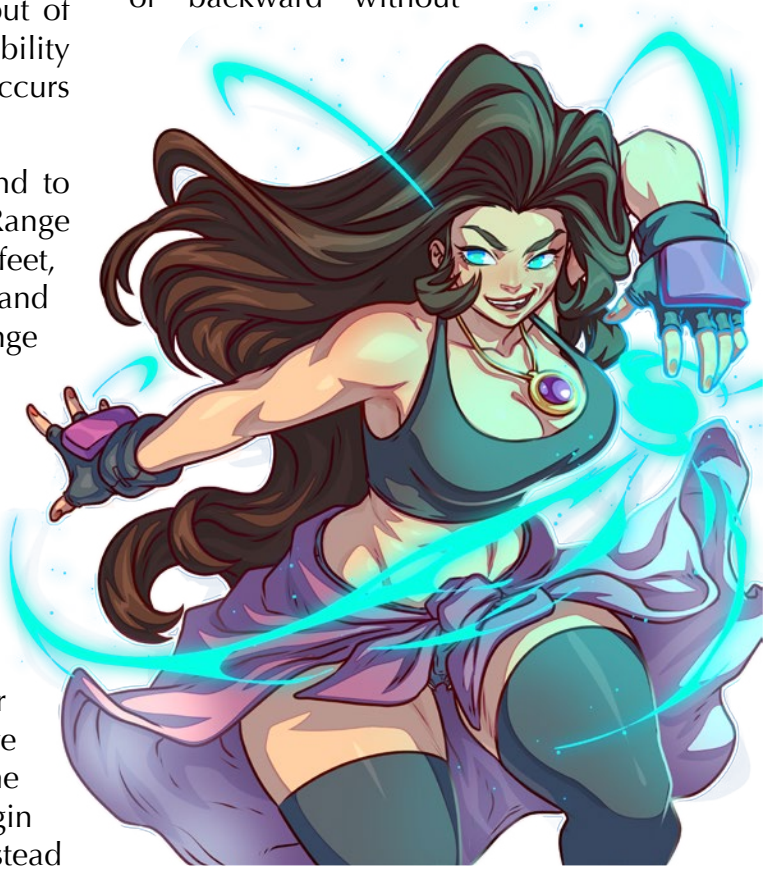
Most combat scenes in *Fight!* do not require any sort of map or grid to determine positioning. Instead, all combat is based on the principle of Range Categories (Ranges). There are six Ranges, numbered from 0–5. Range 0 is grappling range, though normal combat can also occur at this range. Range 1 is standard hand-to-hand combat range. Range 2 is just outside normal combat range, though some attacks may still hit, as combatants jink in and out of range of one another. Range 3 is a short distance away, but one in which combatants can still quickly close with one another. Range 4 is the normal maximum range for Ranged Special Moves. Range 5 is effectively out of combat, while still maintaining the possibility of re-engaging the enemy. Most combat occurs between Ranges 0–4.

These Ranges do not directly correspond to actual distances. The distance between Range 0 and Range 1 is generally only a couple feet, while the difference between Range 3 and Range 4 may be 20 feet or more. The Range system is an abstraction to facilitate the kind of combat typically found in fighting video games.

When a fight begins, it is up to the Director to decide how far apart combatants are at the beginning of combat. A typical fighting tournament would begin at Range 3, and this is also a good default distance for combat in other situations as well. If the dramatic narrative suggests that combat begins as soon as one opponent strikes another, combat may begin at Range 1, though the Director might instead declare that the combatants immediately jump back and into fighting stances at the beginning of hostilities, once again making the starting distance Range 3. Combatants could mutually decide on a starting range, or it could be determined randomly by rolling 1d6–1.

Attacks launched at Range 0 receive a +1 Accuracy bonus. Attacks without the Reach Range or Long Range Keywords launched at Range 2 receive a –1 Accuracy penalty.

A combatant can move forward or backward 1 Range and still act, or can move forward or back 2 Ranges without performing any other action. A combatant can jump forward 2 Ranges and attack or 3 Ranges forward or backward without



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Movement Summary

A character can move:

- 1 Range and gain a +1 on all Defense Totals.
- 1 Range and attack or act.
- 2 Ranges.
- 2 Ranges and attack with a *Basic Mobile* Move or a Special Move with certain movement Keywords. This costs 1 FS.
- 3 Ranges. This costs 1 FS.
- 3 Ranges and use a *Mobile Uitlity* move or attack with a *Long Mobile* Special Move. This costs 1 FS.

Some Keywords on Special Moves may also restrict movement or allow other forms of movement (e.g., after attacking rather than before).

attacking, but either of these options costs 1 FS. A combatant can only move forward 2 Ranges and attack if 1) he is using a *Basic Mobile* Move (this is called a "jumping Basic") or 2) if he is using a Special Move with the *Mobile* or *Long Mobile* Keywords. ***Moving 2 Ranges and attacking or 3 Ranges without attacking always costs 1 FS.***

If a combatant can jump forward 2 Ranges to attack with a Basic Mobile Move and land exactly at Range 0, and then chooses to spend an additional 1 FS, the combatant can do a Cross-Up attack. This earns a +2 bonus to Accuracy, which replaces the normal +1 Accuracy for attacking at Range 0.

If a combatant moves only 1 Range and does not attack or act, he receives a +1 on his Defense Totals for the turn.

If a move requires some distance of movement (because of its Elements and/or Liabilities), and movement is not possible, the move cannot be used.

Knock Back from an attack is 1 Range away from the attacker. Knock Back cannot push an opponent to Range 5, however. ***Knocking Back an opponent at Range 4 keeps the opponent at Range 4.***

Facing is not important in combat. However, sometimes a character will want to move past an opponent specifically, either because of an Environmental Hazard, to make the best use of a particular Element of a Special Move, or to accomplish a narrative goal set by the Director (e.g., needing to run past an opponent to escape a room). A character can move forward through an opponent, moving down from Range 1 to Range 0 and then back up to Range 1 and beyond on the opposite "side" of the opponent.

Using Battle Maps in Combat

While a battle map is not required for most fights, here are some options for those who prefer a visual representation of their fight scenes. A battle can be played out using a Band Map or on a full Battle Grid.

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Band Map

A Band Map is simply a piece of paper with lines delineating six bands for Ranges 0–5. Markers are placed for the characters or Thug Groups (see page 263) based on how many bands apart they are. Characters at Range 0 would share the same band. Characters at Range 2 would be in separate bands with an empty band between them.

This system, while very simple for a combat involving only two characters, gets more complicated when there are more characters involved. In the case of multiple combatants on each side, the same grid can be used, but instead of using Range to determine the number of grid bands two characters are apart from one another, each character just occupies a specific band on the grid, labeled from 1–6. To calculate actual Range between combatants, simply count the bands between them (i.e., Range 5 if they are on opposite ends of the grid and Range 0 if they occupy the same band). The direction of movement is important in this case, as Knock Back after an attack occurs away from the direction of the attacker's last movement. If a combatant would be "knocked off" the edge of the grid, all the combatants can be shifted one or two bands to keep them all on the grid. The one exception to this shifting would be if two of the other combatants involved in the fight were already at Range 5 from one another. In this case, the limits of the grid have been defined by these characters' presence at the edges and thus no Knock Back would occur. This is a slight change to the tactics implicit in the rules, but a necessary abstraction for moderating larger fight scenes.

Even if an actual physical Band Map is not being used, the same principles can be used for battles with more than two combatants. Each character's location is noted by a number from 1 to 6; these locations could be recorded on a separate sheet or wipe board accessible to everyone at the table, or by using a large d6 with the location number facing up for all to see. Distances between any two combatants can be determined by subtracting the lower location number from the higher location number. If a combatant would be Knocked Back below 1 or above 6, all combatants simply shift their location number up or down a number to keep everyone "on the board."

Note that these rules do not take into account any form of lateral movement. Lateral movement is irrelevant in a one-on-one fight, as the principle of Range takes into account the direct distance between the two combatants. In a fight with more than two combatants, any number of characters can be located within a single band on the grid or at a single numeric location, and they are all considered equidistant from one another. In most cases, this abstraction is sufficient. After all, Fighters in video fighting games are incredibly mobile and capable of leaping prodigious distances to get to their opponents. Under most circumstances, it should be fairly easy for any Fighter to catch up to any opponent still within the field of combat.

However, in a fight featuring multiple combatants on each side, if two opposing combatants wish to face off against one another apart from the other combatants, they can mutually decide to do so by declaring their movement for the turn to be "away from the fight." At that point, their combat continues to

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be resolved as a separate fight scene apart from the remaining combatants. Neither combat has any effect on the other, even though they are both taking place in the same general area. For simplicity's sake, and in keeping with the conventions of the genre, the Director should disallow any other combatants from pursuing the pair that has broken off from the original combat. However, if the Director does wish to allow it, another combatant would need to make two successful Maneuver Checks, one against each of the other combatants (even if one of them is an ally), in order to enter their fight. A Maneuver Check is a contested Tactics Skill check.

Conversely, if there are multiple combatants on each side, the case may arise when a combatant wants to move into a position where a particular opponent cannot easily attack him. In this case, in place of movement, the character makes a Maneuver Check against the combatant he wishes to avoid. If the character succeeds, the desired opponent is considered Checked. The Checked opponent cannot attack the character without first succeeding at a Maneuver Check in place of movement. If the opponent succeeds, the Checked condition is removed.

Battle Grid

A Battle Grid is a full battle map with a 5x5 square grid imposed on it. This system is useful if players prefer a little more lateral movement between Fighters, or if the battlefield has Environmental Hazards (see page 242), or if multiple combatants are involved and specific positioning is desired.

In a battle between two Fighters, they begin in the middle row, with the center space of the grid between the two characters. In the case of multiple Fighters, the characters begin in spaces at the Director's discretion, ideally as they make sense in the story. If possible, each character should be two or more squares away from any opposing character; this will be impossible in a fight scene with more than two characters on each side, however.

On this Battle Grid, the Range between two combatants is determined by counting the shortest distance between two Fighters. Fighters that are in the same space as one another are at Range 0. Note that the starting positions in the previous paragraph are thus at Range 2, rather than the suggested start at Range 3 noted at the beginning of the chapter. Unless the Director restricts it, any number of Fighters may be in the same space and Fighters can pass through one another. For Thug Thrashing (see page 258), a Thug Group occupies the same amount of space as a Fighter.

With the Battle Grid, there is technically no Range 5. Keep in mind that a Fighter cannot be Knocked Back to Range 5 and Ranged Special Moves cannot hit an opponent at Range 5. If a combatant wishes to move to Range 5, they must first be Range 4 from all other opposing combatants and then move 1 Range "off" the grid. They are then considered out of the combat.

Characters do not move freely around the Battle Grid. Forward or backward movement (whether by normal movement, jumping, or a Mobile Special Move) moves the Fighter one square for each Range moved and can be either directly toward or away from an

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opponent ***or*** diagonally toward or away from the opponent. These same rules also apply if another particular Element or Liability allows or requires movement.

A Fighter can only move one square directly lateral (i.e. to the Fighter's right or left) if he chooses to do this in lieu of taking any other action in the turn. This movement gives the Fighter +1 to all Defense Totals for the remainder of the turn.

Knockback always occurs away from the attacker in a straight line. Oftentimes, this can be done directly along the gridlines (either in a straight line or diagonally). However, if this is impossible, the attacker can choose which direction the target moves, provided it is away from the attacker and the defender ends up further away than before the attack.

If the two combatants are at Range 0 and the attacker moved before attacking, the defender is Knocked Back away from the direction of the attacker's movement. If the attacker didn't move this turn before attacking, the attacker can choose the direction of the defender's Knockback.

If a combatant is in a space between two other combatants, the intervening combatant can attempt to block one of the others from moving towards or attacking the combatant on the other side. In this case, in place of movement, the character makes a Maneuver Check against the combatant he wishes to hinder. If the character succeeds, the desired opponent is considered Checked. The Checked opponent cannot move towards or attack the combatant on the other side of the intervening character without first succeeding at a Maneuver Check in place of movement. If the Maneuver Check succeeds, the Checked condition is removed.

Resolving an Attack

Control

The most common action of a character during a turn is to attack an opponent within range (perhaps preceded by movement). In order to attack, the attacker first declares a specific attack form. This may be a Basic Move, a Special Move, or, subject to the conditions described in Chapter 4 (page 202), a Super Move. The attacker's choice of move is limited by the Control rolled for that turn. The character can only choose attacks that have a Level equal to or less than the Control roll.

If the attacker does not roll high enough Control for a particular move or for the length of the Combo desired (see page 227), that move cannot be used or the Combo must be shorter in length.

There is one exception to this limit. Some Super Moves may be higher than L12 and a high PL attacker may want to do a Combo that requires more than Control 12. However, the maximum Control rolled on a d12 is 12 (with potentially 7 more with the maximum Control Bonus of 7). If the attacker wishes to use a move or Combo that requires more than Control 12, he must first roll Control 12 (thus requiring both the ability to roll 1d12 for Control in the first place, as well as actually rolling a 12), and he must then spend 1 FS per additional Control needed/desired, up to a maximum equal to his Power Level, as usual. This means that the largest Control possible is

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27 (12 Control rolled, plus 8 FS spent by a PL 8 character, plus 7 from a Control Bonus of 7).

To further clarify the specific role of the Control Bonus in this exceptional situation, if a character rolled 11 Control and had a Control Bonus of 2, his Control would be 13. He could use an L13 move or up to 13 levels of moves in a Combo without spending any FS. Likewise, if the same character rolled 12, his Control would be 14, and thus he would not need to spend FS up through L14 or 14 levels of a Combo. The above rule about spending FS applies to those characters who do not have a high enough Control Bonus to reach L13 or 14, as well as all characters trying to use Control of 15 or beyond.

If the Attacker has rolled Control higher than needed for his specific attack or Combo, he receives a +1 bonus to Accuracy.

Rolling to Hit an Opponent

Before the roll to hit an opponent is made, the attacker determines any factors that affect the Accuracy of the attack. These typically include the Accuracy of the move in question, Range, and the Control of the attacker. ***In addition, if the attacker intends to act on Full Offense this turn, this must be declared before the Defense Total is calculated.*** A Fighter on Full Offense has a better chance to hit his opponent, but at great cost to his own defense on the same turn.

Next, the defender calculates his Defense Total. ***If the defender intends to act on Full Defense this turn, this must also be declared during the determination of the Defense Total.*** A character that has already taken any actions this turn (including movement) cannot act on Full Defense. Full Defense adds to both the character's Defense Total, as well as his Initiative or Control on the following turn.

The defender's Defense Total is equal to his Skill level in the applicable defense Skill (i.e., Defense, Evasion, or Tactics — also see

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Defending Against An Attack, page 230) plus his Defense Bonus (if applicable). In addition to this, the defender can spend FS to add to his Defense Total. Each 1 FS adds 1 to the Defense Total. The defender can spend FS up to his Power Level in this way.

A combatant on Full Defense adds a set bonus to his Defense Total based on his Power Level (see the Power Level Chart in Chapter 1, page 28). Full Defense can be used with the Defense or Evasion Skills, but not with the Tactics Skill. Furthermore, when using the Evasion Skill, the Full Defense bonus from the Power Level Chart is halved (round down). A combatant on Full Defense may take no actions at all, including movement, though a successful use of Evasion with Full Defense still permits movement after the attack if desired (see Evasion, page 230). ***Whether or not the combatant successfully defends, using Full Defense allows him to roll one die size larger for either Initiative or Control on the following turn with no FS cost.***

After the Defense Total is determined, the attacker rolls 1d6 + all Accuracy bonuses and penalties (i.e., Accuracy of the move, Accuracy Bonus if applicable, Range, and bonus for extra Control). The attacker can also spend FS on Accuracy. Each 1 FS adds 1 to Accuracy. The attacker can spend FS up to his Power Level. A Combo is rolled as a single attack, using only the Accuracy bonus or penalty of the first move in the Combo (if applicable), plus any Accuracy modifiers from *Mixup* moves, and finally modified by the total number of attacks in the Combo (see page 227).

A combatant on Full Offense may instead roll 1d10 for attacks. However, for the current turn the character can choose no defensive options besides the standard use of the Defense Skill; even in this case, he only adds ½ (round down) of his Defense Skill to Defense Totals. Furthermore, the character's die size for either Initiative or Control (attacker's choice) is reduced by one on the following turn and he cannot spend FS to increase either. This latter effect is cumulative if the combatant stays on Full Offense for multiple turns. Thus, after several turns on Full Offense, a combatant may be reduced to Initiative 1, Control 1, or both, with no die rolls (see the description of die sizes on page 212).

If the attacker rolls equal to or higher than the opponent's Defense Total, the attack hits. Otherwise, it misses.

Rolling an Attack

1. The attacker declares his attack or Combo.
2. The defender can use Defense or Evasion to calculate Defense Total.
3. Alternatively, the defender may be eligible to use a Defensive Response, using Tactics to calculate Defense Total.
4. The defender can spend FS to increase Defense Total.
5. The attacker rolls 1d6 + all applicable modifiers, including spending FS.
6. If the attacker's die roll total equals or exceeds the opponent's Defense Total, the attack hits.

Combos, Evasion, and Defensive Responses are all described in the pages that follow.

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Results of a Successful Attack

If the attack hits, the attacker rolls damage. This amount is subtracted from the opponent's Life Bar. Once Life Bar reaches zero, the opponent is defeated. This usually means knocked out, but it may vary depending on the needs of the story. The opponent may instead be merely unable to continue fighting or he may be dead. This is decided by the Director, taking into account the intended effect of the character who has defeated his opponent.

In addition to damage, the opponent also suffers Hit Stun, reducing their Control and possibly causing him to lose his action for the turn. A Fighter can only suffer Hit Stun once per turn. If the opponent has already acted this turn, they do not suffer any effects of Hit Stun on the following turn. A successful hit also ends some extended actions or effects, like a Super Jump in progress, an Accuracy bonus from a successful evasion or an Slow Startup move in preparation. The attacker then calculates whether or not Stunning has occurred, and notes Knock Back and Knock Down (if applicable).

For convenience, it is often easiest to tally the character's Glory awards as he performs attacks in combat. Each Special Move that hits earns Glory equal to its level, though a particular Special Move earns Glory only once in a round of combat, no matter how often it is used. Basic Moves do not earn Glory, nor do attacks that miss. If the attack misses, no Glory is earned, but if the same move is used again in the same combat and hits, it then earns Glory. ***A Combo earns Glory equal to half the total number of moves in the Combo, including Basic Moves (round up), as well as Glory for any Special Moves in the Combo that have been used successfully for the first time in the combat.***

If a Fighter performs Combos on successive turns without interruption from any other combatant, he also earns an additional point of Glory for each turn. This bonus increases by one each turn after the second.

For example, a Combo beginning with an L3 Special Move, followed by 4 Basic Moves, and concluding with an L2 Special Move would be worth 3 (for the L3 move) + 2 (for the L2 move) + 3 (half the total number of moves in the Combo) Glory, a total of 8 Glory. This example presumes that the two Special Moves had not

Results of a Successful Attack

1. Roll Damage
2. Determine Hit Stun
3. Resolve Knock Back
4. Determine whether any other effects have ended, if applicable
5. Resolve effects of Knock Down, if applicable
6. Determine whether Stunning has occurred
7. Record Glory and Super Energy earned, if applicable

Hit Stun, Knock Back, Knock Down, and Stunning are detailed in the pages that follow.

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been used earlier in the combat. If they both had, this Combo would still be worth 3 Glory (half the number of moves in the Combo).

After the character moves and/or acts, play proceeds to the character with the next highest Initiative total who is still able to act.

Combos

A Combo is a term used in fighting video games to describe a series of attacks that is generally unblockable if the first attack hits. Fighters can launch Combos as a special form of attack, exchanging Accuracy and Control for significantly greater damage. A Combo can also contain non-attack moves, in order to activate one or more non-damaging effects on the same turn.

A Combo can be as long as the combatant wishes, limited only by his Combo Skill level and his Control for the turn. A Combo cannot be longer than the character's Combo Skill level, unless some of the Special Moves in the Combo have the Easy to Combo Element. A character with no Combo Skill, however, cannot perform Combos at all.

The Control necessary for a Combo is equal to the total Levels of all the moves contained within it. This is thus 1 per standard Basic Move, but if one or more Special Moves are part of a Combo, there must be Control equal to each move's Level as well. For example, a 5-hit Combo opening with an L4 Special Move and followed by four Basic Moves would require [4+(4x1)] = Control 8.

A Combo can be made up of any combination of *Basic* Moves and Special Moves. However,

Combo Checklist

1. A Combo can contain a maximum number of moves equal to the Fighter's Combo Skill.
2. Easy to Combo Moves are not counted against the total number of moves allowed.
3. A Combo costs Control to execute equal to the sum of the levels of all the moves involved.
4. Special Moves that are not the first or last move in the Combo cost 1 extra Control to include in the Combo. A Combo composed of solely 3 Special Moves ignores this rule.
5. Special Moves cannot be duplicated in a Combo.
6. The Accuracy of a Combo is based on the first move and any *Mixup* Moves included in the Combo.
7. A Combo gets –1 Accuracy for every full 3 moves in it.
8. The first move does full damage. All other Special Moves do half damage and *Basic* Moves do 1 point of damage if not in the first position.
9. Movement before the Combo is based on the first move.
10. Movement after the Combo is based on the last move.

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100% Combos and Infinite Combos

Some fighting game characters possess the ability to do what is commonly called a 100% Combo. This is an attack that is capable of taking off 100% of the opponent's Life Bar in a single Combo. Likewise, some other fighting game characters are capable of pulling off an infinite Combo, which is a Combo that, once started, cannot ever be defended against by an opponent as long as the attacker does not make any mistakes (such a "feature" is usually considered a flaw in competitive fighting games).

The *Fight!* rules cannot duplicate either an infinite Combo or even a 100% Combo. At Power Level 1, a character can theoretically pull off a 94% Combo against another Power Level 1 character. At Power Level 8, a character can pull off a 44% Combo against an opponent of equal power. Both of these situations would require very specific character builds and a lot of luck and/or timing. While this is not a perfectly accurate simulation of fighting games, it makes for a much more playable game. The average Combo in *Fight!* will probably do damage equal to about 20% of an opponent's Life Bar, which is enough to keep fights interesting.

any Special Move that is not either the first or last move of the Combo requires one extra Control to use. The one exception to this is for a Combo composed solely of three Special Moves (i.e., a 3-hit Combo made up of three Special Moves with no Basic Moves). Special Moves cannot be duplicated in a Combo.

No matter how many moves make up the Combo, the Combo is resolved as a single attack. A Combo suffers a –1 Accuracy penalty for every full three moves in the Combo. Thus, a 2-hit Combo has no Accuracy penalty, a 3- to 5-hit Combo has –1 Accuracy, a 6- to 8-hit Combo has –2 Accuracy, etc. If the Combo has a Special Move anywhere other than as the opening move, there is an additional –1 Accuracy.

The Accuracy modifier of a Combo is based on the first *Offensive* move in the Combo and any *Mixup* moves within the Combo; the Accuracy bonuses or penalties of any other move in the Combo are ignored. Likewise, the damage for a Combo is based on the 1st *Offensive Normal* move in the Combo. If a Special Move is in the middle or end of the Combo, damage is also rolled for those moves, but they are reduced to half damage (round down). Each additional *Basic* Move in the Combo adds one to the final damage. A character's Damage Bonus is only added once to a Combo, not to each move in the Combo. Knock Back only occurs at the end of a Combo.

A Combo can include *Utility* Moves, mixed with *Offensive* moves in any position. It can even be made up entirely of *Utility* Moves, making it a non-attack Combo. Remember, if the first move in the Combo is not *Offensive Normal*, all damage done will be halved unless

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you use one or more moves with the Utility Combo Opener Element.

Any limitations that apply to movement are only based on the first move in the Combo. Movement occurs first, and then the Combo begins. Therefore, a Special Move that allowed no movement could follow a Special Move with the *Mobile* Keyword that began the Combo. Any movement that occurs after a Combo as a result of *Passing*, *After Mobile* or a specific Element's description is based solely on the last move in a Combo. Similarly, any restriction on Range is based after movement has concluded. For example, a Special Move that could only be used at Range 0 can still be a part of a Combo even if the combatant began at Range 2, provided the first move of the Combo closed the Range to 0.

The effects of many Elements and Liabilities are modified when a move possessing them is used in a Combo. For example, a Special Move that Knocks Down the opponent can only be used at the end of a Combo (unless a move's Element permits it or if it is a Super Move). A Special Move with the Throw Element can be used in a Combo, but it must begin at Range 0 and it must be the last move in the Combo. A Special Move with the Increased Knockback Element only does Increased Knock Back if it is the last move in a Combo. See the entries for individual Elements and Liabilities in Chapter 4 (page 121) for more details.

If attacked by a Combo, an opponent can choose any Defensive Response based on any of the Elements in any of the Special Moves that make up the Combo.

Generating Long Combos

It isn't especially difficult for a character to pull off 3- to 5-hit Combos on a fairly consistent basis with decent Control rolls. However, this is not always representative of expert levels of play. After all, while a 20-hit Combo is certainly possible in the rules as written, it generally requires a high Power Level, a specific sort of character build, and a decent amount of tactical planning and luck, as noted above.

However, the rules for Initiative and Hit Stun can be used as a means to narrate much longer Combos than are actually being used in the game. For example, Rei Oshiro hits his opponent with a 4-hit Combo. Because of Hit Stun, his opponent does not get a chance to respond. On the following turn, Rei once again gets Initiative and hits the same opponent with another 4-hit Combo. This happens yet again on the next turn. Finally, Rei loses Initiative on the 4th turn. For the purposes of the story, and for the bragging rights that go with it, it is perfectly acceptable to say that Rei hit his opponent with a 12-hit Combo (the total of his three 4-hit Combos). While the rules adjudicate Knock Back and Stunning for each individual Combo, there's nothing that prevents providing a more glorious description of the Fighter's awesome prowess. Generating multi-turn Combos in this way also earns extra Glory awards!

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Defending Against An Attack

When a character is the target of an attack, he must choose what defensive option he is going to use to avoid being hit. The default method of defending oneself is the Defense Skill. This simulates the character's attempt to block the opponent's attack. However, other options for avoiding an attack also exist. Instead of using the Defense Skill, a character can use the Evasion Skill, the Tactics Skill or even a combination of the Defense and Evasion Skills.

Evasion

While the Defense Skill represents the active attempt to block the opponent's attack, the Evasion Skill represents the attempt to avoid the opponent's attack entirely. In fighting video games, this is specifically accomplished by crouching underneath attacks or by leaping above attacks and/or away from opponents.

Instead of using the Defense Skill, a combatant can try to Evade his opponent's attacks. In this case, Evasion is used instead of Defense for the Fighter's Defense Total calculation. A combatant who successfully Evades may choose one of two options: 1) the character may move exactly 2 Ranges forward or backward (i.e., not only 1 Range) for a cost of 1 FS, or 2) the character may instead receive a +2 Accuracy bonus on his next attack (either on this turn or the next, as appropriate). If the combatant successfully Evades again before getting the chance to use this Accuracy bonus, he must not choose to move in order to maintain the bonus. If the combatant is hit again before using the bonus, or if he targets an opponent different from the one he evaded, the bonus is lost.

A combatant may also choose to both block (with Defense Skill) and Evade. This usually represents a crouching block. In this case, the defender adds half (round down) of the lower skill to the higher skill when determining the character's Defense Total. This costs 1 FS, but the defender cannot move, and if the attacker misses, the defender does not receive a +2 Accuracy on his next attack. A character can do this on Full Defense as well. The Full Defense bonus is added to Defense, and then the combined Defense Total is calculated as normal. Attacks that have the Hard to Evade Element can apply the Accuracy bonus to a defender who is combining his Defense and Evasion Skills.

As a campaign option, combatants may also be able to do Aerial Blocks. This allows the combatant to move as a successful Evasion if the defense is successful, while getting the benefits of combining the Defense and Evasion Skills to determine his Defense Total (as described above). In this case, this costs an additional 1 FS for the movement (i.e., 2 FS total). This is a very common campaign option.

Tactics

Several other additional defensive options exist utilizing the Tactics Skill and usually a Special Move with a particular Element. These options are collectively called Defensive Responses. One of the Defensive Responses included here

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(the Counter Response) still uses the Defense Skill rather than the Tactics Skill, another (the Ranged Response) uses the Ki Skill, and Mid-Air Teleport Response uses the Evasion Skill. All of them are included here because they generally follow the same procedures as the other Tactics-based defensive options described in this section. A character does not need to have the Tactics Skill to be able to use the Counter Response, the Ranged Response, or the Mid-Air Teleport Response. All that is necessary is a move with the appropriate Element and levels in the Defense, Ki, or Evasion Skill respectively.

A Defensive Response calculates the Defense Total the same as when the Defense or Evasion Skills are used, with the exception that the Tactics Skill is used instead. If the attack misses, then the defender gets to take an action based on the Defensive Response chosen. If a character is eligible to use more than one Defensive Response against an attack, he can choose which one to use after successfully defending against the attack, provided they are available based on the skill used for the Defensive Response. For example, if a Fighter used Tactics for his Defense Total and his opponent missed, he couldn't choose to use a Counter Defensive Response (which is based on Defense, not Tactics).

Most of the Defensive Responses described below allow the defender to interrupt the normal Initiative procedure and attack the attacker. In this case, the attacker may use the Defense Skill as usual, though his Defense Skill is considered halved (round down) when calculating the Defense Total. The attacker may not use any Defensive Response. The attacker may also not use the Evasion Skill, unless the original attack possessed the Aerial Element. In all cases, if this interrupting attack misses, the attacker's original attack still misses.

The defender may use this interrupting opportunity to launch a Combo, provided that the interrupting attack can be used as the opening of the Combo. This costs 2 FS and there is an additional –1 Accuracy on the attack.

In every case of an interrupting move that is part of a Defensive Response, if the defender has not yet acted on this turn, the interrupting move takes the place of the defender's normal opportunity to act at his place in the Initiative order. By using the Tactics Skill, a skilled combatant can thus violate the normal Initiative order and make attacks with an easier chance to hit or make use of *Utility* moves to reposition or buff himself. If the defender has already acted on this turn, he can still use these Responses, thereby possibly making more than one attack in a single turn. Against multiple opponents, there is no limit to how many Defensive Responses a character can use in a single turn.

An interrupting *Offensive* move needs to be in range to hit in order to use the appropriate Defensive Response. For example, a *Standard Range* Interrupt Special Move cannot be used against a Ranged attack from Range 4. Furthermore, the defender has to have rolled high enough Control to use the move used in the Response. This is also the case if the combatant has suffered from Hit Stun and has reduced Control. If Hit Stun causes the loss of the character's action (or simply reduces his Control to zero if he had already acted this Turn), he cannot use any Defensive Response except the Jinking Response. A Special Move

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that requires movement cannot be used as a Defensive Response, unless it has a Keyword (such as *After Mobile*) or other effect that allows it.

Some Defensive Responses are *Passive*. This means they ignore the need to have the attacking Fighter be in range and the need for the interrupting move to be *Offensive*. A *Passive* Defensive Response will work at any range and will work exactly like a standard Defensive Response if the move is *Offensive* and the attacker is in range. This kind of Defensive Response works by moving away from the attack, by turning invincible for a short time, or by reflecting or diverting an attack.

A third Fighter (i.e., one who is neither the original attacker nor the defender using the Defensive Response) who has held Initiative can interrupt a Fighter's Defensive Response.

Anti-Air Response: If the attacker jumped 2 Ranges before attacking with a *Basic Mobile* Move, or used a Special Move with the Aerial Element, and he ends his movement at Range 0 or Range 1, a defender can interrupt with any move that has the Anti-Air Element. If the attacker misses, the defender temporarily becomes the attacker until the Anti-Air attack is resolved. The attacker can only use Evasion against an Anti-Air Response though his Evasion Skill is considered halved (round down) when calculating the Defense Total. Initiative then returns to normal.

Basic Response: A defender can interrupt with a *Basic Offensive* Move. If the attacker misses, the defender temporarily becomes the attacker until the attack is resolved. Initiative then returns to normal.

Counter Response: If the defender successfully blocks an attack using the Defense Skill, he can interrupt the normal Initiative order with a Special Move that has the Counter Element. The current order is interrupted, and the defender temporarily becomes the attacker until the Counter attack is resolved. Initiative then returns to normal. Unlike almost all other Defensive Responses, the Counter Response is based on the Defense Skill, rather than the Tactics Skill. However, any game effect that prevents a character from using Tactics as a defensive option also prevents the use of the Counter Response. This is a *Passive* Defensive Response.

Evade Ranged Response: If being attacked with a Special Move with the Ranged Element, a defender can interrupt with any Special Move that has the Evade Ranged Element. If the attacker misses, the defender temporarily becomes the attacker until the Evade Ranged Attack is resolved (provided that the move is within Range at the end of movement and does not have the *Utility* Keyword). Initiative then returns to normal. This is a *Passive* Defensive Response.

Interrupt Response: A defender can interrupt with any Special Move that has the Interrupt Element. If the attacker misses, the defender temporarily becomes the attacker until the Interrupt attack is resolved. Initiative then returns to normal. Depending on the Elements that make up a Special Move, this can be a *Passive* Defensive Response; it is not a *Passive* Defensive Response by default.

Jinking Response: Instead of using the Evasion Skill to evade an attack, the defender can use the Tactics Skill instead. The Accuracy bonus from the Hard to Evade Element applies

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to this attack, even though Tactics is used for the Defense Total rather than Evasion. If the attacker misses, the defender must move away one Range. This Defensive Response works only if moving 1 Range away will put the defender out of range from the initial attack. This movement needs to be away from the origin of the attack, though not necessarily away from the attacker himself. In some cases it cause the defender to move closer to the attacker (e.g. Jinking a Bomb Move or a Fixed Range Indirect Ranged Move). This is a *Passive* Defensive Response.

Mid-Air Teleport Response: A defender can interrupt with a Special Move that has the Ends in Mid-Air Element. Unlike other Defensive Responses, the defender uses the Evasion Skill when determining his Defense Total and also gets a +2 bonus. As this is a *Utility* move, if the attacker misses, there is no offensive response from the defender, though the defender then does move 2 Ranges away. Initiative order then continues as normal. Any game effect that prevents a character from using Tactics as a defensive option or to move two Ranges backwards also prevents the use of the Mid-Air Teleport Response. This is a *Passive* Defensive Response.

Priority Response: A defender can interrupt with any Special Move that has the Priority Element. Unlike other Defensive Responses, the defender can only use half (round down) of his Tactics Skill when determining his Defense Total. The defender temporarily becomes the attacker until the Priority Attack is resolved. Initiative then returns to normal.

Ranged Response: If being attacked with a Special Move with the Ranged Element, one can respond with a Special Move with the Ranged Element. This works differently than other Defensive Responses. In this case, the Ki Skill is used in the Defense Total calculation, rather than Defense, Evasion, or Tactics. However, any game effect that prevents a character from using Tactics as a defensive option also prevents the use of the Ranged Response. This is a *Passive* Defensive Response.

Reversal Response: If the defender does not have Initiative and is attacked immediately after he has stood up on the turn following being Knocked Down, he can interrupt with any move that has the Reversal Element. If the attacker misses, the defender temporarily becomes the attacker until the Reversal attack is resolved. However, if the Reversal attack misses, the defender suffers a two die size penalty on Initiative on the following turn. Regardless of whether the Reversal attack hits or misses, Initiative then returns to normal for the current turn after it is resolved. If the Fighter is Knocked Down and he is attacked with a Pursuit Special Move or a Pursuit *Basic* Move, he can attempt to use the Reversal Defensive Response with

Defenseless Situations

With all of the various combinations of Elements and options available to a character, the rare case may arise where a Fighter has no access to the Defense Skill, yet a situation only allows the Defense Skill as a response. In these cases, the character is considered to have half his Defense Skill (round down) and no FS can be added to his Defense Total.

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any *Offensive* Reversal move. See the description of the Element in Chapter 4 (page 163) for more details about using the Reversal Element.

Sidestep Counter Response: A defender can interrupt with any Special Move that has the Sidestep Counter Element. Unlike other Defensive Responses, the defender uses the Evasion Skill rather than the Tactics Skill when determining his Defense Total. The effects of this successful response depend on whether or not the Director is using a Battle Map in his game; see the full description of the effects in the Element's description in Chapter 4 (page 164). Any game effect that prevents a character from using Tactics as a defensive option also prevents the use of the Sidestep Counter Response. This is a *Passive* Defensive Response.

Throw Response: If the attacker attempts to attack at Range 0, a defender can interrupt with any Special Move that has the Throw Element. If the attacker misses, the defender temporarily becomes the attacker until the Throw is resolved. Initiative then returns to normal.

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Effects of a Successful Attack

Damage

The damage inflicted by a successful attack is determined by the move's damage, modified by two factors. A move's damage is based on what kind of move it is. A *Basic Offensive* Move has a base damage of 1d4. A Special Move has a base damage of 1d6. A Super Move has a base damage of 1d8. A Special or Super Move with the Ranged Element (along with a few other particular instances) instead determines base damage according to the character's Ki Skill (see the description of the Ranged Element in Chapter 4, page 158). This base damage may be modified by the Increased Damage Element, the Multi-Hit Element, or the Decreased Damage Liability.

An attack's base damage is then modified by the attacker's Strength, increasing or decreasing a number of die sizes equal to the character's Strength Basic Quality. Strength does not modify an attack whose damage is based on Ki Skill. The damage is then also modified by the defender's Stamina, decreasing or increasing a number of

Why Random Damage Rolls?

Fight!'s source material is the world of fighting video games. In a video game, there is little or nothing in the mechanics of the world that is actually random, aside from the actions of the players of the game. So, then, why are there so many random elements in the combat system of *Fight!*? In large part, this is to represent the dozens of minute conditions that may apply in the detailed code of a video game without requiring rules for such in the tabletop game.

But even so, one might ask, why use random rolls for more standardized data, like the damage of attacks? In most fighting video games, very little modifies the damage of an attack. Every time it hits, it has the same effect on an opponent's Life Bar. However, this doesn't translate as well to a role-playing game. There are several reasons for this. First and foremost, rolling dice is part of what makes a fight scene in a game fun for most people. Second, the random effect of damage compensates for several other mechanical elements in the program that would be less fun or too complicated to play out. Random damage accounts for such things as increased damage from counter hits, the fact that *Fight!*'s combat system does not account for "block damage," which is a common part of most fighting games, and the possibility that there are also other random Basic Move hits that occur between combatants that are simply not resolved (especially in a long Time Count for a turn). Simply put, standardized damage would be more accurate to the source material, but ultimately not as easy or as fun to play.

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die sizes equal to the defender's Stamina Basic Quality. A positive Stamina decreases damage, while a negative Stamina increases damage. The character's Damage Bonus (if any) is also added to damage as a straight bonus (i.e., not as die sizes). Combos, Special Move Elements, and certain other conditions may also affect damage.

The damage rolled is subtracted from the opponent's Life Bar. When Life Bar reaches 0, the character is defeated and no longer able to fight. This often means that the character has been knocked unconscious, but depending on the circumstances of the fight and the needs of the story, a defeated character may simply be too exhausted to continue fighting at the moment, or the character may be seriously injured and in need of hospitalization. In some very rare cases, the Director may even declare that the defeat of a character means his death (see Defeat, Death, and Healing, page 250).

Hit Stun

Any attack that successfully hits a character also inflicts Hit Stun (though an attack that Knocks Down a combatant does not inflict Hit Stun). This is not the same thing as Stunning, which is a more serious effect of some attacks (see Stunning, page 238). Hit Stun temporarily stops the combatant, often preventing him from acting. If the combatant has already suffered Hit Stun this turn, he cannot suffer Hit Stun again when struck.

The effect of Hit Stun is to reduce the Control of the combatant. ***His Control drops by four points or it is reduced to half (round down), whichever is lower.*** If this drops Control to zero or less, the combatant loses his action for the turn if he had not yet acted. Furthermore, the only Defensive Response available to him for the rest of the turn is the Jinking Defensive Response. If he has any Control remaining, he can still act, though he is limited to choosing attacks or Defensive Responses based on his new Control total and his movement is limited. Instead of an attack, he can still choose to Refocus or Power Up, but not Await Opening.

If the combatant who has suffered Hit Stun has Control remaining and wishes to move (including any movement associated with a Defensive Response), it costs 1 FS, in addition to any other FS costs associated with movement. For example, if the combatant wanted to use a Special Move with the *Mobile* Keyword to move 2 Ranges, it would cost 2 FS — one for moving 2 Ranges and one for moving after suffering Hit Stun. In this example, a PL 1 character could not do this, as he can only spend FS up to his Power Level in any given instance.

If a combatant has Control remaining after suffering Hit Stun and has still not acted this turn, he can also choose not to move or act at

Simplifying Hit Stun

The additional calculation to reduce Control after being struck might slow down combat too much for some groups. As an easier way to adjudicate Hit Stun, the Director can simply declare that a combatant who suffers Hit Stun loses their action for the turn. This optional rule is especially appropriate for battles featuring multiple combatants.

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all. ***In this case, his Control roll increases by two die sizes on the following turn at no cost.***

If a combatant is Knocked Down (page 237) or Stunned (page 238) by an attack, he does not suffer the effects of Hit Stun. He automatically loses his action if he has not yet acted, regardless of his Control. See the relevant sections for additional details.

Knock Back

Any attack that does damage also knocks the opponent back 1 Range away from the attacker. A character will never be Knocked Back to Range 5. A character at Range 4 who is successfully attacked remains at Range 4.

Knock Back does not occur after each hit during a Combo. At the end of the Combo, the opponent is Knocked Back 1 Range.

A character who suffers damage from a Throw moves back 1 Range out of Range 0 to Range 1 away from the combatant who used the Throw attack, even though they were Knocked Down as a result of the attack. This does not apply if the Throw also has the Hurl Element. In this case, there is no Knock Back.

A character who was hit by a Special Move with the Increased Knockback Element or by a Combo that includes a Special Move with the Launcher Element is Knocked Back two Ranges instead of one.

Knock Down

A Fighter is Knocked Down when he is successfully attacked by an attack that includes the *Knocks Down* Keyword. After being Knocked Down, he must use his action for the turn to stand up instead of moving or attacking. The normal effects of Hit Stun do not apply in this case, and he can still stand even if he was using Total Defense. ***On the following turn, the Fighter reduces his die size for Initiative by one.*** The Total Defense bonus does not apply (if applicable).

If a Fighter who has been Knocked Down has already acted this turn, he must use his next action on the following turn to do so. In this case, there is no penalty to Initiative. A combatant who was using Full Defense has effectively already used his action for the turn and so must also use his action on the following turn to stand up. Instead of standing up, a Fighter can instead execute a Reversal move or a move with the Only When Prone Element. A character who has been Knocked Down and who also subsequently gets Initiative cannot hold and delay standing up; he stands up automatically when it is his turn to act. The Director can choose to change this rule as a campaign option, though allowing a Fighter to voluntarily remain Knocked Down is a powerful defensive advantage.

A character who has been Knocked Down cannot be attacked. An opponent with Initiative wishing to attack a character who is still Knocked Down must hold and wait until his opponent stands before attacking again. This is the case even if the combatants have simultaneous Initiative. As an exception, Pursuit attacks are a special form of attack that can target Knocked Down opponents. If a Knocked Down Fighter is hit with an attack that has the *Knocks Down* Keyword, the effect is ignored; a character cannot be Knocked Down again until he stands up. However, a Knocked Down character can be forced to stand up if hit with a Skips Knock Down Pursuit Move.

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If a character Knocks Down his opponent, he may choose to move 1 Range towards or away from his opponent.

If a character is Knocked Down while holding his action, he loses this held action and must use his next action on the following turn to stand up. If two combatants are Knocked Down simultaneously, they each lose their next actions.

Stunning

Every character has a Stun Threshold. ***This number is equal to the character's Power Level + 4.*** If a character takes damage to his Life Bar greater than his Stun Threshold in a single turn (from any number of attacks), he is Stunned.

Special Moves without the *Stun* Keyword do not add their damage when calculating whether the total damage in a turn exceeds an opponent's Stun Threshold. This generally includes Super Moves and Special Moves with the Throw Element.

When a Fighter is Stunned, he loses his next two actions. He must use his action on the present turn to recover (Hit Stun does not apply in this case), as well as his action on the following turn. If he has already acted in the current turn, he must use his next two actions on the following two turns to recover. If the Fighter was using Total Defense when he was hit by the attack that Stunned him, he does not get the Initiative or Control bonus on the following turn and he must still use two full actions to recover.

Until the Stunned character can act, he cannot contribute FS to his Defense Total, he cannot use the Evasion or Tactics Skills to avoid attacks, and his Defense Skill is considered to be half (round down). Unlike being Knocked Down (see page 237), combatants can continue to attack the Stunned opponent. However, the Stunned character immediately recovers from being Stunned after being hit once and is also immune to being Stunned again until he recovers, regardless of how much damage he takes. ***However, if the character recovers from being Stunned by being hit, on the following turn, the formerly Stunned character reduces his die size for Initiative by one.***

If a character is Stunned while holding his action, he loses his held action and must still use his next two actions on the following turns to recover.

If a character is Knocked Down while he is Stunned, he still stands up as his next action, even if that action is also one of the two actions required to recover from being Stunned. In other words, the character stands up and begins recovering from being Stunned with a single action. ***His Initiative die is reduced by one die size on the following turn.***

If two combatants fighting one another are Stunned simultaneously, they each lose their next two actions. If a combatant recovers from being Stunned simultaneously with an attack against him, he gets his full Defense skill, but can still use no other defensive options and his Stun Threshold is considered re-set to zero (i.e., he can be Stunned again).

After a character recovers from being Stunned, the accumulated damage towards his Stun Threshold is immediately re-set to zero. Once a character has been Stunned once during a full round of combat (or combat scene, at the Director's discretion), a character's Stun Threshold increases by 2. If the character should be Stunned again, the Stun Threshold increases by another 2 (i.e., +4, +6, etc.).

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Other Combat Actions

The majority of a character's actions in combat will be movement, attacking, and recovering from Knock Downs and Stunning. However, some other game rules permit certain characters to take other actions during combat. For example, a character with a Special Move that has the Prop Liability may take an action to pick up his Prop.

Utility Moves

A character might choose to use a non-offensive action, like healing or buffing, or even setting up a big Special Move. Alternatively, a Fighter might be forced to do so because his opponents are using effects that make them impossible to attack on the current turn, such as using a move with the Free Movement Element.

Using a *Utility* Move is simple. All that is needed is rolling the necessary Control and declaring their use. Usually no other roll is needed.

The only way for a *Utility* Move to fail is being interrupted by a Reaction Attack or by an opponent holding Initiative and interrupting the move. If the Fighter is hit while executing the Move, the effects do not activate and Glory is not gained.

Just like attacks, all *Utility* moves grant Glory equal to their level the first time used in combat.

Reaction Attack

This is a special action used in response to another Fighter's movement, *Utility* Special Move, or the Power Up action.

The following restrictions apply to Reaction Attacks:

- A Fighter can only perform a Reaction Attack if he has not yet acted for the turn, either because his turn has not come up yet in Initiative order, or because he Held his action.
- A Reaction Attack uses the Fighter's action for the turn.
- A Reaction Attack costs 1 FS to use.
- A Fighter can only perform one Reaction Attack per turn.
- A Fighter must have enough Control to use the desired attack.
- The target of the Reaction Attack must move into Range 0 or 1 or the target must be using a *Utility* move at Range 0 or 1.
- The opponent can use his full Defense Skill against a Reaction Attack, or his full Evasion Skill if he is jumping in but not attacking or if he is using an Aerial *Utility* move. The opponent cannot use a Defensive Response against a Reaction Attack.
- In the case that two or more Fighters wish to interrupt the same Fighter with Reaction Attacks, they should make special Initiative rolls just to determine who interrupts first. FS can be spent on this roll.

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If the Reaction Attack misses, the defender can complete his declared movement, *Utility* move, or Power Up without further effect.

The following Defensive Responses can be used as Reaction Attacks:

Anti-Air Reaction Attack: This can be used if the attacker jumped toward the defender (i.e., moved 2 or 3 Ranges toward the defender without attacking) or used an Aerial *Utility* move. The defender can react with a move that has the Anti-Air Element.

Basic Reaction Attack: This can be used in response to any movement without an attack, any *Utility* move, or the Power Up move. The defender can react with a *Basic* Move.

Interrupt Reaction Attack: This can be used in response to any movement without an attack, any *Utility* move, or the Power Up move. The defender can react with a Special Move that has the Interrupt Element. However, this Reaction Attack can only be used by a Fighter with the Tactics Skill of level 3 or higher.

Super Reaction Attack: This can be used in response to any movement without an attack, any Utility move, or the Power Up move. The defender can react with a Super Move that has the Invincibility Element (see the Element description for more details). This Reaction Attack can only be used from Range 0 to 2 and receives +1 Accuracy.

Throw Reaction Attack: This can be used in response to any movement without an attack, any *Utility* move, or the Power Up move, as long as the opponent is at Range 0 when the attack occurs. The defender can react with a Special Move that has the Throw Element.

Non-Attack Actions

The following three non-attack actions are available to all characters.

In order to use any of these three non-attack options, a combatant cannot use any defensive options during the turn besides the Defense Skill. None of these actions can be done during simultaneous Initiative, unless both combatants wish to use one of these actions.

Refocus: This non-attack action can only be done when at Range 2 or greater from any opponent. The character re-gains FS equal to 1d4 + half of his Power Level (round down). This cannot bring the character's Fighting Spirit above his starting total. This action also allows 1 Range of movement away from the character's opponents.

Power Up: This non-attack action adds 1d6 Super Energy to the character's Super Energy total. This action does not allow any movement. This action can only be performed by characters of Power Level 3 or greater.

Await Opening: This non-attack action can be done multiple times over successive turns. Each Await Opening action also allows 1 Range of movement away from the character's opponents. On the turn following one or more successful Await Opening actions, each successful Await Opening action increases the die size used for either Initiative or Control by a number of die sizes equal to the character's Power Level, up to the normal limit of 1d12. If this raises both Initiative and Control to 1d12 each, any extra die size increases remaining each become a +1 Accuracy bonus on the character's next attack. However, any successful hit against the combatant while he is Awaiting

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Opening before he actually takes any other action eliminates all accumulated benefits, as does using any sort of non-attack action.

Example: *Yoshiro is a Power Level 3 character with an Initiative of 1d6 and Control of 1d6. He decides to Await Opening and he is not hit during the turn. On the next turn, he can choose to Await Opening or do something else. If he Awaits Opening again, his Initiative for the turn remains 1d6. If he decides to do something else, his Initiative and Control would increase a total of three die sizes. His Initiative could increase three die sizes, his Control could increase three die sizes, or he could increase each one some combination of three die sizes. Yoshiro decides to continue to Await Opening and he still doesn't take any damage during the turn. On the third turn, once again, if he chooses to continue to Await Opening, his Initiative remains 1d6. Otherwise, he could add a total of six die sizes to Initiative and Control. This would automatically bring both die sizes to 1d12 each. If Yoshiro continued one more turn Awaiting Opening before attacking, he would also get a +3 Accuracy on his next attack, as his Initiative and Control would already both be 1d12 and the extra die size increases would become bonuses to Accuracy instead.*

After Everyone Has Acted

After all characters have acted during the turn, there are two steps remaining before proceeding to the next turn.

The first step is the Time Roll. Under default conditions, the results of this roll are subtracted from a counter that begins at 99 at the start of the fight. If this counter reaches zero, the fight usually ends, with the winner being defined as the side that has the highest percentage of Life Bar remaining.

Any character may spend FS up to their Power Level on the Time Roll. Each FS spent adds or subtracts 1 from the Time Roll. The result of the Time Roll is always at least 1, regardless of FS spent. Opponents may cancel one another out as one spends FS to increase the Time Roll and another spends FS to decrease it. If necessary, the declaration of intent to spend FS on this occasion is conducted in reverse order of Power Level (i.e., lowest to highest). If these are tied, the combatants declare in reverse order of their Speed Basic Quality. If these also are tied, each combatant rolls 1d6 to break the tie or else just mutually agrees on who should declare first.

The Time Roll is 1d6. If there are more than two combatants active at the same time, the Time Roll is 1d8.

The second step is the narrative for the turn. The Director and the players collaborate to describe the action of the turn that is ending. The fighting video game genre is driven by visuals and so all attempts should be made to make the game's action come alive in the imaginations of the participants.

This is also an appropriate time for additional role-playing between the participants. This can be trash talking, taunts, and threats, vows to murder or to bring to justice, or even the internal monologue of a Fighter, acted out for all to hear. Furthermore, many of the most important character defining moments and plot revelations will occur in the middle of a fight - it's the nature of the genre. So the Director and the players should make the most of this time to prevent combat from becoming a series of attack choices and die rolls.

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Environmental Hazards

The default rules for combat assume the combatants are fighting on a large, open, featureless plain. No matter how they move or how often Knock Back occurs, the combatants' position only matters in relation to one another. This is a perfectly workable way to run combat and it keeps things simple. Even if the scene in which the combat occurs is not so empty, such as a busy downtown street during rush hour, or a lab cluttered with expensive and dangerous equipment, the Director may deem that the environment has no effect on combat beyond the colorful narrative described at the end of the turn.

However, adding obstacles and especially hazards to the battlefield can add further levels of tactical depth to a fight. Furthermore, certain Special Moves are useful specifically for their ability to manipulate the positioning of the opponent. The following rules allow the Director to add various obstacles and dangers to combat. These are collectively called Environmental Hazards.

An Environmental Hazard only needs to be formally declared in mechanical terms if it could directly affect the outcome of the combat; elaborate "window dressing" like that described above needs no rules. The two most common forms of Environmental Hazards, especially in a tournament combat setting, are walls and ring-outs. Other possibilities might include cliffs or roof edges, explosive devices, elevation changes, or deathtraps.

The position of all Environmental Hazards is established at the beginning of a fight by placing them either in a specific band on a Band Map, a specific square on a Battle Grid, or a specific set of squares on a Battle Grid. Only one Environmental Hazard can be in a single square or band. On a Battle Grid, a Fighter must be in the same square with an Environmental Hazard in order to interact with it. If the Hazard has a positive effect, the character can choose whether or not to interact with it. If it has a negative effect, the character is automatically assumed to be interacting with it. The Director should avoid putting in too many features that actually influence combat in a single fight scene, or else the Environmental Hazards will overshadow the fighting. Remember that minor terrain features may be just a matter of description without having actual game effects.

When using a Band Map, characters only interact with an Environmental Hazard if either character wants to; they simply state their intention to do so after they complete movement (or before acting, if they choose not to move). However, if a Fighter wishes to interact with an Environmental Hazard and an opponent wants to prevent this, or if a Fighter wishes to force an opponent to interact with an Environmental Hazard located in the opponent's band, a ***Maneuver Check*** must be made. This is a contested Tactics Skill check. The winner of this check succeeds in using the Hazard or forcing the opponent to interact with the Hazard, as appropriate. A Fighter can also use a Maneuver Check to direct his Knock Back of an opponent towards an Environmental Hazard in the same band into which the opponent was Knocked Back. The

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opponent is allowed a contested Skill check even if he is Knocked Down or Stunned, as the Maneuver Check represents movement on the part of both combatants before the attack even hits. A Maneuver Check can only be attempted by a character once per turn; if he tries to move towards a Hazard, he cannot maneuver his opponent into one also. If he tries to move his opponent into one, he cannot then also try to use Knock Back to move his opponent into another Hazard later on the same turn.

Environmental Hazards can also be used even if Band Maps or Battle Grids are not being used, though this is necessarily very abstract and relies much more on luck than actual tactical positioning. As there is no "map," Environmental Hazards are simply declared by the Director at the beginning of the battle. The combatants only interact with them if they choose to do so. Similar to the rules for Band Maps above, after a character moves (or before he acts, if he chooses not to move), he can choose to interact with an Environmental Hazard or force an opponent into an Environmental Hazard. All the same rules and restrictions for Maneuver Checks above apply in this case.

Because of the abstraction of this system, the Director may choose to use some additional modifiers for the Maneuver Checks. If the acting character moves more than one Range before rolling, each additional Range of movement adds one to the Maneuver Check. This also applies to more than one Range of Knockback. If the opponent is at Range 3 or 4, he gets a +1 to the check. Finally, the Director can rule that some or all of the Environmental Hazards are not available until combatants have moved a combined total of one or more times, in order to bring the Hazards "in range." Ideally, though, the Environmental Hazard system should be used with either Band Maps or Battle Grids.

Effects of Environmental Hazards

The specific effect of an Environmental Hazard depends on the Hazard. Many forms of Environmental Hazards simply do damage to a combatant and have no other effect. The standard damage is 1d6 + the highest PL of any of the combatants involved in the combat, though the Director can modify this damage as appropriate for his setting.

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After suffering damage, the character is Knocked Back 1 square or band away from the Environmental Hazard that caused the damage, in a direction that is appropriate for the Hazard, determined by the Director, or randomly. A character suffers damage from a Hazard once per action in which he interacts with it. If, for any reason, the victim of a Damaging Environmental Hazard stays on the square or band after interacting with it, they will interact with it again (i.e., take damage) at the beginning of their next turn unless the combatant moves away from the square or band as the first part of their action for the turn.

Example: *If Jin walked through a square with lava, he would suffer damage. If he was then*

Jumping Environmental Hazards on a Battle Grid

As a default rule, any movement through a square is automatically considered interaction with a negative Hazard or an optional interaction with a positive one. As an option, the Director can indicate that some Hazards can be avoided using jumps (normal jumps or other movement variants, like Air Dash, Super Jump, etc) or other special movement options like Teleportation. These forms of movement use the following guidelines.

1. The Director should indicate, based on the nature of the Hazard, whether or not it can be jumped over.
2. When jumping, the Fighter can only interact with Hazards on the starting and final squares of the declared movement.
3. The Director can declare that some Hazards have the opposite property: they ***only*** affect jumping characters. Thus, moving normally will not allow any interaction with the Hazard, but jumping movement will. This can be done to limit movement and increase the difficulty of the battleground, or to make a positive Hazard harder to reach.
4. The Director could allow some effects to work as if the Fighter is continuously "jumping" for longer than one turn. The Flight Element and Super Jump are two examples of effects that can make a character move and avoid jumpable Hazards for more than a Turn.

Example 1: *Dimensions are crashing together! As our heroes chase the main villain through a broken landscape, the final confrontation is inevitable. On the Battle Grid, the Director places three Pits. The first one is a hole in the rock that can be avoided using jumps, the second is a crack in space-time floating high in the air so it only affects jumping characters, and the last one is a whirling tornado of blackness that cannot be avoided by any means.*

Example 2: *Jin is fighting inside a titanic crystal dome. The Director indicates that all the squares bordering the Battle Map have walls that cannot be jumped over because they are the walls of the enclosed dome.*

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Knocked Back into the lava later on the same turn, he would suffer damage again. On the following turn, if he was still standing in the lava, he would take damage yet again.

More specific effects of Environmental Hazards depend on the nature of the Hazard. The following examples all add a vertical dimension to combat. As a general rule applying to any condition that removes a character from combat, when the character re-joins combat, he is considered to be on the same band as the Environmental Hazard that took the character out of the fight (if a Band Map is being used) or one square away from the Hazard (if a Battle Grid is being used). If neither is being used, the character simply rejoins combat without further effect.

Example: *Cannon McCabe is battling Koichiro in a desolate mountainous region. Koichiro has just knocked Cannon off a cliff with his Unleash the Storm lightning attack. Koichiro's attack knocked McCabe back to Range 3, where the cliff was located on the Band Map, and he succeeded at his Maneuver Check. On the following turn, Koichiro doesn't move and Cannon leaps back up onto the cliff edge. At that point, Cannon remains at Range 3 from Koichiro, as he has not moved closer or further away from the cliff's location.*

Pits: Falling into a Pit does damage to the character. Once a fighter has interacted with the Pit, he is out of the fight until he spends his next action to leap out of it. A Fighter cannot choose to stay in a Pit; a character must spend

Environmental Hazards Basic Template

Environmental Hazard: L N/A

Accuracy: N/A
Damage: 1d6 + the highest PL of any of the combatants involved in the combat
Keywords: *Offensive*, *Normal*, *Stun*, *Knockback*, *Throw Range*, *No Movement*

This template can be modified by the Director as needed, in order to represent different terrain features or traps. A straightforward way to do this is by just adding Elements or Liabilities.

Example 1: *This fight takes place in a desolate arctic region, so the Director adds some squares with really slippery ice. He determines that they are more of a nuisance than a real threat, so they get the No Damage Liability; however, they also make you fall if you try to walk on them, so they have the Knocks Down Element.*

Example 2: *The bad guys are playing dirty, so they buried some landmines at the location of the final battle. They explode, so the Director adds Knocks Down, Increased Knockback, and two instances of Increased Damage to them. Also, he decides not to inform the players where they are, unless the Fighters take an action to actively search for them by using an appropriate Skill. To compensate for this added difficulty, the Director declares that the mine in a given square has a single attack before being expended for the fight.*

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his next action to leap out of a Pit. An exception to this occurs if the Director declares the Pit too deep, in which case the character remains out of the fight. A combatant in a Pit cannot interact with a Pit again unless he has first jumped out of it. If a Fighter is Stunned as a result of interacting with a Pit, he must use his two actions to recover from Stun before using a third action to leap out of the Pit. Once out of the Pit, the character is in the same band or one square away on the Battle Grid from the Environmental Hazard.

Pit: L N/A

Accuracy: N/A
Damage: 1d6 + the highest PL of any of the combatants involved in the combat
Keywords: *Offensive*, *Normal*, *Stun*, *Throw Range*, *No Movement*, *Instantaneous*
Description: When a Fighter interacts with a Pit, the Fighter is removed from the fight until he uses his next available action to leap out of it.

Elevation Changes: An Elevation Change can be defined as either higher or lower than the surrounding terrain. When a character interacts with this Environmental Hazard, they are assumed to be on the higher or lower elevation (as appropriate). This rule represents an elevation change of no more than a few feet. A character fighting from a higher elevation does +1 damage to an opponent at a lower elevation. A character fighting from a lower elevation has a +2 bonus to Evade opponents at a higher elevation, but only if he chooses not to move with a successful Evasion. These two effects occur concurrently; a combatant who moves to a higher elevation gains the damage bonus, but a combatant targeting him gains the benefits of lower elevation.

Major Elevation Changes: A battle arena may have height differences in it that are much more significant, such as a cliff or rooftop. If a character interacts with this Environmental Hazard, he either falls off to a lower Elevation Change or is backed against the wall of a higher Elevation Change. In the former case, the character suffers Environmental Hazard damage from the fall. In the latter case, the character is treated as if he was against a Wall (see page 247).

A character is always presumed to be able to take an action to jump down to a lower Elevation Change. It is up to the Director to decide whether or not a character can take an action to jump up to a higher Elevation Change. In either case, the character will then be one range band or one square away from the edge of the Environmental Hazard. Characters who have been affected by a Major Elevation Change Environmental Hazard are considered out of combat with the exceptions noted below. If another character follows the character who has been affected by the Environmental Hazard, the two combatants may continue combat on their own away from other combatants.

It is up to the Director to decide whether or not a character can interact with the Environmental Hazard to leap down onto an opponent on the same range band or within one square of the lower elevation of this Environmental Hazard. This must be either a leaping Basic Move or a Special Move with both the Aerial Element

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Environmental Hazard Chains

After interacting with an Environmental Hazard that causes Knock Back, the Director may determine that the character is moved to a square where another Hazard is located, thus forcing the combatant to interact with the new Hazard immediately. When this happens, the Fighter is experiencing an Environmental Hazard Chain. This works similarly to Combos, in that once the interaction with the first Hazard occurs, the other interactions cannot be avoided in any way, and also in the fact that only the first Hazard applies full damage to the victim. All the following Hazards have their damage roll halved.

The Chain ends when:

- A Hazard does not inflict Knock Back, or
- The Fighter ends on a square free of Hazards, or
- The Fighter lands on a Hazard he has already interacted with in the same chain.

and the *Mobile* Keyword. This attack does +1 damage, but the attack also has –2 Accuracy. Regardless of whether or not the attack hits, the attacker is considered to be at Range 1 from the opponent before Knock Back. A Special Move with the Ranged Element can attack an opponent who is either above or below the attacker, but the Range is considered to be one further away. There has no effect on either Accuracy or damage.

Falling: L N/A

Accuracy: N/A
Damage: 1d6 + the highest PL of any of the combatants involved in the combat
Keywords: *Offensive*, *Normal*, *Stun*, *Knockback*, *Knockdown*, *Throw Range*, *No Movement*
Description: This is a base Hazard that also includes the Knocks Down Element.

Walls and Ring-Outs

Two of the most common Environmental Hazards are the walls of an arena or fighting space and the possibility of falling out of the fighting area, and thus losing the fight. Ring-Outs are different than the Major Elevation Changes discussed above. In the case of elevation changes, there is the presumption that the battle continues in the new location. In the case of a Ring-Out, once an opponent falls out of the fighting space, the battle is over. This is usually because the fight is a tournament fight and those are the tournament rules — a combatant who leaves the ring automatically loses the fight. However, a Ring-Out might mean that the combatant has fallen miles to his mysterious fate, unable to be followed, or perhaps stepping off the platform shifts the combatant to another dimension. The Director might just use rules for Ring-Outs as a simplified form of elevation change, noting that once a combatant has fallen a significant

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distance, it is impractical to continue with the fight for the sake of the story.

Walls and Ring-Outs are set up like any other Environmental Hazard. On a Band Map, they are usually one or both edges of the map. On a Battle Grid, they usually occupy all the squares along one or several edges (or even the whole Battle Grid).

Effects of Walls and Ring-Outs

Walls: A character in the same range band or the same square as a Wall Environmental Hazard is automatically assumed to be interacting with it, i.e., they are against the wall. If two combatants are both at Range 0 to a wall (i.e., they are both "against the wall"), they make a free Maneuver Check; the loser is considered against the wall. Opponents at Range 0 or Range 1 from someone against a wall receive +1 Accuracy on all attacks. A Special Move with the Juggle Element does an additional +1 damage to a character against a wall. Knock Back has no effect against a combatant against a Wall; his Range away from his opponents stays the same after being hit. Some campaigns may use the option that Knocking Back an opponent into a Wall also causes a Knock Down. Instead of or in addition to Knock Down, Knocking Back an opponent into a Wall may also cause damage (if the Walls are electrified, for example).

In many 2-D fighting games, there are "walls" on either side of the screen, even though the background does not show any walls. Getting an opponent into the corner of the screen is often a sound tactic for victory. The Director can set up these arbitrary walls in a normal, non-walled fighting arena if he desires. The rules are the same as for normal Walls.

Damage From Other Sources

If a character is damaged by some other source outside of combat, the amount of damage is entirely up to the Director. Normally, such damage shouldn't really matter; after all, if the default rules are that you start every fight with full Life Bar and Fighting Spirit, it doesn't much matter if a Fighter is injured in other circumstances. However, if you are using the limited recovery rules (see page 250 below), than the Environmental Hazards rules here can serve as a guideline for damage.

If a character suffers what should be significant but not fatal damage from another source, such as a fall, or an electrocution, or being caught a burning building, the character should suffer about 1d6 + PL damage. That's not at all realistic, but this isn't a game intended to be realistic about such things. Of course, the Director should feel free to gleefully kill NPCs with such mundane hazards!

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Ring-Outs: A character in the same range band or the same square as a Ring-Out Environmental Hazard is automatically assumed to be interacting with it, i.e., they incur a Ring-Out. However, many video games allow Fighters opportunities to move laterally across the edge of an arena to avoid a Ring-Out. If the Director wishes to allow this, the Fighter who is interacting with the Ring-Out Hazard makes a Maneuver Check against his closest opponent; if he succeeds, he does not suffer a Ring-Out.

As another alternative, in order to make Ring-Outs less common, the Director can opt to rule that a Fighter interacting with a Ring-Out does not immediately incur a Ring-Out. Instead, a Fighter in this position who then suffers Knock Back from an attack must make a Maneuver Check against the attacker in order to avoid the Ring-Out. If the Knock Back is more than 1 Range, the attacker gets +1 to his Tactics roll.

As noted above, the specific effects of this vary with the nature of the Ring-Out. For example, the character may fall a few feet off the raised floor of the official tournament arena, or he may fall off a 1000-foot cliff. In most cases where Ring-Outs are an Environmental Hazard, suffering a Ring-Out means losing the tournament fight, regardless of how much Life Bar the character has remaining.

Corners: In addition to Walls, a separate Environmental Hazard can be defined as a Corner (obviously, on a Battle Grid, this should actually be the corner of the grid). Any character in a square with a Corner on a Battle Grid is interacting with the Corner. For Band Maps or fights without any Battle Map at all, any movement or Knock Back towards a Wall can also simultaneously be towards a Corner in the same band. If a character is at Range 0 from both a Wall and a Corner at the same time, attacks against the character receive an additional +1 Accuracy over the normal +1 Accuracy for fighting against a Wall. The same Knock Back rules for Walls also apply. Furthermore, a character in a Corner has a –2 on any Maneuver Check to move away from the Corner.

Danger Zones: As a variant on Ring-Outs, fighting arenas may have an explosive, electrical, or magical border to them. This replaces the normal effects of a Ring-Out. When interacting with a Danger Zone, the fight does not end. Rather, if a character suffers a Knock Down in this area, he suffers damage from the Environmental Hazard. The character then remains interacting with the Danger Zone rather than being Knocked Back away from the Danger Zone by the Hazard's damage. The character must move away from the Danger Zone to avoid its effects. As a variant, an entire arena could be a Danger Zone, causing additional damage every time a character suffers a Knock Down.

Danger Zone: L N/A

Accuracy: N/A
Damage: 1d6 + the highest PL of any of the combatants involved in the combat
Keywords: *Offensive*, *Normal*, *Stun*, *Throw Range*, *No Movement*
Description: The Danger Zone only interacts with prone Fighters.

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Defeat, Death, and Healing

As noted above in the section on damage, a character who is reduced to 0 Life Bar has been defeated. While this normally means the character is unconscious, it is up to the Director to decide exactly what "defeated" means. In many cases, a player character will simply be too exhausted to continue fighting when they are defeated. If they are knocked unconscious, they will regain consciousness when it is dramatically appropriate for the story. On the other hand, if an important NPC friend is defeated in combat, the Director may decide that he is laid up in the hospital, wondering if he will ever recover from his broken back. This can serve to motivate the heroes to seek revenge on their friend's behalf. So the definition of "defeat" depends on the needs of the story.

There are no formal rules for the rate at which Life Bar recovers in *Fight!* The default presumption is that characters have full Life Bars at the beginning of each fight and at the beginning of each round of a multi-round fight as well. This keeps things simple and is certainly faithful to the video game source material, in which each character begins a new round with a full Life Bar, no matter how badly one was beaten in the round before. After all, the characters are supposed to be larger than life anyway.

Optional Rules for Slower Recovery

For some players, the default rule may not be realistic enough. Furthermore, fast and full healing eliminates the possibility of one common dramatic device in martial arts storytelling: "I'm still reeling from that last encounter; how will I survive this one?" If desired, the Director can use the following rules for recovering Life Bar between fights.

After a fight (either a round of combat or as defined by the Director), a character recovers Life Bar and Fighting Spirit equal to his Stamina + his Defense Bonus + his Power Level (minimum 1). If the character gets eight hours of rest of at least moderate quality, he will recover all of his Fighting Spirit and his Life Bar will recover an additional number of points equal to his Power Level. Fighting Spirit can also be recovered with the Meditation Skill. Each hour of meditation will recover Fighting Spirit equal to the Skill check, divided by 4 (round down). Of course, after an hour or two, the Director should feel free to interrupt the character's meditations with gratuitous combat!

The purpose of these rules is to increase the tension of the story. They are best used when the Director has a well-balanced series of encounters he wishes the heroes to fight through and he wants to encourage smarter, more conservative combat. On the other hand, if the Director has one or more encounters planned that are meant to really tax the limits of the heroes, they should be allowed full recovery after each fight.

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There is absolutely no possibility of death in the rules as written. A "defeat" defined as death should only occur when it benefits the story and the campaign as a whole. It should be very rare that an NPC Fighter dies definitively. Player character death should never occur, unless it has been mutually agreed on by both the Director and the player for the sake of the campaign as a whole. On the other hand, depending on the seriousness of the campaign, innocents and non-Fighter NPCs can be liberally maimed, hospitalized, and killed as necessary to keep the drama level melodramatically high.

Team Combat

Almost all traditional fighting video games are based on one-on-one combat. On the other hand, the most common structure of a tabletop role-playing game involves a number of characters allied with one another, acting as a team. This can be difficult when it comes to combat in *Fight!* It is usually not much fun for other players to wait around for their chance to engage in a one-on-one combat during a tournament, even if the Director makes an effort to continue the story with "backstage" events involving the other PCs while one of them is in the ring.

On the other hand, combat scenes involving multiple combatants on each side have their own set of difficulties. They tend to be more complicated and a little longer to resolve. They sometimes fail to highlight a character's particular combat tricks and tactics designed for one-on-one combat. Finally, they don't correspond to the traditional pattern of the video game genre that inspired this role-playing game in the first place.

This section of the combat rules provides a series of alternatives that allow more than one player character to be involved in combat at the same time, without necessarily resorting to the full mass melee of team-on-team combat. These patterns all correspond to the systems found in fighting video games as well.

There are two basic formations for team combat found in traditional fighting video games. Either of these can be used as an alternative to whole teams of characters fighting at the same time. The two formations are an alternative method of team combat and tag team combat.

Even though these formations are usually intended for tournament combat, there is nothing to restrict the Director from coming up with reasons why these formats are used in non-tournament combat. One of the easiest

Switching Teammates: L1

Keywords: *Utility*, *Instantaneous*, *No Movement*
Combo: *No Combo*
Description: The Fighter switches places with a Tag Team Fighter. The teammate enters combat in the exact same position and immediately rolls Initiative and Control and enters the turn sequence (though they cannot spend FS to modify these rolls). If the entering character rolled a higher Initiative than any Fighters remaining who have not yet acted, the entering character acts immediately.

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ways to justify these forms of team combat outside of a formal arena is the conventions of the martial arts genre itself: martial artists often choose the glory of one-on-one combat, and their allies often support this choice, even when their friend is being badly beaten. Only when their friend actually calls for their support do they enter the battle.

The first formation is simply the use of two or three person teams. In this case, combat is conducted like normal one-on-one combat. The winner of a round stays to fight the next team member on the opposing team, but in between rounds, he regains Life Bar equal to his Power Level + [Time Remaining/10] before facing the next fighter. In this arrangement, the team with fighters remaining wins the match.

The second formation is two- or three-person tag teams. Full rules for tag teams are presented in the next section.

Tag Team Combat

A Tag Team combat is a battle in which only one team member is fighting at any time, but a combatant can immediately call on his partner to jump in and take his place while he recovers on the sidelines.

Tag Team combatants can use an additional non-attack action: Switching Teammates. By using this action in place of movement or an attack, teammates can instantly switch places in the arena. The teammate enters combat in the exact same position, both in terms of Range from all opponents and position on a Band Map or Battle Grid. The new teammate also immediately rolls Initiative and Control and enters the turn sequence (though they cannot spend FS to modify these rolls). If the entering character rolled a higher Initiative than any Fighters remaining who have not yet acted, the entering character acts immediately. Once the switch occurs, Initiative continues as normal. A Tag Team Fighter can also use the Combo Switch action (see page 252).

Combo Switch: L2

Keywords: *Utility*, *Instantaneous*, *No Movement*
Combo: *Ender*. This move can only be used in a Combo.
Special: At the end of the Combo, the Fighter switches places with his Tag Team partner. If the Combo hits, the partners switch places. If the new character gains Initiative and is able to act immediately and then chooses to Combo, the new Combo gains a +2 Accuracy bonus. If the original Combo misses, the attack misses as normal; however, the switch still occurs, though the Tag Team Partner entering combat cannot start a Combo. If the attacker is hit while doing the Combo, the switch does not occur. If a Combo is not able to hit any opponent or is composed solely of Utility moves, it is considered to have missed.

The Switch action can be put at the end of a Combo as often as desired in a single turn, provided each subsequent Combo by each Fighter hits. Thus, it is possible to string together a number of Combos with Switches in them in a single turn, as the two teammates take turns attacking the opponent.

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Example of Combat

Rei Oshiro, scion to a family tradition sworn to defend a particular set of mystic artifacts from falling into the hands of those who would use them for selfish ends, has confronted Dr. Jason Battle, occult-trained relic hunter in an ancient underground city. The ruins are the resting place of an enormous Demon Stone, capable of transforming the world if properly activated and focused. Battle wants the stone to fulfill his goals, while Oshiro plans to guard the stone's resting place. Both Rei and Battle are Power Level 3.

Director: This underground cavern is brimming with ambient ki energy. You can feel that your opposing spirits are strong enough to de-stabilize the entire ruins! We'll start at Range 3. The Time Count will be set at 99.

Rei: What happens at zero?

Director: Bad things. De-stabilizing things. Maybe "crushed under mountains of rock" kinds of things. Okay, time for Initiative. Dr. Battle will be spending 1 FS to add to his Initiative.

Rei: I have 1d6 for Initiative and 1d8 for Control and a +1 Control Bonus.

Director: Good. Battle has a d10 for Initiative, but since he's using a point of Fighting Spirit, he'll have a d12 instead. He has 1d6 for Control. Let's roll it.

Rei: 5 for Initiative and 8 for Control.

Director: A 1 for Initiative! Crap! And... 5 for Control. Rei, you go first then.

Rei: Okay, I have 8 Control to work with. Not bad. I'm definitely going to begin with a Combo. I'll start with my Demon Hunter Kick. It's L3. Then I'll add four more Basic Moves for a 5-hit Combo. That's 7 of my 8 Control.

Director: Not spending that last point?

Rei: Nope.

Director: Why not?

Rei: I want the Accuracy bonus. Oh, I need to move first. I forgot we were at Range 3. The Demon Hunter Kick is Mobile, so I spend 1 FS to move 2 Ranges to Range 1.

Director: Okay. Battle chooses to Evade. He has a Defense Bonus of 1 and an Evasion Skill level of 2, so that's 3. I'll put two Fighting Spirit into it because he's ready for the attack. That's a Defense Total 5. So you need to roll a 5 or better.

Rei: Okay, cool. My Accuracy for this 5-hit Combo is 1 for the kick, 1 for having more Control than I needed, and 1 for my own Accuracy bonus. So, +3.

Director: That's a difficult Combo though; a 5-hit Combo gets you a –1.

Rei: Okay, so +2. I'll spend two Fighting Spirit for a total of +4. I guess I don't need to roll. Pow! "This ends here, Jason! We determine who's the best - right now!" My damage is 1d6 for the Demon Hunter Kick, but my Strength increases it to 1d8. What about Battle's Stamina?

Director: Actually, it's a –1, so your damage increases to 1d10.

Rei: Awesome! I also get +4 for the 4 Basic Moves I stuck on, so 1d10+4!

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Director: Looks right - roll it!

Rei: A 6! 10 points damage!

Director: Wow! Battle is down to 40 Life Bar already. He gets Knocked Back to Range 2. He's not Knocked Down, is he?

Rei: No, the Demon Hunter Kick doesn't Knock Down.

Director: Well, that's something. But that's also more damage than Battle's Stun Threshold, so he's Stunned. This is not going well for the good doctor! This is the first hit of the battle, so Rei, you get 3 Fighting Spirit back, the same as your Power Level. Battle has to use his turn to begin recovering from being Stunned. That's it. So that's the turn. Do you want to describe your attack?

Rei: Rei leapt forward toward Battle, ambient ki trailing behind him as he flew through the air. The first kick landed, then he twisted his hips to land another kick while still in the air, and as he came to land on his feet followed up with flurry of punches. All the blows landed, sending the relic hunter reeling back across the pulsing rocks of the ruins. I get Glory, right?

Director: Yeah, 6 Glory this turn: 3 for using a Level three move (the Demon Hunter Kick) and 3 more for hitting with a 5-hit Combo. You also get 3 Super Energy (1 for the turn, 1 for the Special Move, and 1 for the successful Combo). Battle gets 2 Super Energy (1 for the turn and 1 for suffering Life Bar damage).

Rei: How long was that? I'm worried about these ruins.

Director: Not long at all. A 3. The Time Count drops from 99 to 96. Next turn!

Rei: I'm totally pressing this advantage! I'm spending 1 FS on both Initiative and Control. That gives me 1d8 and 1d10.

Director: Battle spends Fighting Spirit on Initiative too, keeping his 1d12. Let's roll.

Rei: Not great for Initiative: Initiative 2, Control 7.

Director: Initiative 9! I rolled Control 4, but that doesn't really matter this turn. It looks like Dr. Battle catches a break through a momentary lapse in Rei's concentration. Time to get back into the fight! But I have to use this action to recover from being Stunned too. At least Battle will have the benefit of his full defensive capabilities for the remainder of the turn.

Rei: I'm still bummed that I'm not going to be able to annihilate this guy quickly. Oh, well. You know what? I'm going for the same Combo I had planned anyway. I'm starting with the Airwalk Fist and then I'm adding three more Basic Moves. That's 7 Control, just what I rolled.

Director: OK, I should choose to go on Total Defense at this point…but where's the guts in that? I'm going to use Tactics for defense. With my Defense Bonus and another 3 FS, Battle's Defense Total is 6.

Rei: OK, let me see if I can figure out my Accuracy for this. The Airwalk Fist has no mod, and I have my +1 Accuracy Bonus. I get –1 for attempting a 5-hit Combo, right? So that's a +0 total.

Director: Nope. You never moved and you're still at Range 2.

Rei: I can't move when using the Airwalk Fist. Can I attack at this Range?

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Director: Yes, but attacking at Range 2 has another –1 Accuracy, so you have a –1 to hit.

Rei: OK. I'll spend 3 FS on Accuracy. So I get a total +2. [Rolls] A 3. 5 total — a miss.

Director: Had Battle just used Defense, your attack simply would have missed. But he used Tactics, which means I get to choose a Defensive Response to use on Rei. Right now, I can only use the Basic Response or Jinking. I'm going to use the Basic Response and see if I can't get a simple jab to strike home.

Rei: OK, how do I figure my Defense Total against this? Is it the same as a normal attack?

Director: No. Because you're defending against a Defensive Response, you only get to use the Defense Skill, and your skill level is halved.

Rei: I have a 3 Defense. Do I round up or down?

Director: Down, my soon-to-be-struck opponent. So that's a 1.

Rei: Yikes. I'll spend 2 FS on defense. My Defense Total is 3.

Director: OK. A Basic Move has +0 Accuracy, but I get a +1 because I have more Control than I need for the attack. Hey! It looks like my Control mattered after all!

Rei: Yeah, but you're attacking at Range 2 too. Remember?

Director: Yes, yes. OK, so that's a –1. Right now, I have a +0 Accuracy, and Battle spends 2 FS, so he has a +2. So I don't need to roll to hit.

Rei: So I suffer the humiliation of both missing and getting hit in response?

Director: Yup. The damage is only 1d4 for a Basic Move, but Battle has a +1 Damage Bonus. His Strength and your Stamina are both 0, so there's no modifier for that. I guess that's it. [Rolls] Four points of damage.

Rei: My Life Bar drops to 46. Knock Back?

Director: Yes, so we are now at Range 3. No Knock Down, no Stunning. Shaking the stars out of his eyes, Battle's vision clears just in time to see Rei's body tensing up for a powerful uppercut. Acting on instinct honed from hundreds of precarious situations in his long career, Dr. Battle throws a quick kick into Rei's side. Rei tumbles to the ground and rolls back to his feet, ready to re-engage. "You're not ready to take me on, Oshiro! I've learned techniques you couldn't even imagine!" No one earns Glory this turn — you missed and Battle only used a Basic Move. But you do get 3 more Super Energy. Battle gets only one more.

Rei: Time Roll?

Director: Wow! Only a 1. Busy turn! Down to 95. Ready for next turn?

Rei: Let's do this. We're back at Range 3, just like we started. I'm not spending any Fighting Spirit on Initiative or Control.

Director: OK, neither am I. Let's roll.

Rei: Initiative 4, Control 2. Great.

Director: Initiative 5, Control 1. Not much better. Battle has Initiative. I'm going to advance 1 Range and stop. We're now at Range 2.

Rei: Why did you do that?

Director: Well, really, it's none of your business, but…we both rolled lousy Control,

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so probably not much is going to happen this turn, so I'm going to set up for next turn. Plus I get a +1 to my Defense Totals this turn for moving 1 Range and not attacking.

Rei: We'll see how this works out. I'm also moving forward 1 Range to Range 1 and attacking with a Basic Move. I have more Control than I need, so I get a +1 Accuracy.

Director: Good. Battle is going to use his Evasion Skill. He has a Skill level of 2, plus his Defense Bonus, and he once again is going to spend 3 FS on defense. Defense Total of 7.

Rei: 7? Wow. +1 Accuracy for Control and +1 for my Accuracy Bonus, and…3 more FS. +5 should do it. [Rolls] Crap! Another 1! I missed!

Director: The ki energy in this place must be aligned against you. Battle's Evasion is successful.

Rei: So what does that mean?

Director: A successful Evasion means either he can move out of the way or take an Accuracy bonus on his next attack. I'll be doing the latter. So not much really happened this turn. Battle cautiously moved forward, sizing you up…

Rei: …and then I stepped forward to throw a strong punch…

Director: …and Battle ducked underneath it. The adventurer has a devious smirk on his face. No Glory this turn either. Rei gets 1 Super Energy, as does Battle. Time Count…4! I guess there was a lot of cautiously moving in and out of range before we had that dull exchange. 91 left on the Time Count. Let's get a more exciting turn going!

Rei: OK. We're in range for my best Combos now! I'm going to spend 1 FS on Initiative and 2 FS on Control. That'll be 1d8 and 1d12.

Director: Battle spends 1 FS on each as well. 1d12 and 1d8 for me. Roll them.

Rei: Initiative 8 and Control 10! Yes! That makes up for last turn.

Director: No, it doesn't, I'm afraid: Initiative 9, Control 4. It's Battle's move first.

Rei: This guy is annoyingly fast.

Director: Yeah, but you've already seen that he can't take a punch. He's going to move in 1 Range to Range 0. And he's going to do a Throw. That costs him 1 FS.

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Rei: Are Throws unblockable like they are in fighting games?

Director: No, but they do get a bonus to Accuracy. How are you going to defend yourself?

Rei: I'm just going to use Defense; it's my best Skill. So that's 3. I'll spend 3 more FS to give me a 6 Defense Total. That's the best I can do.

Director: You could skip your action for the turn and go on Full Defense. It will add 2 more to your Defense Total and give you an Initiative bonus next turn.

Rei: That sounds good, I guess. Let's try that. Defense Total 8. Rei instinctively reacts to Battle's lunge forward and gets ready to respond!

Director: Alright. Battle is using his Heart Breaker. It has an Accuracy bonus of +1, I get +1 for being at Range 0, and I get a +2 bonus for successfully Evading last turn. I will spend another 1 FS on Accuracy, giving me a +5 against your 8. [Rolls] 5! That hits.

Rei: Today is clearly not a good day to be the hero.

Director: Battle whispers in Oshiro's ear, "You were going to defeat me, Oshiro? How were you going to do that? A family legacy is not the same thing as technique and experience. You don't stand a chance!" The damage for the Heart Breaker is 1d8, which isn't modified by your Stamina. Battle does have a +1 Damage Bonus, so 1d8+1. [Rolls] 7 — so that's 8 points off your Life Bar.

Rei: OK. I'm down to 38 now. Crap! 8 points is higher than my Stun Threshold! I'm Stunned!

Director: Actually, you're not. Damage from Throws is not applied against Stun Threshold.

Rei: Am I Knocked Back?

Director: Normally, yes, a Throw would knock you back to Range 1. But this move has the Hurl Element. Instead of Knock Back, you get hurled away 2 Ranges to Range 2. Also, all Throws Knock Down the opponent.

Rei: So I lose my action standing up, right?

Director: That's right, you would. Except you chose to go on Total Defense, which counts as your action for the turn. So you will have to spend your action next turn to stand up. OK, so Battle closed in with Rei for a grapple and then threw him away 15 feet onto some jagged rocks.

Rei: Ouch. Oshiro groans in pain and frustration. Mostly frustration.

Director: Battle gets 3 Glory for using his Level three Throw. And you get 2 more Super Energy, 1 for the turn and 1 for suffering Life Bar damage. Battle gets 2 for the turn and for the Special Move. Hey, how much Super Energy do you have now?

Rei: Nine. One point away from being able to do a Super Move…

Director: Let's see if you can make that happen. Time roll 2; we're down to 89 and we're at Range 2. You'll have to spend the next turn standing up. Let's go!

And the battle continues.

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Thug Thrashing

The Thug Thrashing sub-system of combat should be used anytime Fighter-level combatants engage non-Fighter-level combatants. Thus, despite the name of the sub-system, these rules are used when player characters are fighting thugs, security forces, military personnel, law enforcement, military vehicles, hordes of monsters, or even normal, non-combat-trained opponents. "Thug" is the term used to represent all non-Fighter-level opponents in combat. Fighters and Thugs are generally in entirely different leagues when it comes to combat ability. A competent Fighter, especially one trained to fight multiple opponents, can often handle dozens of foes at the same time.

A number of Thugs are grouped together as a single opponent. Up to 10 Thugs can constitute a single Thug group. It should be noted that, as each group is run as a separate character, a huge number of Thugs can be difficult for the Director, unless each player character is facing a group of Thugs and each pair of a Fighter and a Thug group is run as a separate duel. The guidelines for running combats with more than two combatants can also be used to simplify large Thug fights; Battle Maps are especially useful for this. In the case of huge battles, it fits the martial arts genre to have the characters face a limited number of Thug groups at once, but have more Thug groups waiting to take their place in combat; as one group is defeated, another runs up to join the fight.

In exceptional situations, a "Thug group" may possess a single member. This might be the case if the remainder of the group had been incapacitated in combat, but a "group" may also be constructed with just one member. For example, a single Thug constructed with a lot of Thug Points (see below) could provide a challenge for a single PL 1 Fighter.

Building Thugs

An individual Thug is made up of a series of attributes. These attributes are chosen from the tables below, each costing a certain number of Thug Points. The total Thug Point cost of an individual Thug determines how dangerous it is in relation to a Fighter. Thugs that only cost 10 Thug Points each can be defeated in wave after wave of Thug Groups by a competent Fighter, while a single Thug that costs 45 points might prove to be enough of a challenge for a whole team of PL1 Fighters. Several example Thugs are included in Appendix F at the back of the book (page 384).

The combat competency of a Thug is determined by the total Thug Points used to build it. People with no combat training whatsoever should be built with less than 10 Thug Points (and are often Threat Level 0). Rowdy barroom brawlers or athletic people without formal combat training are built on 10–15 Thug Points (often Threat Level 1). Common criminals, security forces, and law enforcement are built on 15–25 Thug Points (often Threat Level 2). Hardened criminals, soldiers, elite fighters, assassins, large monsters, and vehicles are built on more than 25 Thug Points (often Threat Level 3 or more). No Thug can exceed 50 Thug Points in value.

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Thug Point Costs

Initiative	Thug Points
1d4	2
1d6	4
1d8	6
1d10	8
Accuracy	**Thug Points**
–2	–4
–1	–2
+0	0
+1	2
+2	4
+3	6
+4	8
+5	10
Damage	**Thug Points**
1d2	1
1d4	2
1d6	3
1d8	4
1d10	5
1d12	6
Each additional +2 damage beyond 1d12	+1

Other	Thug Points
Defense and Life Save ***Defense may not exceed 5*** ***Life Save may not exceed 10***	1 for 1 cost
Qualities	1 each
Weaknesses	–1 each
Threat Level ***A Thug may have a Threat Level of 0. Threat Level affects rolls on the Thug Events chart. Higher Threat Levels are more likely to score dangerous results on the chart.***	1 per level

Thugs of differing value in Thug Points cannot be combined into a single group. For example, if a single Thug worth 25 points was leading five Thugs built on 15 points each, they would need to be divided into two Thug groups: one containing the single more powerful Thug and the other with the five less powerful Thugs, even though combined they are less than 10 Thugs.

The Glory earned for fighting Thugs is dependent on the point cost of the lowest value Thug group in the combat (round up). It is easiest to determine this at the beginning of the combat and maintain it throughout, but the Director could re-calculate the Glory awards during the fight as lower level opponents are defeated.

Thug Glory Awards

Points Used to Build Thug Type	Divide Normal Glory by...
1–10	10
11–20	5
21–35	4
36–45	3
46–50	2

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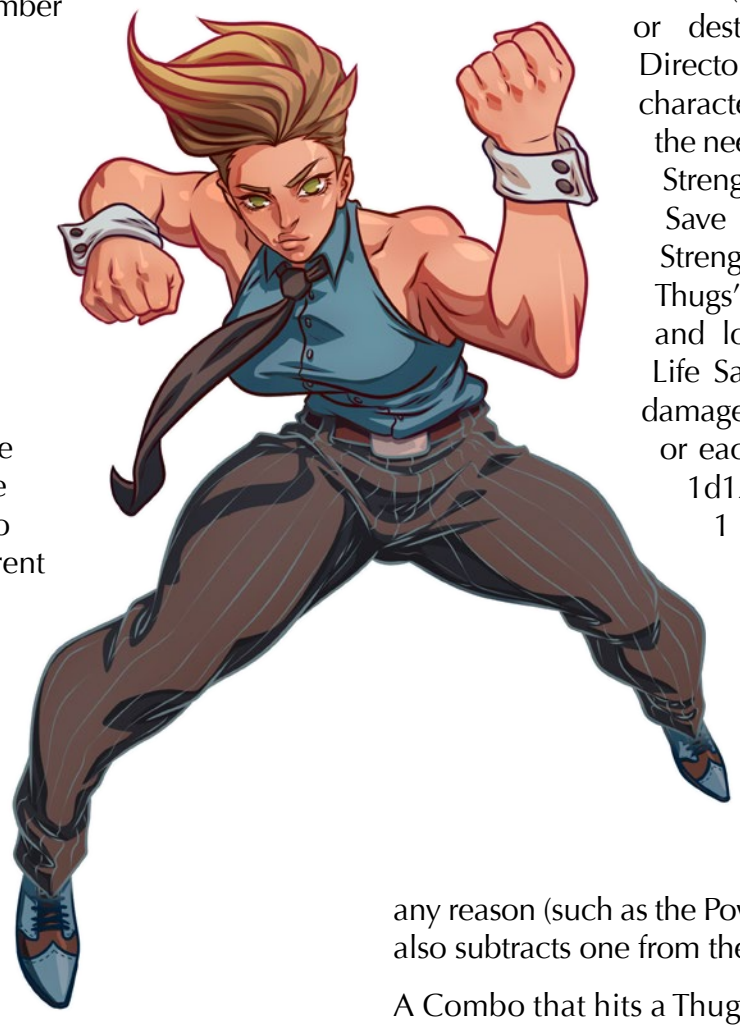
Thug Attributes

Initiative functions in combat as usual. Accuracy is the bonus the Thugs receive on all attack rolls. Defense is the only defensive option the Thug may use in combat and they cannot modify this number in any way.



Damage is the default damage for all of the Thugs' attacks, modified by the target's Stamina as usual. This attack is not a Ranged attack. It might be the Thugs' unarmed attacks or their attacks with some handheld weapon; the details of this are up to the Director, but different weapons have no specific mechanical effect on combat. Higher damage weapons might represent masterwork swords, chainsaws, extraordinary skill with weapons, or the like. If the Thugs have the Ranged Element and Gun Qualities, high damage might represent assault rifles, high-powered sniper rifles, poisoned shuriken, or the like.

Life Save is used instead of Life Bar for Thugs. When a Thug is hit in combat, the Director rolls 1d10. If the roll is equal to or less than the Thug's Life Save, the Thug remains in combat. Otherwise, he is removed from combat (knocked out, killed, or destroyed, as per the Director's discretion, the character's intentions, and the needs of the story). High Strength subtracts from Life Save (e.g., a Fighter with Strength 2 would reduce Thugs' Life Saves by 2), and low Strength adds to Life Save. Each die size of damage done above 1d4 or each +2 damage above 1d12 also subtracts 1 from Life Save. An attack with a minimum damage value (i.e., from Increased Damage or Multi-Hit) does not affect Life Save. If a Special Move Element would add damage for any reason (such as the Power Up Element), this also subtracts one from the Thug's Life Save.

A Combo that hits a Thug ignores the damage from any particular move in the Combo, but subtracts one from the Life Save for every full 2 hits in the Combo. For example, a 4-hit Combo would subtract two from the Thug group's Life Save.

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However, when a Combo is used against a Thug, instead of subtracting from Life Save, each point of the penalty can instead be used to force another Thug in the same group to also make a Life Save, albeit without modification. In this way, a Combo can potentially hit multiple targets at once. These two effects, subtracting from Life Save and hitting multiple targets, cannot be combined in the same Combo.

Example: *Rei is fighting Thugs with Life Saves of 2. He hits one with a massive 8-hit Combo. This would normally reduce the Thug's Life Save to 0 (no modifier for the damage because the attack was a Combo, but –4 for an 8-hit Combo). The targeted Thug would be automatically defeated. However, Rei could instead force 4 Thugs to all make Life Saves of 2 instead of reducing one individual Thug's Life Save to zero.*

In addition to these attributes, each Thug group can be given Qualities and Weaknesses like a regular character. Weaknesses earn extra Qualities as usual. If a Quality relates to a skill check and that roll is relevant, assume the Thug's skill level is equal to his Defense. These Qualities and Weaknesses apply to every Thug in the group, not to individual Thugs. Additional information about Skill use by Thugs outside of combat can be found below.

Thug Qualities

The following list contains the Qualities that are available to Thugs. Keep in mind that, while all of these are available, many of them might make extremely unusual Thugs! Other Qualities from the standard list may be used, but most will have no appreciable effect on a Thug group, in or out of combat. If a Thug group possesses a specific Quality, especially one with no effect on combat, the Quality should be worked into the Thugs' role in the story in a noticeable way. For example, if the main villain maintains sexy, suggestively dressed bodyguards, the player characters should probably have an opportunity to encounter them in a social setting before meeting them in combat.

- Alertness
- Attractive
- Big
- Charming
- Distracting
- Driven
- Gadgeteering
- Genius
- Gun Expert
- Intelligent
- Interesting Appearance
- Intimidating
- Lucky
- Magic
- Pet
- Power
- Powerful Item
- Psychic
- Short
- Tall
- Technique

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The next list contains the Weaknesses that are available to Thugs. The Director may use other Weaknesses from the standard list, but the effects of others would need to be significantly increased to make them readily noticeable in game. Weaknesses should affect the Thugs in the same way that they have to affect the player characters: a Weakness that isn't a Weakness to the Thug group should not be allowed. If the crime lord's personal assistants are thick and ugly, the player characters should be given an opportunity to exploit these Weaknesses in some way outside of combat.

- Calling
- Dull Personality
- Fearsome Appearance
- Honorable
- Light
- Oblivious
- Style Weakness
- Thick
- Ugly
- Unattractive
- Unintelligent
- Unlucky

The following Special Move Elements can be purchased as Qualities for Thugs. Each of these costs a number of Qualities equal to the number of Elements it would normally cost; there may be additional costs if the Element has sub-Elements. Possessing one of these Qualities allows the Thug group to use this Element in combat. All of their attacks are considered to possess this Element at all times. The Director can choose elements not listed here, but care must be taken, as they may drastically alter the way combat works.

- Always Does Damage
- Area Effect
- Bomb
- Bounce
- Create Environmental Hazard
- Critical Hit
- Entangle
- Explosive
- Gradual Effect
- Hard to Evade
- Harry
- Hits Low
- Increased Knockback
- Increased Stun
- Knocks Down
- Knockback Advance
- Mobile
- Position Shift
- Priority
- Ranged
- Reach
- Subtle
- Suppression
- Teleportation
- Temporary Invulnerability
- Throw
- Unblockable

There are also a few unique Qualities available for Thug groups.

Competent Villain: This Quality allows a Thug group of one (or, more rarely, more than one, such as twins or specially trained teammates) to ignore the multiple actions normally offered by opponents using the Thug Thrashing Skill (see page 258).

Dramatic Villain: This Quality allows a Thug group of one (or, more rarely, more than one, such as twins, specially trained teammates, or mind-linked monsters) to gain

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an Action Point each turn when using the Dramatic Combat sub-system (see page 277).

Gun: This Quality can only be taken if the Thug group also has the Ranged Element as a Quality. See the special rules for the Gun Quality, page 270.

Hit Stun: When a Thug group with this Quality hits a Fighter, the Fighter is affected by Hit Stun, just as if he had been struck by another Fighter. This Quality counts as two Qualities.

Robust: This Quality allows a Thug group to always maintain a minimum Life Save of 1, no matter how powerful the attack or how long the Combo used against them. This Quality counts as two Qualities.

Skilled: The Thug group possesses a number of Narrative Skills. The number of Skills is equal to the group's (Thug Points/10 (round up)). Each of these Skills is at a skill level equal to the Thug group's Defense or 4, whichever is higher. This Quality can be used to create acrobatic ninja or perceptive security guards, for example.

Fighting Thugs

The rules in the following sections mark changes and specific cases as they apply to Thugs in combat. If no specific changes are noted here, combat against Thugs is the same as the rules in the Main Combat System.

Thugs do not have any Fighting Spirit. They cannot use Fighting Spirit in combat, but they are assumed to have it if they need it (e.g., if the Thug group has the Throw Element, they can still move 1 Range and attack, even though they do not have 1 FS to spend).

Thug Initiative and Control

Characters fighting Thugs roll Initiative and Control as usual. Thugs roll Initiative as a group. Each group rolls its own Initiative. Thugs do not need to roll Control.

The character with the highest Initiative total acts first. Thugs never hold their Initiative.

Characters and Thug groups with simultaneous Initiative act simultaneously. Thugs are unaffected by the normal rules for simultaneous initiative which prioritize attacks over movement; Thug groups move simultaneously and attack simultaneously.

Example: *Koichiro and his Thug group opponent both roll a 4 Initiative. Koichiro wants to attack and does not need to move; the Thug group needs to close with him before attacking. Normally, Koichiro's attack would have priority over his opponent's movement. But in this case, the Thugs' movement and attack are both considered simultaneous with Koichiro's attack.*

Thug Movement

A Thug group is considered to be a single combatant. For example, even though a Thug group may represent 10 soldiers, those soldiers move and act as a single character. Thus, the Range between the Thug group and the other combatants in the combat is calculated as normal.

If there are more than one or two Thug groups in a combat, a Battle Map is suggested. On a Battle Map, a Thug group occupies a single band or square. Even though this may mean 10 thugs are occupying a single square on a Battle Grid, this is an abstraction to more

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easily facilitate combat. However, because Thug groups contain multiple opponents, a Fighter cannot Check a Thug group.

Different combatants may be at different Ranges from a Thug group, of course. However, if Thug Thrashing is not using a Battle Map of some kind, a single Thug group can be at different Ranges from Fighters, even when those Fighters are facing the exact same Thug group.

For example, two Fighters might be at different Ranges from the same Thug group. Even though one of them might Knock Back the Thug group (with the Increased Knock Back Element), this does not change the Range between the other Fighter and the Thug group. This is because there are several people in a Thug group. For simplicity's sake, this rule remains in effect even when the Thug group is reduced to only one Thug.

A Thug group can move 1 Range and attack or 2 Ranges without attacking. Generally speaking, a Thug group will move to engage an opponent if possible. Thug groups can be affected by Environmental Hazards just like Fighters. It's up to the Director to decide whether Thug groups can leap up or down cliffs or out of pits.

Thug Attacks and Defenses

Thugs have only one attack form, essentially a "Basic Move." One Thug from each Thug group will attack each opponent within Range, provided there are enough Thugs in the group. If not enough Thugs remain in the group to attack all available targets, the Director chooses who gets attacked. Despite the fact that Thug groups usually represent several people, any number of Thug groups can target the same character.

When Thugs attack, they roll 1d6 + their Accuracy attribute. Thugs cannot use Full Offense.

Thug damage does count against a Fighter's Stun Threshold, but it does not do Knock Back and it does not do Hit Stun or Knock Down an opponent unless the Thug group possesses the Hit Stun or Knocks Down Qualities. If the Thug group possesses the Increased Knockback Quality, they knock opponents back 1 Range.

Thugs defend using their Defense attribute alone. No other defensive options are available to them. Thugs cannot use Full Defense.

Thug Basic Attack: L1

Accuracy: Varies
Damage: Varies
Keywords: *Offensive*, *Normal*, *Stun*, *Standard Range*, *Normal Move*
Description: This attack does not cause Hit Stun.

Defending Against Thugs

A character can use the Defense or Evasion Skills to defend against Thugs as usual. A combatant who successfully Evades instead of using Defense may choose to move 2 Ranges, which costs 1 FS, or may instead receive a +2 Accuracy on his next attack, on this or the following turn, as usual. He may also choose to combine Defense and Evasion as usual.

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In addition to the normal options, a Fighter may use the Agility Skill in place of the Evasion Skill to Evade or combine the Agility Skill with the Defense Skill in the same manner as the Evasion Skill.

Defensive Responses and Reaction Attacks can also be used against Thugs; however, as many of them are based on a response to specific kinds of Special Moves and non-attack actions, many will rarely be used.

When facing Thugs with the Ranged Quality, characters can use the Agility Skill as an additional defensive option. When hit by a Ranged attack, a character can make an Agility skill check. The DL for this check is 4 + the amount of damage done by the hit. If the check is successful, the character dodged the shot and takes no damage. The size of the Thug group has no effect on the difficulty of this roll. While this is not at all realistic, it represents the conventions of the genre as seen in anime. A character may also use his action to go "Full Agility." In this case, the character cannot attack, may still move 1 Range, and may add his Total Defense bonus to his Agility Skill for avoiding Ranged attacks.

If a character successfully uses Agility to avoid a Ranged attack, and the Thug group that used the attack is within Range 2 or less to the character, and there are at least 2 Thugs remaining in the Thug group that attacked, the character can automatically eliminate one Thug from the group at the end of the turn. Even at close range, Thugs are often more zealous than they are accurate! Doing this also earns 1 Glory (divided according to the group's Thug Points as usual).

In any case in which a character can use the Agility Skill, he may instead substitute the Acrobatics Skill. However, the character's effective skill level is considered halved (round down).

Damage Effects Against Thugs

A group of Thugs does not suffer Hit Stun when struck. Thus, as long as any Thugs remain in a Thug group, they will get to act on their turn. Initiative simply determines at what point during the turn the Thug group takes its action.

Damage against Thugs is determined according to the Thug group's Life Save (see page 260). A failed Life Save removes one Thug from the group. As long as one Thug remains, the "group" continues to exist.

Thug groups do not normally suffer Knock Back, though an attack with the Increased Knockback or Hurl Elements will Knock Back a Thug group 1 Range. A Thug group can be attacked by a Combo. The effects of a Combo are described above in the description of Life Saves.

When a Thug group suffers a Knock Down, the effects are special. If the particular Thug hit in the Thug group succeeded on his Life Save, a Knock Down forces a second Life Save (i.e., a second chance to take the Thug out of combat). If the particular Thug hit in the Thug group failed his Life Save, the rest of the Thug group is Knocked Back 1 Range. Thug groups are never actually Knocked Down. Using a Throw Special Move with the Sustained Hold Element against a Thug group completely ignores the 2nd turn of the Sustained Hold; the Element has no effect.

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End of the Turn in Thug Thrashing Combat

When tallying Glory in a fight against Thugs, the Director should total the Glory earned for the whole combat and then divide by an amount based on the Thug Points of the group (see page 259). This is the actual Glory earned.

Fighters do accumulate Super Energy when fighting Thugs, but the total gained is 1 less per turn than usual. This may result in a gain of zero Super Energy for the turn.

Before the turn ends, one roll is made on the Thug Event Chart for each Thug group (see page 267).

The time roll in any combat involving Thugs is 1d8.

Thug Events

At the end of the turn, one roll is made on the following chart for each Thug group. The effects only affect the Thug group that rolled the event. The effects begin at the beginning of the next turn and last for one full turn.

The roll for the chart is 1d4 + the number of Thugs remaining in the group at the end of the turn + the Threat Level of the Thugs.

Any even total on the roll is "no event." In this case, the time roll is rolled and the next turn begins with no effects.

The events on the chart are described primarily in mechanical terms. It is up to the Director and the players to make these into interesting and entertaining descriptions.

Use of Thug Events is recommended but optional; it is intended to make Thugs a more unpredictable opponent and to provide variation to extended confrontations against large numbers of Thugs.

Thug Thrashing

Characters with the Thug Thrashing Skill get additional benefits against Thugs. Characters fighting Thugs act once as normal on their turn in the Initiative order. However, a character with the Thug Thrashing Skill can act one additional time for each point of Thug Thrashing Skill. These extra actions are full opportunities to act: the character can move, attack, move and attack, refocus, recover from being Stunned, etc.

If the character is fighting both a Thug group and Fighter-level opponents within Range 2 or less, the character can still use his Thug Thrashing actions to attack a Thug group, but may not use them for any other action, including movement.

The first action of the turn uses the character's rolled Control total. All of the remaining actions use half the Control roll (round down). If this results in Control 0, the character does not get extra actions. If the character suffered Hit Stun earlier in the turn, Thug Thrashing is based on half of the lowered Control total (round down).

In the case of simultaneous Initiative, a character still gets his full complement of Thug Thrashing actions; he is simply attacking multiple opponents at the same time.

A character can use one of his Thug Thrashing actions to go Full Defense, yet still use his

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Thug Event Chart

Roll	Event
3	**Rout:** One Thug is automatically defeated for no Glory, but that Thug is assumed to have successfully escaped from combat. This may cause later complications for the Fighters, depending on the circumstances.
5	**Plenty of Room:** Because of space opening up for greater movement or because of fear of imminent defeat, this Thug group rolls one die size larger for Initiative next turn.
7	**Exhausting Combat:** The strain of fighting so many opponents at once takes its toll on the Fighters. All Fighters within Range 2 of this Thug group lose FS equal to a roll of the Thug's normal damage. If the Fighter has no FS remaining, the Thug group gets a free attack on the Fighter at the end of the present turn instead.
9	**Lucky Strike:** Because of luck, skill, or dirty fighting, this Thug group receives +2 Accuracy on all attacks on the following turn.
11	**Defensive Advantage:** Because of environmental factors, teamwork, or cover, this Thug group's Defense is doubled on the following turn.
13	**Relentless Foes:** Through force of will, performance-enhancing combat drugs, or concealed armor, this Thug group proves to be remarkably durable. Their Life Save is doubled on the following turn.
15	**Adrenaline Surge:** Through rage, sound tactics, or brute strength and luck, this Thug group rolls one die size larger for Damage on the following turn.
17	**Endless Numbers:** Because of sudden reinforcements or the recovery of previously defeated Thugs, opponents within Range 2 of this Thug group may not use the Thug Thrashing Skill on the following turn.
19	**Blitz:** Through excellent training, coordinating, positioning, or tactics, each Thug group gets an immediate free attack against any opponents in range. The opponents' defensive Skills are halved against this attack.
21+	**Overrun:** Roll Thug Events twice and apply both results. This result can be rolled more than once.

remaining actions to act. If he is facing a Fighter-level opponent at the same time, this version of Full Defense does not apply against the Fighter-level opponent; only if the character does no attacks and is on Full Defense does the bonus apply against Fighters.

A character could even use Full Offense and Full Defense at the same time, allowing the accuracy of Full Offense while maintaining higher defenses than usual, at a cost of one Thug Thrashing action.

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Special Actions Useable Against Thugs

Talented, trained, and tactically minded Fighters can use their skills in unusual ways when fighting lesser opponents. Thus, Fighters have a few special options when fighting Thugs.

Story Points can be used against Thugs. By using an action for the turn and spending a Story Point, a character can initiate a Stunt Sequence. By doing so, the character earns Stunt Points equal to his Power Level plus his Thug Thrashing Skill. These points are then used to automatically defeat Thugs. It costs a number of Stunt Points equal to a Thug's Threat Level to remove a Thug from the Thug group (Threat Level 0 counts as ½ for this purpose). For example, a PL 4 character with Thug Thrashing 2 initiates a Stunt Sequence. He gains 6 Stunt Points. As he is fighting Thugs that are Threat Level 2, he can eliminate three of them. Excess points are lost. A Stunt Sequence earns Glory equal to the points spent (not counting lost excess). This Glory is divided based on Thug Points as usual at the end of combat.

The player spending the Story Point must describe the amazing actions his character is taking, the improvised weapons he has just employed, or the extraordinary circumstances that have just occurred that have eliminated the opponents. If the Director does not approve, he can return the Story Point and the player must choose a different action, though this should be very rare. In exceptional circumstances, the Director can declare that a Stunt Sequence is not possible.

If the Director and circumstances in the story allow it, Fighters may use conventional melee weapons to face Thugs. Differences between melee weapons are unimportant for this purpose — the characters may use swords, clubs, polearms, or any of dozens of other weapons. In combat, the character attacks with a Basic Move. However, he receives a +1 Accuracy (to represent the weapon's longer reach) and the attack does +1 die size of damage (which means a –1 Life Save against Thugs). Unlike normal Basic Moves, every attack with a weapon is worth 1 Glory (not just the first attack with a weapon, as with Special Moves). Combos with weapons are still worth Glory equal to half the number of moves in the Combo; additional Glory is not scored for using a weapon also. This Glory is divided as usual at the end of combat.

If the Director desires, these rules for melee weapons can also be used in regular combat between Fighters. They should only be used when both Fighters do not normally use weapons.

More Realistic Thug Thrashing

The default rules for Thug Thrashing allow even a low-PL Fighter the opportunity to face off against large hordes of Thugs, as is commonly seen in the "beat'em up" family of fighting video games. However, the idea that a high-PL Fighter with Thug Thrashing 10 has a fair chance against potentially dozens and dozens of Thugs might go against the tone of a more grounded campaign. In that case, the Director can simply half a Fighter's Thug Thrashing Skill level (round down) to determine how many extra actions he receives.

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Saga Scale Thug Thrashing

What if your campaign setting has epic heroes capable of going to war against whole armies by themselves? The regular Thug Thrashing rules would be impractical with huge numbers of Thugs, so instead the Director can implement the Saga Scale rules.

Normally, Thugs gather in groups of up to 10 single individuals. In Saga Scale, each Thug in each Thug Group would represent a greater number: either 10, or 100, or even 1000 for enormous battle scenes where god-like beings go to war with mere mortals. In the normal rules, a Thug Group of 10 would be 10 opponents. At Saga Scale 10, for instance, that same group would be 100 opponents. When a Fighter eliminated a single "Thug" in combat, he actually took out 10 rabble. At Saga Scale 100 or 1000, each Thug eliminated means the elimination of 100 or even 1000 foes!

However, to represent the tremendous amount of forces involved, some changes need to be made to Thug attributes. For each step up the Saga Scale (i.e., 10, 100, 1000), all of the Thug's Attributes are increased by one step beyond what was established with Thug Points. In other words, the Director should design what a single Thug should have for attributes, and then those attributes should be increased according to the Saga Scale being used. This changes the attributes, but not the equivalent Thug Point cost of the Thugs (for purposes of calculating Glory, for example).

Example: *The Director wants to use hordes of oni in service to a demon king. He designs them with 1d4 Initiative, +1 Accuracy, 1d6 damage, Defense 2, Life Save 2, and Threat Level 1. This costs 10 points. He wants to use Saga Scale 10, so each of these attributes is advanced one step. This makes the onis' effective attributes 1d6 Initiative, +2 Accuracy, 1d8 damage, Defense 3, Life Save 3, and Threat Level 2. But for purposes of calculating Glory, they still count as only 10 Thug Points.*

Furthermore, a Fighter's Thug Thrashing Skill is halved (rounded down, minimum 0) for each step up the Saga Scale. Even a master at facing multiple combatants with Thug Thrashing 10 would only have an effective Thug Thrashing Skill of 1 at Saga Scale 1000. This is a small price to pay for regularly defeating one to two thousand opponents every turn.

Special Moves have some additional rules when using Saga Scale. If a Fighter uses a Special Move, they cannot use Thug Thrashing Skill on the same turn. However, the Glory earned with the Special Move is multiplied by the Fighter's Thug Thrashing Skill +1. This Glory is divided as usual at the end of the fight, but can potentially be worth a lot of extra Glory.

The effective duration of the Time Roll also changes with Saga Scale. Normally, each point of Time Count represents about one second. At Saga Scale 10, each should count for about 10 seconds. This should be increased to five minutes at Saga Scale 100, and 30 minutes per Time Count at Saga Scale 1000. Thus, a battle against 30,000 opponents might take an experienced Fighter a whole day to defeat. These are just guidelines; the Director should moderate the passage of time according to narrative need.

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Thugs and Skills

Thugs and/or Thug groups may occasionally need to make skill checks. For example, a skill check might be necessary to determine whether or not a pair of security guards could spot an intruding cat burglar. Another example might be an expert who is contacted as an authority on ancient relics. The two situations are handled differently.

A Thug group is assumed to have any non-combat skills the Director deems essential for the group to serve its purpose. In the above example, it is reasonable to assume that security guards would have the Perception Skill. In this case, the Thug group's skill level is equal to ½ their base Defense value (round up). A Thug group makes a skill check as a group, unless the results for a specific Thug are necessary. The above security guards would make a single roll, whether it was two guards or ten. A Thug group may also take the Skilled Quality, which gives them a number of Skills at a higher skill level.

Thugs that have Threat Level 0 are generally non-combatants who have plenty of mundane skills, as they have no real fighting ability. Generally, the skill level of such a character should be used as a plot device. If the characters seek a scholar, they should eventually find one who knows what they need to know. If they bring a car to a mechanic, it can be reasonably assumed that the mechanic can fix the car. However, if specific skill levels must be known, assume that a Threat Level 0 Thug possesses 6 Narrative Skills at level 6, and 3 more Skills at level 3.

Guns

Guns are superior in many respects to all other ranged weapons, but the default portrayal of them in these rules is far from accurate — it is more suited to the dynamic actions of larger-

More Dangerous Guns

The default rules for guns are appropriate for most campaigns. Here are a few campaign options in case a greater sense of gun realism is desired.

The easiest thing to do is to increase the damage of a gun based on its type. Handguns may add a single die, but assault rifles may add two or three die sizes. A Thug group may not even need to pay for these bonuses with Thug Points. Similarly, a weapon like a grenade launcher may have the Explosive Quality for free. In narrative terms, a character defeated by gun-wielding opponents should be seriously wounded and may not recover immediately.

If even more lethality is desired, the Director may add additional damage as above, and then allow gun attacks to roll damage twice. Furthermore, anyone hit by a gun is automatically Stunned and anyone defeated by gun-wielding opponents is at least seriously wounded, if not dead. Unfortunately, this takes some of the emphasis away from hand-to-hand combat in a game focused on martial artists.

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than-life heroes. Guns are basically just a better version of a Ranged attack. There are no rules for called shots, automatic fire, or reloading, as elements such as these are out of place in the fighting game genre.

Thugs can be armed with guns if they have both the Ranged and Gun Qualities. Guns differ from other Ranged weapons in two ways: 1) Guns increase a Thug group's damage by one die size; 2) Guns can hit targets "beyond" Range 5. This means that Thugs with guns can shoot at targets before combat is formally engaged. How long it takes characters to engage opponents is up to the Director, but generally should not take long — it's not very heroic to be gunned down by soldiers as the heroic martial artists charge in!

Just as Fighters may be armed with melee weapons in some circumstances, they may also be armed with guns. If a character has a gun as a normal part of his Special Moves, this should just be built using the normal rules for Special Moves. It will not correspond perfectly with these rules, but it will be balanced with other characters. A character who does not usually use a gun may have a narrative reason to use one against Thugs. They function similarly to melee weapons (see page 268): When used, they function as Basic Moves, have a +1 Accuracy, do +2 die sizes of damage (i.e., –2 Life Save), and have the Ranged and Gun Elements. The Director should never allow these rules for guns in combat scenes only involving Fighters.

Characters can use the Agility Skill to avoid gunshots, just as they can avoid any other Ranged attack.

Example of Thug Thrashing

Grace Tanaka: ½ American, ½ Japanese. Ex-nun turned ninja. Her quest for justice has taken her to the bowels of Independence City, a crime-ridden dark metropolis ruled from the shadows by the infamous crime boss, Marcus Buchanan, also known as the murderous Black Tiger.

Grace has been following leads that have led her to a bad bar in a bad part of a bad town. After getting nowhere with the patrons, she turns to leave, only to be surrounded by a gang belonging to one of Tiger's sub-lieutenants. A huge, tattooed brute steps in her way. "Cute little girl — you're a long way from home." He cracks his knuckles and laughs. With a steely glare back at him, she responds, "And you're a short way from Hell!" And combat is joined!

Director: Nice line to get this fight started! This fight is taking place inside the dive bar. If it looks like it would be in a biker bar in a cheesy action movie, it's probably here. Even though it's crowded and cluttered, I will not be using any of the rules for Environmental Hazards. Just use the scenario in your descriptions as you see fit. I'll keep track of the time with a Time Roll, but we'll just count it up from zero rather than having a formal Timer count down from 99. You will begin at Range 3 from your opponents.

Grace: How many thugs are there?

Director: Seven. Six thugs plus the leader.

Grace: I hope they're not too strong. I'm only Power Level 1. Since there are seven of them, that's one Thug group of seven?

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Director: Actually, no. Only Thugs with the same attributes can be in the same Thug group. So there is actually a Thug group of six thugs and a second Thug group of one thug, the leader. He counts as his own group even though he's alone.

Grace: So what Threat Level are the Thugs in each group?

Director: Well, that you'll have to find out the hard way. OK. Time for Initiative.

Grace: I'm spending 1 FS on Initiative, increasing me to 1d10. My Control is 1d6.

Director: OK. The thugs have 1d4 and the leader has 1d6 for Initiative. Roll!

Grace: An 8! Guess that means I'm going first! And Control of…3.

Director: Great. The gang rolled a 2 and the leader rolled a 5.

Grace: What were their Control totals?

Director: Thugs don't roll Control because they can only use Basic Moves and they can't do Combos. It's one less thing I need to worry about when running them!

Grace: Well, let me try to simplify things even more for you! Let's get rid of these rank-and-file thugs first. I step forward 1 Range to Range 2 and use my Spinning Sweep on them. It's Level 3, so I have enough Control. It has Accuracy +0, but I'll get a –1 for the Range. How do the Thugs defend themselves? Do they have all the options I do?

Director: No, Thug groups have a static number for Defense. They have no Evasion, no Tactics, and they have no Fighting Spirit. More not to worry about. Their Defense is a 3.

Grace: OK. I won't spend any FS. [Rolls] A 4! Hits! My damage is 1d6+1, and this move Knocks Down.

Director: OK. Thugs also don't have Life Bar. When you hit them, they are either still standing and unaffected by the specific amount of damage you did, or they're out of the fight. This is determined by a Life Save: a number or less on a d10 to stay standing. For these guys, their Life Save is 2. So I have to roll a 1 or 2 on 1d10 for him to stay in the fight. However, if you do a higher-damage attack, the Thugs' Life Save drops even further. Every die size above 1d4 subtracts 1 from the Thugs' Life Save. Because your attack is 1d6+1, their Life Save drops to a 1.

Grace: Does the extra +1 of the 1d6+1 matter?

Director: No; only the die size. So, a Life Save of 1. [Rolls] A 3. One down!

Grace: That's it? One down already?

Director: That's it!

Grace: So, normally, they'd suffer Hit Stun, and they would be Knocked Back 1 Range and Knocked Down. How does this work?

Director: OK, first, Thug groups do not suffer Hit Stun. It's one of the few things they have going for them against Fighters. They are also not Knocked Back by regular attacks. So you are still at Range 2. Knocking Down a Thug group is special. Rather than Knocking Down the whole group, the effects depend on whether you took out your opponent or not. If you didn't, they have to make a second Life Save as they hit the ground. If you did take out a Thug, then the rest of the group is Knocked Back 1 Range.

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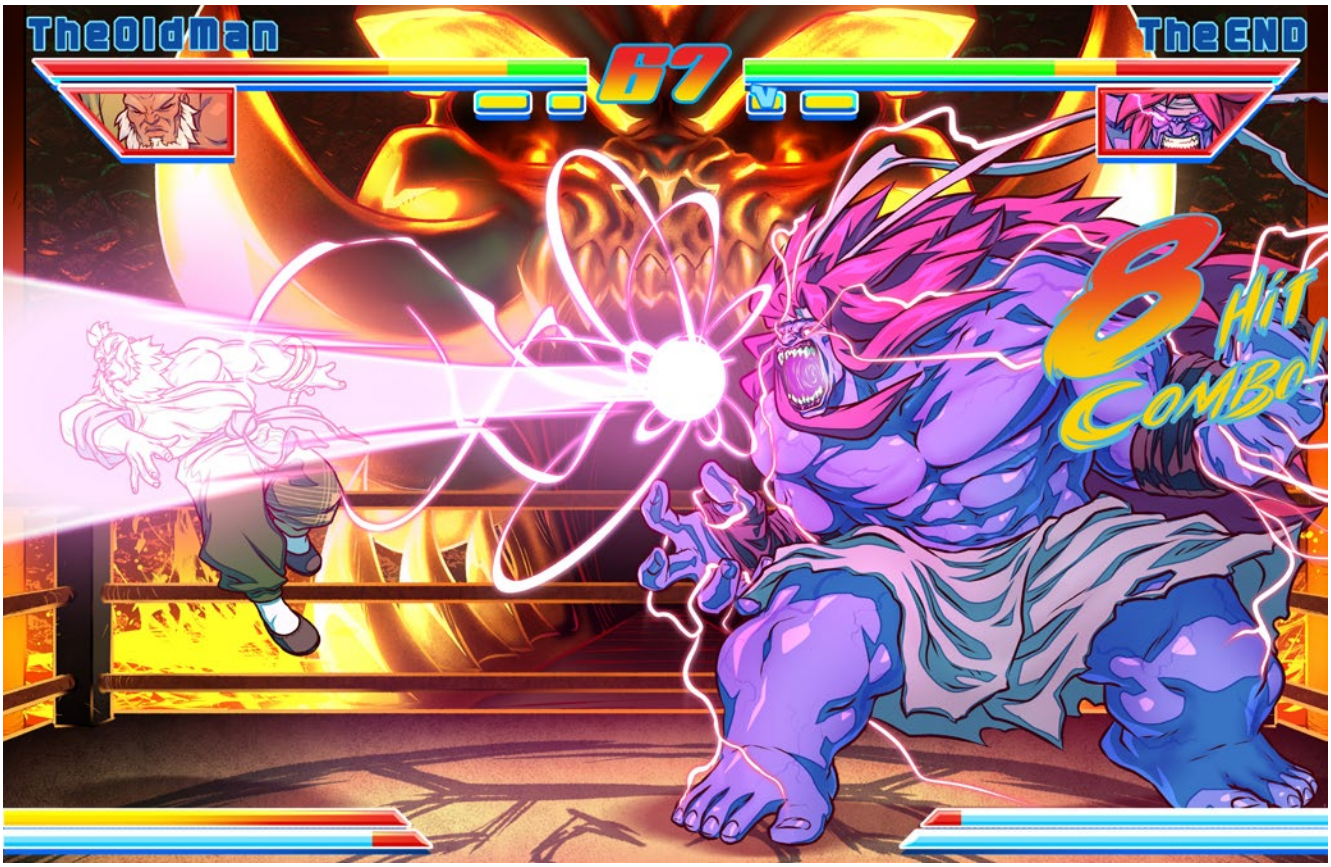

Grace: I knocked one over and the rest stumbled out of the way of the falling body?

Director: Exactly! So, even though I said there was no Knock Back, the Knock Down effect pushes them back to Range 3 again. Now, before the Thugs get to go, you have Thug Thrashing Skill, right?

Grace: Yeah, Thug Thrashing 2.

Director: Great! For every rank you have in Thug Thrashing Skill, you get an extra full turn's worth of actions. You can move, attack, even go on Full Defense while you're still attacking. The only difference is that your Control roll is considered halved, round down.

Grace: So I get two more actions, but only at Control 1 each?

Director: That's right! Go for it!

Grace: OK. I'll do a Jumping Basic Move. I close 2 Ranges for 1 FS, land at Range 1, and throw a kick into one of the Thugs. No modifiers for Accuracy at all.

Director: Remember, their Defense hasn't changed; still a 3.

Grace: Right. [Rolls] Another 3, another hit!

Director: As your Basic Moves only do 1d4 damage, the Thug gets his full Life Save: a 2.

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[Rolls] A 3. Nice try, guy! Two down! No Knock Back either, so you stay at Range 1. Next?

Grace: I whirl around and backhand another guy. All the same numbers apply, right?

Director: Yes. Go ahead and roll.

Grace: Another 3, and another hit.

Director: He rolls a 4 on his Life Save and he goes down too. Still at Range 1. Unfortunately for you, it's their turn.

Grace: What about the leader? Is he at Range 1 too?

Director: Nope. He's still back at Range 3. I track their distances from you separately. Their distances from each other are irrelevant. If you had an ally in this fight, things get a little more complicated, but we could have put it all on very easily on a piece of paper and everything would work smoothly. But we don't need to worry about that. Anyway, the leader goes next. He advances two Ranges to Range 1. That's all he gets to do. The rest of the Thugs get a single attack on you. How do you want to defend?

Grace: I will use Evasion. I have Evasion 2 and I will spend 1 FS on my defense. Defense Total 3.

Director: OK. Like Defense, Thugs' Accuracy is standard and never changes except for Range, and even then, they usually choose to close instead of attack. These guys have an Accuracy of +0. [Rolls] A 4. They hit! Damage is also, you guessed it, standard for all of them. Their damage is 1d4. [Rolls again]. A hefty 4 points of damage!

Grace: Nice hit. I'm down to 26 Life Bar.

Director: Thug groups do not do Knock Back with their attacks, so you are still at Range 1. That looks like the end of actions.

Grace: Yup.

Director: OK, so Grace stepped forward, dropped down, and swept the legs out from under one of the toughs. As he tumbled back into his friends, she bounced up and placed a high kick firmly in one of their faces, toppling that guy over a table, while one of her fists whirled and slammed hard into another guy's temple. He stumbled back into the jukebox, which breaks on impact. Meanwhile, the leader moved up behind Grace. As she noted his approach from the corner of her eye, one of the other guys smashed her hard across the jaw!

Grace: Sounds good to me! (Except, you know, getting smacked in the jaw.)

Director: OK. You get 3 Glory for the Special Move. Check the time, which is 1d8 for a Thug fight… [Rolls] 4. So all that happened in about 4 seconds or so. One last end-of-turn task: a roll on the Thug Event chart for each active Thug group. [Rolls twice] An 8 for the thugs; all even results are no effect. The leader, however, rolled a 7: Exhausting Combat. He rolls his normal damage and applies it straight to your Fighting Spirit. [Rolls]. Six.

Grace: Wow. I'm down to 2 FS already.

Director: Despite her control of the battlefield, evidently Grace is a little unsure of herself now that she's surrounded.

Grace: The experience is bringing up memories of the men who attacked her convent back in my past.

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Director: That's awesome! Love it! Next turn…

Grace: OK, to summarize: there are 3 thugs left and their boss, right?

Director: That's right. Time to roll Initiative.

Grace: I can't afford to spend any FS, so I'll be using my normal rolls. Uh oh. Initiative 3 and Control 4.

Director: The thugs get a 4 and the boss gets a 1. The Thug group goes first. Since they are at Range 2, they advance 1 Range and attack. How will you defend?

Grace: I'm still using Evasion and I'm going to have to rely on my skill alone. Have to save those last points of Fighting Spirit for when I really need them! So my Defense Total is just a 2.

Director: OK. [Rolls] A 3. They took advantage of your obvious distraction and hit you again. Damage is… [Rolls] Another 4 points!

Grace: Ouch! 22 Life Bar remaining. Time to put an end to this. It's my turn and I'm still at Range 1, right?

Director: That's right.

Grace: OK. For my first action, I'll use my Rapid Spear Hand. It has Accuracy +1, and I get another +1 for having more Control than I need.

Director: The Thug group's Defense remains 3; remember, it doesn't change.

Grace: Right. So I don't need to roll to hit with a +2 Accuracy. This attack does 1d6+1, so that's –1 Life Save, right?

Director: Yup. 2–1 is one. [Rolls] 5. Thug number 4 goes down. Second action?

Grace: Well, half my rolled Control is 2. Can I do a Combo on Thugs?

Director: Yes, but you ignore the damage of the individual moves in the Combo.

Grace: Oh. So why do it?

Director: Three reasons. First, it's worth more Glory. Second, a Combo, even of all Basic Moves, also subtracts from the Thug's Life Save, depending on how many hits are in the Combo. I suppose that reason doesn't matter much against these guys. Third, with a long Combo, you can attack more than one opponent at the same time.

Grace: I'll do it. I only have Control 2, so a 2-hit Combo of Basic Moves. Accuracy +0 against Defense 3. [Rolls] A 4. Another hit. Damage is 1d4+1.

Director: Right. Normally, 1d4 wouldn't subtract from their Life Save, but a 2-hit Combo still subtracts 1. [Rolls] A 4. So, another one down.

Grace: Hey, this is getting easy! I'll do the exact same thing on the last guy. [Rolls] 5! And that should take care of the Thug group, right?

Director: [Rolls] A 5. Yup, that's it. It's just and the leader now, and it's his turn. He attacks with a +2 Accuracy. How will you defend?

Grace: +2? Wow. I'll combine Defense and Evasion; I have 2 in each. I add ½ of the lower Skill to the higher, so that's 3, right? And since that's still not enough, I'll spend one of my last FS to defend. Defense Total 4.

Director: [Rolls] A 1! Not good enough! That's the end of the turn. He still gets to roll on the Thug Event chart. A 5: Plenty of Room. Well,

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that certainly makes sense after this turn! His Initiative gets increased by one die size next turn.

Grace: Bring it on!

Director: You get a total of 5 Glory this turn: 3 for the Special Move and 1 each for the two 2-hit Combos.

Grace: 7, actually: the Rapid Spear Hand has the Increased Glory Element, so that's plus two.

Director: Right. Time check. [Rolls] 4. The fight has lasted about 7 seconds. While Grace hesitated, the remaining toughs closed on her. One of them threw a hard kick into her side.

Grace: Yeah, but that was just what I needed to shake off the distraction. My hand shot out like a blur, driving dozens of spear hands into his face. I followed that with a knife hand and a jab to the next guy, and then a cartwheel kick on the last guy over the bar. Tables and chairs went flying.

Director: And then the boss moved into the space cleared out by you and threw a fast fist, trying to catch you off guard, but you dropped into a split and the blow whiffed harmlessly above your head.

Grace: So let me finish this already!

Director: OK. It's down to you and the boss, and he's using the space cleared out by the brawl. He's flexing and throwing a few punches into the air. His Initiative increases to 1d8 this turn.

Grace: I'm still not increasing my Initiative.

Director: Then let's roll it. [Rolls] 7!

Grace: Ha! 8! I go first!

Director: What was your Control?

Grace: Oops. Forgot to roll that. [Rolls] 3.

Director: You are at Range 1.

Grace: Perfect. I'm attacking with my Leaping Elbow Strike. No Accuracy modifier. What's this guy's Defense?

Director: He has a 5.

Grace: Oh! In that case, I guess I'll use my last point of Fighting Spirit for a +1 Accuracy. [Rolls] A 4. Hit! That worked out well. This attack does 1d8 damage normally.

Director: So that's 2 die sizes above 1d4, which means –2 Life Save for him. His Life Save is normally a 4, so it's reduced to a 2. Here goes nothing! [Rolls] 5. Despite his desperate attempt at intimidation, he's felled in one blow!

Grace: Even if that hadn't taken him out, I still would have had two more chances to attack him with Basic Moves.

Director: True. Let's check the time… [Rolls] A 4. A total of about 11 seconds. You get 3 more Glory for the Special Move. What's that make your total?

Grace: 13.

Director: Impressive. However, Thug fights are worth less Glory based on how tough they are. In this case, your earned Glory is divided by five, so you end up with 3 Glory earned. Now that the men are sprawled all over the trashed bar, a mysterious figure who you hadn't noticed before steps out of a room in the back. "Ms. Tanaka, I think we should talk…"

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Dramatic Combat

The Dramatic Combat sub-system changes the dynamics of normal combat to include more "cinematic" effects. It alters the video game emulation aspects of the Main Combat System in favor of dramatic actions more in line with the action seen in manga and anime. This sub-system may be used as a replacement for the Main Combat System or for fights in which the excitement of the story demands a higher level of description for the drama. It also allows characters to bring more of their Narrative Skills into play, which favors some characters.

The Dramatic Combat System relies more on Basic Moves than on Special Moves. As such, during the descriptive narration at the end of the turn, all the action should be described in exceptionally vivid detail. Over-the-top martial arts action is good, but even better is any scene typical of combat as seen in anime films. In fact, as an optional rule, the Director can evaluate the descriptions offered and award bonuses or penalties to Accuracy for the next turn. These should be between –2 and +2.

Combatants using the Dramatic Combat System have only half as much Life Bar as usual. However, characters also have several opportunities to regain Fighting Spirit and Life Bar during a fight. As such, combat may be shorter or longer than the Main Combat System, depending on the characters involved. There are also many additional options to choose from in combat. These considerations should be kept in mind when deciding whether or not to use the sub-system.

The Thug Thrashing sub-system and the Dramatic Combat sub-system can be used together. Thugs do not get an Action Point each turn (unless they have the Dramatic Villain Quality), but can earn Action Points through other actions (such as hitting for maximum damage — see page 278). One particular use of these two sub-systems in conjunction with one another is to create a moderately powerful opponent who is not quite Fighter-level, perhaps as the climax of a plot arc. The Director can create such a character as a high Threat Level Thug with appropriate Skills and the Dramatic Villain Quality. Various kinds of dangerous animals or monsters can be created in the same way.

Initiative Procedure for Dramatic Combat

In general, Dramatic Combat follows the same procedure as the Main Combat System. Exceptions are noted here.

Every Fighter receives one Action Point at the beginning of the turn when Initiative is determined. This can be used during the turn or saved from turn to turn. Almost all of the special options in the Dramatic Combat system require an Action Point to use. A Story Point can also be used for anything requiring an Action Point. If the Director wants a truly epic battle, he can allow all combatants to gain two Action Points per turn, have full Life Bar, and/or automatically heal one Life Bar at the end of the turn.

Because Special Moves are much less common in this sub-system, rolls for Control are not made each turn. Instead, Initiative die is determined solely by Speed, as follows:

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Dramatic Initiative

Speed	Initiative Die
-1	1d4
0	1d6
1	1d8
2	1d10

If the Fighter has a Control Bonus, it is added to Initiative rolls in this system.

After Initiative is rolled, but before anyone takes any actions, a character can spend an Action Point to re-roll his Initiative. However, the new roll is kept, regardless of whether or not it is better. Multiple Action Points can be spent sequentially in this manner. If necessary, characters declare their intention to re-roll Initiative in reverse order of Power Level (i.e., lowest to highest). If these are tied, characters declare in reverse order of Speed. If these are also tied, characters roll 1d6 to break the tie or mutually agree on who should declare first.

In the case of simultaneous Initiative, an additional condition applies. If two opponents roll the same Initiative and are within Ranges 0–2 at the beginning of the turn, their normal turns are replaced by a Flourish (see page 282). Unlike a normal Flourish, this does not cost either character an Action Point.

If a character hits his opponent and is not hit by anyone else during the turn, he can spend an Action Point at the beginning of his next turn to increase his Initiative roll by one die size. This costs no FS and also earns 1 Glory for showing off how awesome he is.

Movement, Attacks, and Defenses in Dramatic Combat

Movement is unchanged in the Dramatic Combat sub-system, except that characters cannot always move to Range 5 (see Leaving Combat, page 280). Furthermore, Environmental Hazards should not be used. Instead, such elements of the battlefield should simply be incorporated creatively in the narrative description of the fight. A Battle Map can be used if desired, especially if there are a lot of combatants.

With some exceptions (noted below), all attacks in this sub-system are Basic Moves. Combos are not used.

When using a Basic Move, the attacker can use an Action Point to either gain +2 Accuracy or +1 die size of damage. This can be applied to every Basic Move used. In descriptive terms, attacks that get a bonus to Accuracy can simulate the anime trope of showing dozens of hits from every angle. Attacks that get a bonus to damage are usually just powerful blows. However, it might also represent the anime trope of a "repeat scene" in which the attack hits with such force that the same blow is repeated as a moving anime still shot three or four times.

If the very first attack launched by a character during a combat hits, and it does maximum damage, and it does damage at least equal to the opponent's Power Level, the Director can rule that the opponent is immediately Knocked Out, regardless of Life Bar. On the other hand, after the first attack, if a character hits an opponent for maximum damage, the

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attacking character receives an additional Action Point.

In addition to the normal defensive options available to Fighters, a combatant can use the Ki Skill in place of Defense or the Acrobatics Skill in place of Evasion. Each of these options costs an Action Point. However, the Ki Skill cannot be used for defense on the same turn that a move with the Ranged Element has been or would be used.

Because Special Moves are less common in the Dramatic Combat sub-system, most defensive options based on Tactics are going to be rare (excepting the Basic Response and Jinking Response). However, when a Special Move is used in Dramatic Combat, all normal defensive options are available. If the defender must use a Special Move in order to use a specific defensive response, all normal rules for using Special Moves in Dramatic Combat apply (such as the expenditure of Action Points — see page 283).

If a combatant is hit by an attack, he suffers Hit Stun. In this case, if the Fighter has not yet

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acted this turn, he loses his action entirely, unless he spends an Action Point to act with a penalty to Accuracy and skill checks (see Ignore Hit Stun, page 284).

Action Point Options

Action Point Options are what specifically distinguish the Dramatic Combat sub-system from the Main Combat System. There are options to change Initiative, movement, attacks, and defenses, as well as opportunities to recover Life Bar and perform distinctive dramatic or supernatural actions. Each of these options requires one Action Point to use. If it says the action takes the place of an attack, the character can still move normally on the same turn.

All of the available options are described in the following sections, each pertaining to a specific aspect of the combat system. They are listed alphabetically within each section. Many require a skill check, often based on a Narrative Skill. This means that some character concepts and/or campaign styles may fight very differently when using this sub-system.

Initiative Option

Fast Reflexes: After Initiative has been determined, a character can spend an Action Point and roll this Skill against all opponents who also have this Skill. If the character rolls higher than all his opponents, or if none of them have this Skill, the character automatically gets the highest Initiative for the turn. Multiple characters can attempt to use this Skill on the same turn. In this case, every character spends an Action Point and the highest roll gets Initiative for the turn.

Movement Options

Athletics: A character can spend an Action Point and roll this Skill instead of an attack. For every full 4 points rolled on the skill check, the combatant may move one Range. This is in addition to normal movement. Alternatively, instead of extra movement, every full 3 points rolled can be used as a +1 Accuracy bonus on the following turn due to a better tactical position on the battlefield. This bonus remains even if the character is hit before using it. This skill can incorporate descriptions of interactions with the environment as a way to explain the bonuses brought about by the skill check.

Leaving Combat: To get away from combat, the character must simply move to Range 5 from all opponents. If no opponent objects to the character's escape, the character gets away. However, if the escape is opposed, the escaping character must spend an Action Point. Then, he and anyone trying to stop him must roll contested Athletics skill checks. If the escaping character beats all of his opponents' skill checks, he moves to Range 5 and escapes. Otherwise, he remains at Range 4. Note that this is a change from the movement rules in the normal combat system, which normally allow anyone to move out to Range 5 with no restrictions whatsoever. Once away from combat, a lone combatant can use Draw Ki, Realize Potential, or Reaffirm Purpose to restore FS or earn Action Points to heal damage without meeting the normal conditions required by those options. Alternately, the character can flee the scene entirely.

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Attack Options

Climactic Super Move: This move can only be used when a combatant has less than 10% (round up) of his Life Bar remaining, and all of his opponents must have 50% or more of their Life Bar left. It can also only be used once per combat. It does not cost FS or Super Energy, but a character with Super Energy accumulated must spend 10 (or all of it, if he has less than 10) to use this option.

The specific visual details of a Climactic Super Move can be modified each time it is used. A character may have either a Close or Ranged Climactic Super Move (ideally chosen when the character first acquires the Skill). At Power Level 5, the character obtains the other form of Climactic Super Move (either Close or Ranged). A Close Climactic Super Move allows 2 Ranges of movement, or 3 Ranges at a cost of 1 FS. It receives the normal bonus or penalty for attacking at Ranges 0–2. A Ranged Climactic Super Move does not allow any movement, but can be used at any Range. In either case, the attack has a –2 Accuracy penalty.

The character announces his intention to use this move before Initiative is rolled and then spends an Action Point (which cannot be the point earned when rolling Initiative). The character is considered to be on Full Defense until the move goes off. If the character is reduced to zero Life Bar before his turn, the move will not go off, but it does still occur even if the character suffers Hit Stun, is Knocked Down or is Stunned. The damage of a Climactic Super Move is based on a skill check. The DL is based on the percentage of Life Bar remaining in the target (round up).

Climactic Super Move DL

Percentage of Target's Life Bar Remaining	DL
50%	4
60%	8
70%	12
100%	16

A successful roll will immediately reduce the target's Life Bar to zero and earns 10 Glory for the attacker. An unsuccessful roll will do 10% of the opponent's full Life Bar as damage (round up) and earn 5 Glory.

Debilitating Injury: This attack costs an Action Point. It is made as a normal Basic Move with a penalty to Accuracy equal to the target's Power Level (minimum –4). If successful, the attack does no Life Bar damage. The attacker can choose one of two game effects:

- The opponent loses all accumulated Action Points, or
- the opponent loses the use of one Narrative Skill for the remainder of the combat. The attacker can target whatever Narrative Skill he wishes. If the opponent does not have the chosen Skill, the attack has no effect. If successful, such an injury must be appropriately described in narrative terms.

Final Blow: With this option, a combatant attempts to finish off his opponent in a single attack. The attacker spends an Action Point and rolls an attack as normal, with a –4 Accuracy. This can be a Basic Move or a Special Move. If the attack would hit against the opponent's unmodified Defense skill, roll damage as normal. If the damage rolled

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would be sufficient to defeat the opponent, the defender gets no opportunity for a defensive option and is instantly defeated. If that is not the case, then no damage is done. A character can be the target of a Final Blow only once per fight. A successful Final Blow is worth 3 Glory.

Flourish: In descriptive terms, a Flourish is seen in anime as a set of frames in a battle when both fighters launch a series of Basic Moves at each other rapidly, with nothing distinctive about any particular blow.

This dramatic action occurs in one of two ways. First, if two characters have simultaneous Initiative, and the two Fighters are within Range 0–2 of one another at the beginning of the turn, a Flourish occurs. Otherwise, as an action, a character can ask an opponent to engage in a Flourish. In this latter case, the one extending the invitation spends an Action Point and also increases their Initiative die by one size on the following turn, whether the opponent accepts or not. If accepted, the Flourish is resolved on the same turn as the invitation. To resolve the Flourish, each fighter rolls a single unmodified d10. The combatant who rolls higher does a straight unmodified d10 of damage to his opponent and does 1 Range of Knock Back. This special form of attack cannot be defended against in any way. If the roll is a tie, the Flourish has no effect.

Freeze Frame Attack: This special attack form also represents a trope seen in anime combat scenes. The visual effect is a "freeze frame" in which a fist, knee, or foot stays in contact with the opponent, usually while the opponent's eyes bug out and he spews blood or teeth. This attack is made as a normal Basic Move. If it hits and does at least 4 points of damage, the attacker spends an Action Point and sacrifices 1 point of damage to generate the Freeze Frame effect. This earns the attacker 2 Glory. This attack option does not need to be declared beforehand.

Knocking an Opponent out of Combat: With a successful attack, a character may spend an Action Point to do less damage, but more Knock Back. Each 2 points of damage sacrificed increases the Knock Back by one Range. This can knock the opponent to Range 5 and thus out of combat. This opponent may then either choose to rest (see Leaving Combat, page 280), escape the scene entirely, or else must spend the next turn doing nothing but returning to combat (appearing at Range 5 from his former position). The attacker may effectively drive the opponent "further" away than Range 5. For each additional Range beyond 5, the opponent must spend one full turn running back to the combat. This attack option does not need to be declared beforehand.

Property Damage: A character can spend an Action Point and use this Skill in place of a normal attack. It can be used against an opponent at any Range. The opponent defends as normal with either Defense or Evasion, but as thrown objects and debris can rarely hit a competent Fighter, the opponent receives a +1 to his Defense Total. Tactics cannot be used to defend against this attack. Damage is calculated as a Special Move with the Ranged Element, with Property Damage in place of the Ki Skill, and then modified as usual by the attacker's Strength and the defender's Stamina. If the Property Damage attack hits, the attacker also earns an Action Point.

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Pulling Punches: Circumstances in a story might make a character wish to pull his punches against his opponent. Often this is the result of a friend being mind-controlled or two friends being forced to fight one another. There are two ways to pull punches. The first is simply to spend an Action Point before damage is rolled to do ½ damage (round down) with an attack. However, if the maximum possible damage is rolled, the full amount of damage rolled is inflicted instead.

The second use of pulling punches is to specifically break someone free from mind control. In this case, an Action Point is spent when any normal attack hits. The successful attack only does one point of damage, but the full rolled damage is tallied separately. As soon as this tally reaches enough damage to "defeat" the mind-controlled character, he recovers (at least for this fight). The downside of this method is that the mind-controlled Fighter gets a +1 Accuracy on all attacks and a +1 Defense Total against all attacks when fighting any character that is using this method to free the character from mind control until a) he is knocked free of mind control, b) he defeats all the characters pulling punches, or c) the opponents stop pulling punches. If a character is freed from mind control in this manner, that character is also immune to mind-manipulating magic for the remainder of that combat.

Special Moves: A character can spend an Action Point to attack with a Special Move instead of a Basic Move. Each Special Move of a character can normally be used only once per combat scene. However, all Special Moves receive an additional +2 Accuracy. If the move also has a signature call-tag that is shouted when the move is used (it is up to the Director's discretion that a call-tag has always been a "signature"), the bonus is instead +3. In addition, the damage of all Special Moves is increased one die size.

When using a Special Move, if the attack fails to defeat an opponent, the Fighter does not receive an Action Point at the beginning of the following turn. In subsequent turns, a character may use a specific Special Move again at a cost in Action Points equal to twice the Special Move's level (e.g., an L3 Special Move would cost six Action Points to use a second time in the same combat).

These rules also apply to the use of Super Moves in the Dramatic Combat sub-system. Super Moves still require Super Energy to use in addition to an Action Point, and their use is still governed by the normal rules for Super Moves regarding Invincibility and Initiative.

Surprise Attack: If a character has an opportunity to attack from surprise at the beginning of a fight (Director's discretion), he can spend an Action Point to do double damage with his first attack. It is appropriate to allow contested skill checks between Danger Sense and Stealth before giving this benefit.

Team-Up: Two (and only two) combatants can team-up for their attack. Each pays an Action Point and the attack occurs at the lower Initiative of the two attackers. The defender can choose only a single defensive option, but the attackers each get a chance to attack against the same Defense Total. If either attacker hits, both attacks hit. On the following turn, each of the team-up partners does not get an Action Point. Furthermore, attacks cannot be combined two turns in a row. The Director can also rule that attacks cannot be combined for any reason.

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Defense Options

Endure Great Hardship: If a character is either 1) below 50% Life Bar and all of his opponents have over 50% of their Life Bar remaining, or 2) below 25% Life Bar regardless of the Life Bar of his opponents, the Endure Great Hardship Skill can be used by spending an Action Point at the beginning of the turn when Initiative is rolled. During the turn, this Skill is used in place of the Defense Skill. However, all damage done to the combatant from any successful hit is halved (round down). If the character is using the Skill on the turn in which he is finally defeated, an Endure Great Hardship skill check at DL 16 will immediately restore the character to 1 Life Bar. This can re-occur indefinitely.

The character must spend an Action Point every turn to continue to receive these benefits. Furthermore, a character using this Skill must spend 1 FS each turn this Skill is used; if the Fighter runs out of FS, he can no longer use Endure Great Hardship.

Full Defense: A fighter on Full Defense earns an additional Action Point at the end of any turn in which no attack hits the character. This Action Point can only be used for recovery options (see page 285). Full Defense does not cost an Action Point to use.

Ignore Hit Stun: In the Dramatic Combat sub-system, Hit Stun always forces the defender to lose his action for the turn if he has not already acted. By spending an Action Point, the target can ignore the effect of Hit Stun and still act on his turn, but with –2 Accuracy on any attack and a –2 penalty on any skill check.

Ki Face Off: If a character attacks an opponent with a Special Move with the Ranged Element, the defender can choose instead to defend with the Ki Skill and spend an Action Point to declare a Ki Face Off. In this case, the characters are simply projecting massive waves of ki force at one another.

A Ki Face Off is a special defensive option that replaces the attacker's normal attack roll. Instead, the attacker simply rolls damage as if he had hit his opponent. The defender rolls damage based solely on his Ki skill, as if he were calculating damage for a Special Move with the Ranged Element (see the Ranged Element in Chapter 4, page 158). Both Fighters' Stamina does not apply to these damage rolls. The Fighter who does more damage receives an Initiative bonus on the following turn equal to the differences in damage.

On the next turn, whichever of the two Fighters wins Initiative against the other wins the Ki Face Off. This does 1d12 damage, with a minimum equal to the character's Ki Skill, and 2 Ranges of Knock Back. On the turn when the Ki Face Off begins, either character can be attacked by a 3rd party with a +1 Accuracy, but their effective defense skills are also increased by an amount equal to their Ki Skill. If any damage is done by a character outside the Face Off, the Ki Face Off ends immediately with no further effect.

Taking a Hit for Someone Else: After a character has been successfully attacked, another character at the same Range or less from the attacker can spend an Action Point and volunteer to take the hit. In order to do this, the intervening character must succeed at an Athletics skill check with a DL equal to the die roll of the successful attack. If successful, the intervening character takes the original damage. If unsuccessful, the intervening character can

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choose to either not take the hit, or he can still take the hit but instead suffer double damage. If the attempt to intervene is successful, the intervening character earns one Glory.

Recovery Options

Draw Ki: This Skill can only be used after the Sense Ki Skill has been used on a previous turn. It is used in place of a normal attack. The combatant spends an Action Point and rolls a skill check. The number rolled is the number of FS gained by the combatant. The maximum amount obtainable in a single roll is equal to the combatant's PL x 2 or the previous result of the Sense Ki skill check, whichever is lower. Characters can gain FS above their normal starting total with this Skill. The combatant only needs to use the Sense Ki Skill once in a fight to Draw Ki several times over several turns for the remainder of the fight.

Friendship Morale Boost: If a character has a comrade or teammate with whom he has a close relationship (subject to the Director's judgment) who suddenly appears during a fight, or who re-appears in a fight after being gone for five or more turns, the fighting hero (not the arriving comrade) may spend up to twice the normal number of Action Points to heal Life Bar on the following turn (see below). This Boost itself has no Action Point cost.

Healing Life Bar: This option can be done on the same turn in which the character also performs another action, but the character must have suffered damage on the turn and also failed to do damage to any opponent. At the end of the turn, the character can spend one or more Action Points to heal Life Bar. The amount healed is equal to the amount of Action Points spent squared (i.e., spending 1 Action Point heals 1 Life Bar, spending 2 Action Points heals 4 Life Bar, etc.). The limit on Action Points that can be spent at once is equal to one's Power Level. This can be done multiple times in a single combat.

Reaffirm Purpose: This Skill is used in place of a normal attack. It may only be used if the Director agrees that it is appropriate, based on the "purpose" defined for the character (see the Skill description in Chapter 3, page 89). It can only be used on a turn following one in which the character suffered damage without doing damage to any opponent. The combatant spends an Action Point and rolls a skill check. The number rolled is the number of FS gained by the combatant. The maximum amount obtainable in a single roll is equal to the combatant's PL x 4. Characters cannot gain FS above their normal starting total with this Skill. Alternatively, every 3 full points rolled earns an Action Point, which can only be used to heal the character. If the Director feels the situation applies particularly well to the character's purpose, he may give a bonus on the skill check.

Realize Potential: This Skill is used in place of a normal attack. It may only be used if one of the following conditions apply from the previous turn: 1) the character has just stood up from being Knocked Down, 2) the character has just recovered from being Stunned, 3) an opponent has hit the character for maximum damage, or 4) the character had an attack die roll of 1 that also managed to hit the opponent.

The combatant spends an Action Point and rolls a skill check. The number rolled is the number of FS gained by the combatant. The maximum

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amount obtainable in a single roll is equal to the combatant's PL x 3. Characters cannot gain FS above their normal total with this Skill. Alternatively, every 4 full points rolled earns an Action Point, which can only be used to heal the character. If the Director agrees that it enhances the fight and/or story in some way, a player might suggest a story-based opportunity that has arisen during the fight to roll a Realize Potential skill check without the normal conditions applying.

Stand Off: At the end of any turn in which two opponents are within Ranges 0–2 and neither character damaged the other, either character can request a Stand Off. If both consent, they each spend an Action Point and the Stand Off occurs on the following turn. During that turn, neither character takes any action, as they catch their breath and prepare to attack again. The result of this is that each character either heals 1d6+PL Life Bar at the end of the turn or the character may make a modified Stance Evaluation check against the opponent (see page 288) during the turn. Anyone who attacks one of the characters involved in the Stand Off receives a +2 Accuracy bonus. The Fighter in the Stand Off heals nothing if he suffers damage during the same turn. More than two opponents can Stand Off at once, provided all unanimously agree to it.

Special Options

Gadgeteering/Magic/Psychic: A character who possesses one of these Skills can spend an Action Point and make a skill check against DL 8. If successful, the character can replace his skill level with any secondary Skill with his skill level in the primary Skill. This skill check does not count as the character's action for the turn.

Example: *Asuka has Magic 6 and Property Damage 3. On her turn, she wants to use Property Damage, but wants more punch than her skill level can deliver. She spends an Action Point to make a Magic skill check and rolls a 9. As a result, for this turn, she can consider her Property Damage Skill to be 6 instead of 3, matching her Magic skill level.*

Ki Yelling: For (melo)dramatic effect, characters in anime based on fighting games (and shounen anime in general) often have long bouts of yelling before their most impressive ki attacks. The player is welcome to role-play this out if he wishes. The character must spend an Action Point and then spends one full turn yelling, without moving or taking any other action. He receives a +1 bonus on all of his Defense Totals for the turn, but if the character is hit by any attack during the turn, the yell is cut off and has no effect. If the yell is successful, for the following turn only, the character's levels in any one of the following Skills is effectively doubled (which can bring its effective level above 10): Ki (which increases the damage of Special Moves with the Ranged Element), Draw Ki, Property Damage, or Climactic Super Move.

Mind-Manipulating Magic: These rules are only applicable if the Director and a character's concept allow for them. Such a character also needs the Magic, Psychic, or Gadgeteering Skill. The character spends an Action Point and then a contested skill check is made in place of a normal attack between the relevant skill for the attacker (i.e., Magic, Psychic, or Gadgeteering) and either a straight d10 or a Grim Determination skill check for the defender, modified by any Qualities related to one's intellectual prowess or willpower (Director's discretion).

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If the mind-manipulation is successful, the manipulator can choose one of the following options: 1) Force the opponent to do nothing for a full turn (the character defends as if he were Stunned); 2) Dictate the opponent's action (within reason according to the Director) on the following turn, or 3) Take the opponent out of combat altogether. This last option must be carefully defined in story terms — its use presumes that the target is no longer physically present on the scene. This might because the target is forced to run away, or is sent to another dimension, or is physically transported far from the scene. The narrative effect in this case may not be explicitly "mind-manipulating" magic, though the mechanics are the same.

Power: This Skill may be used in combat if the Director permits it. A character's skill level in the Power Skill can be used in place of another appropriate Skill, depending on the definition of the character's Power Quality. For example, a character who could fly might use the Power Skill in place of the Athletics Skill to move around the battleground.

Presence: This option can only be used once per combat. The Presence Skill may be rolled instead of an attack. The character spends an Action Point and makes a skill check. For each full 4 points rolled, the character obtains an Action Point. Applicable bonuses to interaction skill checks apply to this roll as well. This option represents the character posing off and impressing, stunning, or intimidating his opponents with his very presence.

Pushing It: If a character wishes to push the limits of his abilities, he can declare that he is pushing himself before resolving his action (or an opponent resolves his action, in the case of a bonus to Defense Total). This costs one Action Point and allows the character to receive a +4 bonus to an attack roll, a damage roll, or a Defense Total for one turn. In addition to the Action Point cost, however, the character also suffers 1d6 Life Bar damage that cannot be recovered in any way on the turn of the push. Defeating an opponent with an action while pushing it is worth one Glory.

Sense Ki: This Skill is used in place of an attack. It must be used before the Draw Ki Skill can be used in combat (see page 285). The combatant spends an Action Point and rolls a Sense Ki skill check. The number rolled on the check becomes the highest roll possible on any subsequent Draw Ki skill check during the fight. A character can try this option again on another turn in an attempt to roll a higher total, but the new total applies whether it is higher or lower.

Spirit Combat: In place of a normal attack, a properly trained character can bring another character with him to fight on a spiritual or mystical plane. In order to do this, the character must spend an Action Point, be within Range 4 or less, and possess one or more of the following Skills at the listed skill levels: Meditation 10, Zen State 9+, Spirituality 8+, Psychic 7+, or Magic 6+. The character makes a contested skill check against the opponent, each character choosing one of these five Skills to roll; however, the defender can also choose to use Grim Determination as his defense. However, it is possible that the defender does not have any of these Skills. In this case, his skill check is an unmodified d10 only. The defender can also choose not to resist and willingly enter Spirit Combat. Additional characters who have the necessary Skills can try to enter the Spirit Combat on a subsequent turn, but they must roll to enter

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if any other combatant presently engaged in Spirit Combat opposes their entrance.

Once engaged in Spirit Combat, no combatant outside the Spirit Combat can affect the characters. They move and interact with one another on their own separate battlefield. Combatants engaged in Spirit Combat may also use the additional Action Point options described under Spiritual Combat below. Those characters drawn into such a fight who are not able to fight spiritual beings (as defined below under Spiritual Combat) can still fight in Spirit Combat, but all their attacks suffer a –2 penalty on Accuracy and Defense Totals. To escape such a situation, a character must use the Zen State Skill as Athletics (see page 289). Successfully escaping brings the character back to the corporeal world in the same location as his place in the spiritual world (either in relation to other characters or on the Battle Grid, as appropriate).

Stance Evaluation: This Skill may be rolled in place of a normal attack. The character spends an Action Point and rolls a skill check targeting a specific opponent. For every full 4 points rolled on the skill check, the next attack that the character makes against his chosen opponent receives a +1 bonus to Accuracy and damage. If Stance Evaluation is used during a Stand Off, the bonus is calculated for every full 2 points rolled, rather than 4.

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Spiritual Combat

As noted above, various demons, manifested spirits, and monsters of all kinds can be created by modifying a powerful Thug and giving it the Dramatic Villain Quality so that it can make use of Action Points in the Dramatic Combat sub-system. This sub-system can also be used for fighting spirits and other incorporeal supernatural beings.

Unlike normal opponents, however, if the creature in question is purely spiritual or incorporeal, a character must possess at least one of the following Qualities or Skills in order to fight back effectively: Magic, Psychic, an appropriate Power, 4 or more levels of the Meditation Skill, Zen State Skill 3 or more, or Spirituality Skill 2 or more. Combat is then conducted as usual. If a combatant lacks any of these traits, he can still be harmed by spiritual beings, but all attacks against them are at –2 Accuracy and the Thug's Life Saves are +2 (i.e., they are harder to defeat).

In Spiritual Combat, a few additional options are available. Like all options in the Dramatic Combat sub-system, each of the following requires the use of an Action Point.

Call Forth Wisdom: This Skill can be used as the Property Damage Skill to attack a spirit with riddles or ancient formulas and prayers.

Meditation: This Skill can be used in the same manner as the Draw Ki Skill, but only if the combatant is considered to be away from combat.

Spirituality: For the cost of an Action Point, this Skill can be used in place of the Defense Skill to defend against attacks.

Zen State: This Skill can be used in place of the Athletics Skill to either escape from combat or to pursue someone trying to escape combat.

Example of Dramatic Combat

After the confrontation in the underground city proved inconclusive, Rei Oshiro ran into his nemesis Dr. Battle again, this time on the streets of Tokyo. The Director decided that this fight would best be resolved with the Dramatic Combat System. Both Fighters are still Power Level 3.

Rei: "I can't believe you escaped that cave-in, Battle! When are you going to realize that you have no chance to defeat me?"

Director: "And yet," he responds, "you have yet to defeat me either." Let's roll Initiative. Remember that there is no Control roll in Dramatic Combat.

Rei: But my Speed gives me a bonus on Control!

Director: In Dramatic Combat, that bonus is applied to Initiative instead. The same applies for your Control Bonus also.

Rei: OK. So I have 1d8+1.

Director: And I still have 1d10. [Rolls] A 7.

Rei: An 8 - I get to go first! What Range are we?

Director: Let's still use the usual Range of 3 for the start of combat. Remember that you get an Action Point at the start of the turn.

Rei: Got it, thanks. Now, I remember that Battle has ranged attacks, so I'm going to back up to Range 4 and then spend my Action Point to use Property Damage. I'm going to leap up in

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the air and kick the contents off the back of a passing truck at him.

Director: Great! Battle will defend with Evasion. He has a +1 Defense Bonus and he gets a +1 Defense Total against the Property Damage Skill. I'll spend 2 FS for a Defense Total of 6.

Rei: I have a +1 Accuracy Bonus and I'll spend 3 FS for a total of +4. [Rolls] A 3 — a hit! Unfortunately, my Property Damage is only 2, so that only does 1d4.

Director: But it's modified by your Strength and his Stamina, so it's 1d8. Roll it.

Rei: Six! Not enough to Stun him, but a solid hit.

Director: OK. Battle is down to 19 Life Bar.

Rei: 19? Why so low?

Director: Characters only have ½ Life Bar in the Dramatic Combat System. Battle would normally be Knocked Back, but he's already at Range 4. You gain an extra Action Point for hitting with a Property Damage attack.

Rei: Is Battle affected by Hit Stun in this system?

Director: Yes, he loses his action entirely unless he spends an Action Point, which he's not going to do, so that's the end of the turn. No Glory earned. Rei gets 1 Super Energy, while Battle gets 2. Time check. [Rolls] 4. Time Count is down to 95.

Rei: Time to press the advantage!

Director: OK. Let's roll Initiative. We each gain an Action Point, so we both have two at the moment.

Rei: Right. I rolled a 5.

Director: An 8. I'll go first. Since we're still at Range 4, I'll move 1 Range to Range 3 and then I'm going to spend an Action Point to use the Athletics Skill. [Rolls] An 8 total! I can freely move 1 Range for every 4 points I rolled, so I'm going to use this to close to Range 1. Range 4 to Range 1 in a single turn with no FS spent! Battle jumps back against a nearby building, bounds into the air, and bounces off two more walls before landing right in front of Rei.

Rei: I want to save my Action Point, so I'm just going to attack with a Basic Move. My Accuracy is +1.

Director: Battle will again use Evasion and spend 3 FS. Defense Total 6.

Rei: I'll spend 2 FS to give me a +3 Accuracy. [Rolls] A 1. Miss!

Director: And that's the end of the turn again. We are presently at Range 1. Still no Glory earned. We each earn 1 more Super Energy. Time roll… [Rolls] 5. Time Count down to 90. Let's move on.

Rei: We each get another Action Point, right? I'm at 3 now.

Director: And I'm at 2. Let's roll Initiative.

Rei: A 9!

Director: Me, too!

Rei: So are we considered to have simultaneous Initiative?

Director: Not in the Dramatic Combat System. In the case of tied Initiative, if the two Fighters are Range 0–2, they both automatically use their turn to engage in a Flourish at no Action Point cost.

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Rei: So we just close in and throw lots of rapid punches and kicks at one another, hoping to connect?

Director: That's right. So to resolve a Flourish, we each roll an unmodified d10. Whoever wins does an automatic d10 damage to his opponent.

Rei: OK. [Rolls] A 4.

Director: I rolled a 7. So for damage… [Rolls] 6 points.

Rei: And there's no defense against that?

Director: Nope.

Rei: Alright. I'm down to 19 Life Bar too now.

Director: And that's the end of the turn. After a furious flurry of brutal attacks, Battle manages to land a punch right across Rei's jaw. The Flourish knocks you back to Range 2. No Glory earned. You get 2 Super Energy, while Battle gets 1. Time roll is a 4. Time Count is at 86. "Did you feel that, Oshiro? I'm just getting started with you!"

Rei: Initiative: I roll a 5.

Director: And our hero continues to have his usual luck against the doctor: I rolled a 7.

Rei: How many Action Points do you have?

Director: I have 3 now, and you have 4. But Battle is going to spend one and use a Special Move: his Mystic Shot.

Rei: How do Special Moves work again?

Director: They get a +2 Accuracy and a one die size increase on damage, but they can only be used once without spending a lot of Action Points. Also, if I don't defeat you with this attack, I don't get an Action Point next turn. But I can live with that! So, I will have a +2 Accuracy with this attack.

Rei: I will use Defense. I'll also spend 3 FS to give me a Defense Total 6.

Director: OK. Well, for 3 FS I can give myself a +5 Accuracy and automatically hit. I'll do that. Damage is normally 1d6+1, so it's now 1d8+1. [Rolls] 6 more points! Can't seem to Stun you! You're also Knocked Back to Range 3.

Rei: I'm down to 13 Life Bar and I lose my action because of Hit Stun. I'm not spending an Action Point to act. End of the turn?

Director: Looks that way. Dr. Battle followed up his punch attack with a glowing ball of blue ki energy.

Rei: Yes, but before we wrap up the turn, I'm spending Action Points to heal.

Director: OK! How many? You can spend up to your Power Level.

Rei: Three it is, then. So I heal 9 Life Bar, bringing me back up to 22. "You think you've got me where you want me, Battle? I've been playing with you this whole time!" I grin at him as I get ready to lunge.

Director: Great! You get 2 more Super Energy, as does Battle for using a Special Move. Battle also earns 3 Glory. Time count… [Rolls] another 5. Down to 81. Let's see you deliver on your threat…

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6 The Worlds of Fight!

The previous chapters have described how to create a Fighter, how to use his Qualities and Skills in various situations, and most especially how to use his Special Moves to defeat his opponents in glorious combat. But in a role-playing game, the question remains: what does one actually do with these characters? This question perhaps looms even larger in the fighting game genre. This chapter aims to answer this question by providing further guidelines for conceptualizing and role-playing characters, how to set up a campaign, how to run stories within the campaign, and finally, how to bring it to an exciting conclusion.

As noted in the Introduction, the definition of the fighting game genre actually cuts across the lines of several other more common genres in adventure role-playing games. The majority of fighting games are set in the modern or near-future era, often with many supernatural elements thrown in. Some stories are similar to the mission-based approach found in the espionage genre, while others involve themes drawn from the gritty competition between the street and the corporation found in the cyberpunk genre. Some fighting games have elements of traditional fantasy games, with swordplay, quests, and horrific monsters. All of these similarities can be useful for gaining a better understanding of the fighting game genre, but the genre itself remains distinctive. These distinctions (several of which are described in the Introduction) should be highlighted in the campaign.

Because of the shared fan base between fighting video games and anime, one might assume that many of the traditional tropes of anime and manga storytelling apply to the fighting game genre. This is not absolutely true. A lot of anime and manga storytelling focuses heavily on the complex web of relationships between the main characters of the story, especially in regard to familial and romantic relationships. These relationships often have comedic elements to them as well, even in otherwise serious stories.

Generally, this relational focus is not nearly as pronounced in the fighting game genre. Many of the main characters (the Fighters

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of the campaign) seem to lack important interpersonal relationships. Some even seem incapable of really relating to "normal" people at all. This can pose a challenge for players and Directors. Fortunately, this is not universally true. Some characters have melodramatic relationships with other Fighters or with family members or other loved ones that exist as important components in the character's self-defining reason for fighting. This is rich material for both role-playing and for story hooks. Furthermore, almost every fighting game, even the most serious in tone, seems to have room for one or more explicitly comedic characters who are on the quest for the tastiest meat bun, or to become the greatest waitress, or who actually aspire to fighting greatness but who are only involved with the main characters by chance and coincidence. Normally, these characters are NPCs, but there's nothing to prevent a player from choosing one of these roles.

Just as the fighting game genre only bears some similarities with manga and anime, it also only bears some similarities with the genre of martial arts film. While many story conventions work in both genres, the characters are often quite different. While both sorts of stories feature the exploits of martial artists capable of feats impossible in the real world, the characters in a fighting game often possess powers and appearances that don't translate well into live action. This is one of the reasons live-action adaptations of fighting video games are often underwhelming.

Despite all of these considerations, one specific genre deserves special mention. Regardless of whether a fighting game is set in the past, present, or the future, the genre with which it shares the most in common is undoubtedly that of comic book superheroes. Garishly costumed heroes and villains fight unconventional battles with extraordinary powers, often with intensely personal motivations. Secrets are kept, rivalries are established, and the fate of the world often hangs in the balance. There is much inspirational material for a *Fight!* game in the exploits of traditional superpowered comic book characters.

These unique characteristics of the fighting game genre should be kept in mind as one conceptualizes characters, stories, and campaigns.

Designing Characters for the Campaign

Because there are only a limited number of Fighters in the campaign, every one of them, whether PC or NPC, needs careful consideration. Each of them should be distinctive, with interesting characteristics that benefit the tone or story of the campaign. Thus, when beginning a new campaign, both the players and the Director should keep in mind the intended tone and power level. As these can vary widely, they can have a significant effect on the kinds of characters the Director and the players should create.

Whatever the style and tone of the game, however, there are a number of common archetypes found in fighting games, which can be understood in two different ways.

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The first way is to consider the nature of the character as a Fighter. Fans of fighting video games will make distinctions between, for example, all-around characters, weak, fast characters, strong, slow characters, and characters with great offensive ability but poor defensive ability. These kinds of archetypes can be easily represented by the choice of Basic Qualities. For example, the strong, slow character would have Strength 2, but Speed –1. The fast character would conversely be Strength or Stamina –1, but Speed 2.

The other form of character archetype describes the character's appearance, personality, motivation, or some combination of all three. Here are 20 common examples, presented in alphabetical order, which can provide inspiration for both PC and NPC Fighters. It should be noted that some of these types overlap and a particular character may fit one, several, or none of these archetypes.

Androgynous Male: Some male characters in fighting video games are so young and/or effeminate in appearance and demeanor that players might confuse them for female characters at first glance. In some cases, the characters even dress in stereotypically female clothing.

Big Fighter: Every fighting game has at least one Fighter with the Big Quality. Such characters are usually slow grappling characters. Many are professional wrestlers who are fighting to prove that their martial art is not fake. Many are from "foreign lands" (however that may be defined in the campaign) and many possess boisterous, jovial personalities that quickly turn to barbaric rage when angry.

Boss: Every Fight! campaign needs a Boss character. This is the main villain of the whole campaign, who may be either a constant presence or an evil mastermind working behind the scenes until the end of the campaign. A consideration of common master plans for the Boss can be found in the section below on plot arcs. The Boss is often more powerful than any other Fighter, and often uses cheap moves and tactics in combat. Some Bosses also have devious lieutenants called Sub-Bosses.

Cocky Fighter: These characters are loud, overconfident, and often reckless. More often than not, they also have the skills to back up their bravado. They are often natural talents who reach martial arts excellence through raw ability and instinct, and may chafe at the tedium of traditional training.

Cute Girl: Fighting games have a number of common archetypes specifically for female characters. Perhaps the most popular is the Cute Girl character. The rest of the details of the character - her background, motivation, and fighting style for instance - are all secondary details to the fact that she's a cute girl with a sweet demeanor. These characters are often young (under 18) and possessed of extraordinary self-confidence.

Dedicated Martial Artist: This archetype might seem unusual in a game in which every major character is an extraordinary martial artist! However, these characters are dedicated to a particular style of martial arts or perhaps just to excellence in the martial arts as an end in itself above all other concerns. Sometimes they consider themselves to be ambassadors of their style, eager to show the world that it is superior to all other forms. Other times,

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they seek nothing more than to fight against opponents of as many other styles as possible to realize their full potential as a warrior.

Evil Female: Another specifically female archetype is the evil female. These characters are sometimes employees of the Boss character, as assassins, bodyguards, lovers, or some combination thereof. They are often curvy and alluring and are not above using their wiles to taunt and humiliate men. They tend to have distinctly unpleasant personalities: merciless, cruel, and violent.

Evil Fighter: The Evil Fighter archetype usually applies specifically to male characters (see previous entry). In many cases, evil characters work for the Boss character in some capacity, but this is not necessarily the case. Some evil Fighters have their own goals apart from or even in opposition to the Boss character. Many evil characters are motivated by greed or vengeance. While they may be violent, they are usually not violent simply for its own sake (see the Psychotic Fighter, page 299).

Goof Off: These characters are often associated with the Hero character. They are generally good characters, willing to fight the good fight, support the Hero in his actions, and help in saving the day. But they are often easily distracted or not fully aware of their own limitations. Sometimes, despite being great Fighters, they just don't care about what's going on around them. They are often comedic characters, but they do not need to be foolish. Instead of being the target of the joke, some Goof Off characters are just the light-hearted companions of the Hero, willing to crack a joke because the Hero is too focused to ever laugh.

Hero: The Hero character is almost as necessary as the Boss character in a fighting game campaign. Whatever the Hero's personal reason for fighting, his actions directly interfere with the plans of the Boss. The Hero usually has a handsome face and a noble personality, with charisma that draws other good guys to want to follow or at least aid him. He may be taciturn or jovial, but he is always serious about the task at hand. Ideally, one or more of the player characters in the campaign possesses this archetype.

Heroine: Much like the case with the Evil Female and the Evil Fighter, the Heroine is similar to, yet distinct from, the Hero. The Heroine will be aligned with the Hero but may not be one of his companions. Instead, the Heroine may have her own quest and simply cross paths with the Hero along the way. Like the Hero, she has a virtuous personality and a commitment to fight evil. She is usually attractive and a very powerful Fighter.

Ladies Man: This archetype applies to a male Fighter who is obsessed with his looks or at least knows just how attractive he is and takes advantage of it. He is always surrounded by beautiful women, dressed in cutting edge fashions, and usually has a cocky attitude. It is interesting to note that many examples of Ladies Man characters in fighting games are more in the style of bishounen in their appearance and fashions. The evil version of this archetype may embrace a haughty narcissistic attitude towards all those he deems less attractive than himself.

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Military Fighter: Elite soldiers who just happen to also be extraordinary martial artists are another common archetype. These soldiers are usually the epitome of military discipline in their appearance, behavior, and attitude towards others, yet they often have circumstances in their lives that make them remarkably flexible when it comes to adventuring on their own or ignoring normal chains of command. More often than not, these Fighters are American (or at least Western). Most are male, but female Military Fighters also exist in the source material.

Ninja: Ninja are found both in historical campaigns and in modern ones. Some are stereotypical ninja, maintaining their anonymity behind masks and using traditional ninja gear and tricks. Others are more modern with little to specifically distinguish them as ninja except for their extraordinary speed and their ability to disappear, teleport, and/or turn invisible, the hallmarks of the Ninja's fighting style. Ninja usually also have additional complications in the form of their relationship with their clan, either because they are duty-bound to serve it or they are on the run and hunted by it or they are at war with rival clans to determine whose ninjutsu is the strongest.

Non-Human Fighter: Fighting games often have at least one character who is not exactly human. Some games have entire rosters of Non-Human Fighters. These characters may be genetic experiments, evolutionary throwbacks, creations of superscience, cyborgs, robots, demons, ghosts, other forms of supernatural monsters, mutants, sentient animals, or any other being with mysterious powers and origins. Their Special Moves often demonstrate their unique abilities and their back-stories are often filled with dangerous hunters and shadowy conspiracies.

Old Man: This archetype is often the mentor or sensei of one or more of the other Fighters

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in the campaign. Despite his age, he remains a dangerous Fighter, often with access to special techniques not shared with his students. The personality of the Old Man often varies drastically, from the wise old master who dispenses wisdom to his students, to the dirty old man who leers at cute girls, drinks and eats to excess, and acts like a buffoon. The same Old Man may possess both of these personalities at different times. Physically, the Old Man is often bald and almost always possesses the Short Quality.

Psychotic Fighter: Some Fighters have sociopathic personalities with cold demeanors or wild-eyed stares and malevolent grins. Such Fighters enjoy terrorizing and brutalizing their opponents, and often use cruel attacks designed to maim and humiliate the opponent. While such characters are usually evil, they often do not serve the Boss directly, instead content to pursue their own twisted agendas. This archetype also applies to human Fighters that are either deformed or twisted in mind and body and fight with unusual and disturbing fighting styles.

Rich and/or Famous Fighter: Some Fighters come from backgrounds of affluence and take up the study of martial arts out of boredom, yet they either become masters in their own right or seek to challenge excellent Fighters in pursuit of new thrills. They are often stuffy in demeanor and haughty towards those they consider beneath them. Similar to the Rich Fighter is the Famous Fighter who is trying to prove himself against other Fighters to demonstrate that he is not a fake. Some Famous Fighters know they are competent martial artists, yet circumstances draw them out of their comfortable lives and into the events of the campaign.

Rival: The Rival archetype is usually set in opposition to the Hero, but he can really be connected to any character. The Rival is either another Fighter's life-long friend or else his worst enemy from childhood. At every reasonable opportunity, the Rival seeks to demonstrate that he is the better Fighter. In friendly rivalries, this will often be light-hearted competition enjoyed by both Fighters; in darker rivalries, there will be a series of fights to the death, only to be interrupted by circumstances that leave the rivals to fight again another day.

Student: Many Fighters are actually students in high school. The schoolgirl is an especially common archetype. In fact, an entire campaign could be constructed around the rivalries in a particular high school or series of schools. Despite their age and inexperience, these characters are just as competent as the rest of the Fighters in the campaign, often because they are prodigies or they're utterly obsessed with training in the martial arts.

Constructing a Campaign

The Basics

While fighting game stories are fundamentally about providing excuses for skilled martial artists to fight one another, the campaign settings for these stories are quite diverse. This section describes the basic factors to

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consider when setting up a *Fight!* campaign. The Director needs to decide where and when the campaign takes place; the power level of the Fighters in the setting; whether or not the setting corresponds to the real world and if so, how closely; what the stakes are in the campaign; what the tone of the campaign will be; and finally, the visual feel of the campaign. Some ideas are provided here to help Directors think about each of these factors.

Place: Some campaigns may involve the events surrounding a single tournament or in a single city, while others have a much wider geographical scope. Some campaigns may take place in Japan, while others occur primarily in another country. Oftentimes, the tournament that serves as the focus of the campaign is occurring all over the world. For truly epic games, the tournament may take place across multiple planets or even multiple dimensions.

Power: The default rules of Fight! presume that a Fighter is an extraordinarily more competent combatant than just about anyone else besides another Fighter. Still, how that translates into narrative terms is up to the Director. What is the actual power level of the Fighters in comparison to the rest of the world? In some campaigns, the characters are nothing more than fantastic martial artists competing against one another, who should still be afraid of tanks and automatic weapons. At the other extreme, the characters in some campaigns may be super-beings, capable of demolishing buildings, or even cities (though the default rules don't really represent this style of play very well). The presumption of most fighting games is somewhere in the middle; there should be little that Fighters are afraid of when it comes to mundane soldiers and modern weaponry.

If desired, the power level of the campaign can be further defined by requiring characters to have certain Skills, such as Property Damage, at specified minimum levels as they advance in Power Level. Likewise, the Director can decide the DL of skill checks to reflect the desired power level of the campaign. For example, in a realistic campaign, the DL of a Property Damage skill check to break down a steel door might be 12. In a high-powered campaign, DL 12 might be the difficulty level to destroy a skyscraper with one punch.

Reality: Most fighting games take place in the modern world or the near future. However, very few of them pay much attention to the actual geopolitical structure of the real world. In many cases, important people, places, and historical events have changed in either small or drastic ways. Perhaps cities have been destroyed, or islands have risen from the sea, or whole continents may have sunk. The campaign world may have continents and nations that are entirely made up. New worldwide organizations, often criminal and/or corporate in nature, often dominate the world's military, economic, and/or political scene.

Two other components related to the question of campaign reality are the technology level of the world and the role of the supernatural. The default presumptions of the genre are that both technology beyond current real world examples exists and that the supernatural (broadly understood) is real and active in the world. The Director needs to decide how much either of these components impacts mundane people in the setting.

Scope: This is the stakes involved in the events of the campaign. Scope could be phrased

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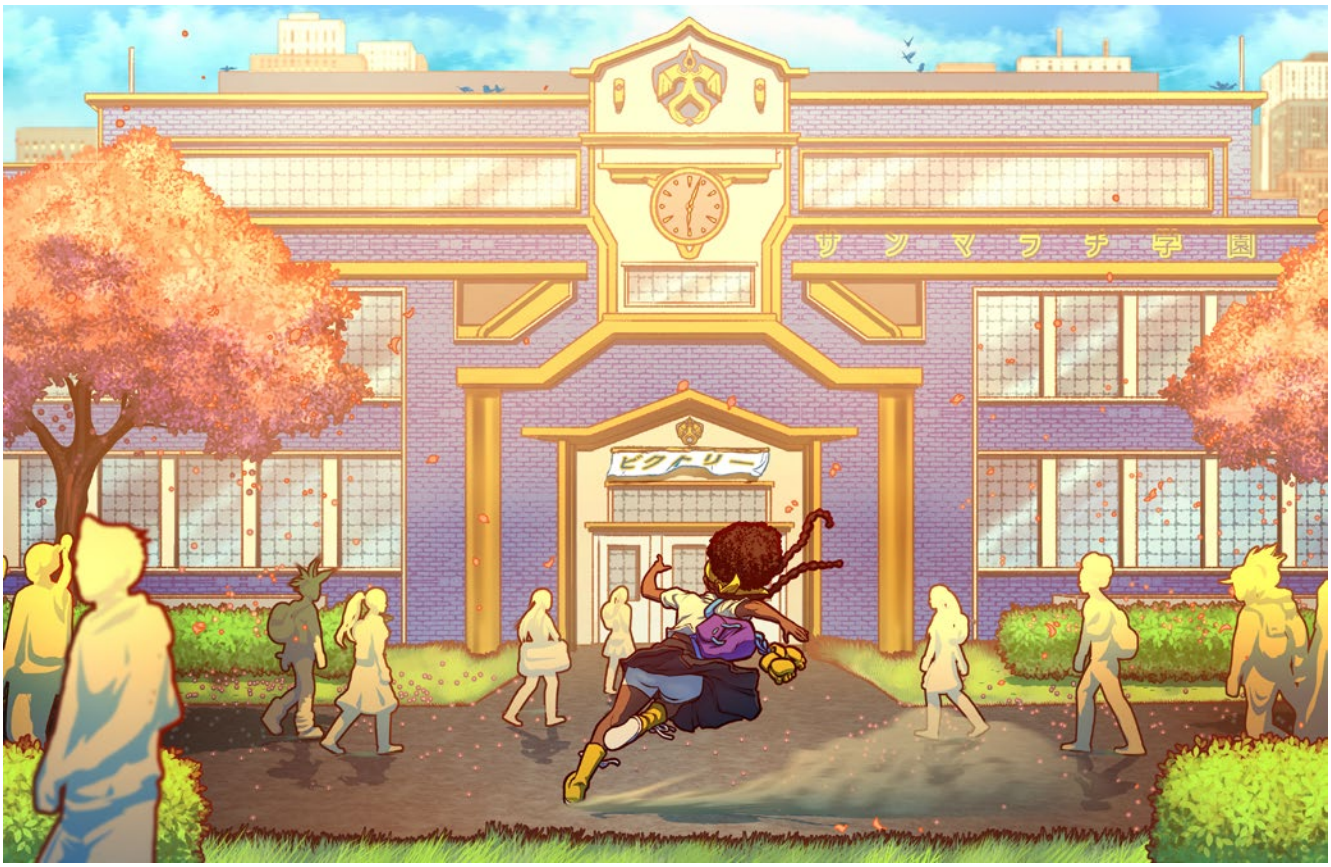

another way as: how much of the world will be affected if the heroes fail and in what way? The ramifications of the heroes' failure might be very local, such as a crime lord continuing to dominate the underworld of the city. Other times, the stakes might be much higher, such as demons rising up and infesting the world. The scope of the campaign helps to establish how the players will react to certain situations, as well as how the Director should prioritize certain plot elements (so the heroes can learn what the stakes are).

Time: This refers to when the campaign take place. As noted already, most fighting games take place in the present or the near future. But many other possibilities exist. Perhaps the campaign is set in a near-future cyberpunk setting, a distant star-spanning future, or even in a barbaric post-apocalyptic world. Several fighting games are instead set in the past, such as the Sengoku and Edo eras of Japanese history. Even if the story does not occur on a recognizable Earth, some thought should be given as to the equivalent time period of the campaign setting.

Tone: As noted in the Introduction, the storylines of most fighting games are taken very seriously, with humor being relegated to the secondary stories of certain characters. Some games are even depressingly dark. However, there are a few that are much more light-hearted, even bordering on silly. The default

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presumption of the genre and of these rules is a melodramatically serious setting. Regardless of what the Director chooses, the tone of the campaign will have a serious effect on the character concepts of both PCs and NPCs, as well as the kinds of scenes the Director will prepare for his stories. Once the tone is established, the Director should make sure he maintains it. Failing to do so creates difficult situations for the players to role-play, as well as damaging the consistency of the campaign's storyline.

Visuals: This component of campaign design refers to the intended visual style of the campaign. A simple way to understand this would be to answer the following question: when the Director and the players imagine the characters, what do the characters look like? Based on fighting video games, characters are most easily imagined as either conforming to the artistic conventions of manga and anime (in 2-D fighting games) or else according to semi-realistic CGI designs (typically in 3-D fighting games). Sometimes the same character may be rendered both ways when a traditionally 2-D video game gets re-vamped into a new 3-D iteration. It is sometimes unusual, even jarring, for fans when their favorite traditionally drawn characters get translated into a more realistic CGI medium. Despite this, however, the visual sense intended by the rules of Fight! encompasses both of these approaches.

But these are not the only two choices, even if they are the dominant ones by far. Perhaps the players would rather imagine the characters as real people, maybe even going so far as to find photos of people on whom to base their appearance. Whatever the Director and players decide, the visual sense of the characters (and thus the game world as a whole) will impact the way that the players think about and role-play their characters. Indirectly, the visual sense of the game tends to relate to the sense of realism present in the game as a whole, and is thus a relevant consideration for the campaign.

Group Size

Another basic consideration for the Director is to decide how many players to include in his game. Role-playing games are group endeavors, but the size of the group often depends on the skill and style of the Director, the dynamics of the players, and especially the nature of the game itself. For example, a fantasy game about the exploits of mighty heroes traveling around the world battling giants and dragons and accumulating power can easily admit a larger group size than a modern game focused on the intimate relationships of a small group of companions hunting demonic monsters in their hometown.

Fight! is not primarily a game of deep introspection, or even of intimate interpersonal relationships (though both of these can be a part of a campaign with no problem). Still, the complexity of characters' Special Moves and the tactical detail of the combat system suggests a preference for smaller playing groups. A group comprised of the Director and 2–4 players is probably ideal, and for those who are interested in the experience, the genre even works well with a single player. The distinctive motivations and personalities of Fighters often militate against banding together in large groups, so these smaller group sizes make more sense in the fighting game genre.

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This is not to say that a larger group is not possible. If the Director is comfortable working with a group of six fighters, then there is nothing wrong with that. However, significant attention should be given to the rationale for the group's existence. Based on the individual character concepts, there needs to be a reason why so many of the world's greatest Fighters are traveling, working, and fighting together. They may be from the same family or martial arts school, they may be part of the same military unit or law enforcement organization, or they may even share the same destiny. But there should definitely be a strong reason for them to remain together through the events of the campaign.

An advantage to a small group size is that it is easier for the Director to keep all the players involved in the game. If the campaign is using tag teams or team combat, it is easy to make sure everyone is involved in combat, which is easily the most time-consuming part of play. But outside of combat, a smaller group size means that even if the player characters split up to handle different tasks, no one is kept out of play for very long. Again, the personalities and motivations of Fighters often lead them to want to act alone, so when this occurs, a small group size will not alienate any one player for long. The Director needs to be cognizant of this when setting up and running the game.

The Tournament

The Tournament is the fundamental building block of the campaign setting. While it is not strictly necessary, the premise of almost every fighting video game is that some person or group has organized a deadly tournament and invited the very best Fighters in the world to participate. As such, the Director should give serious thought to the nature of the tournament.

This premise is useful to the Director and the players. For the Director, it provides a framework for the stories of the campaign. Inevitably, the tournament is never as straightforward as it purports to be: the organizers have sinister motives, the prize is not what it seems, the fights attract the attention of malevolent entities who invade the proceedings, or something similar. Any complication like this becomes useful story fodder. And this is not just true for the later stages of the campaign either. By giving some thought to these complications, signs and portents can be placed in the campaign early on or even in the backgrounds of the player characters.

The tournament is also a convenient excuse for combat. While this may seem self-evident, it is important to remember that in the fighting game genre, the most important plot revelations and moments of personal development, realized potential, and shocking personal discovery should all occur during combat. Thus, the campaign's plot twists and turns need a forum for discovery, and tournament combat is an easy way to provide that forum.

It should be noted that the term "Tournament" is used here in a much larger sense than just a fighting competition. While a campaign can easily occur over the events of a single tournament occurring in a single location, perhaps even beginning and ending in just a few days, the implied meaning of this term is something longer-lasting that occurs over a wide area, perhaps even the whole world or beyond.

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Likewise, a tournament may have very specific rules and traditions. Some tournaments may be huge, public events, televised for the world to see. The Fighters might be celebrities, drawing huge crowds, with fan clubs, endorsement deals, and all the perks and hazards of fame. Little do the crowds know, however, the secrets that are kept by the organizers and participants until it is too late.

On the other hand, the tournament might be a secret affair, its location passed on through covert couriers, taking place in abandoned buildings, back alleys, parking garages, and underground fighting clubs. The crowds are still there, but they are smaller, and usually in the mood for bloody entertainment, not a professional sports spectacle.

But the tournament need not be so formal as to have specific locations delineated for battle. In fact, there may not be anything like specific brackets, or judges, or codified rules of engagement. The tournament might simply involve great Fighters encountering one another in random places, doing battle, and yet discovering that somehow their exploits are known, perhaps even recorded in some way.

The details of the tournament thus admit of a wide degree of variation. However, the role of the tournament in the campaign can help to define the tone of the game and fuel lots of character motivations for the players and story ideas for the Director.

All this being said, however, despite the value of the tournament, the campaign does not need one as an organizing premise. If the Director and players would rather play a more freeform story, or one that is organized around some other plot element than a tournament, there is nothing preventing you from doing so. If the Director so desires, he can even eliminate rules that remind the players too much of tournament combat such as ring-outs and time counts. The greatest advantage of this setup is the flexibility in stories, as there is no overarching campaign tournament to worry about. However, there is a potential problem in the nature of Power Level 8.

Normally, Power Level 8 means that the characters have reached the fullness of their potential in this particular story arc (i.e., the campaign). It is a sign that events are drawing to a close and that the Boss will soon appear. Without a tournament providing structure, though, when does the Boss appear? Is there even a Boss in the campaign? Do the heroes continue to adventure normally at PL 8 and are now just at the peak of their power? These questions need to be answered, but if so desired, this method can create a more traditional adventure role-playing experience.

Common Plot Elements of Fighting Game Campaign Stories

The tournament is the fundamental organizing premise for a fighting game. However, there are other common plot elements found in fighting games. This section describes 15 such elements to provide additional inspiration for the Director. Many of these overlap with one another. The ubiquity of these elements means that they can be used to provide a strong "fighting game feel" to the campaign.

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Cataclysms: The settings of many fighting games occur during or shortly after a cataclysm of some kind. This might be a world war, an economic collapse, or a natural disaster. Sometimes powerful supernatural forces are responsible for the cataclysm, changing the way people understand and live in the world around them. Regardless of the nature of the cataclysm, as a result, chaos and unrest often dominate the backdrop of the setting.

Fictional Geography: Whether the story takes place ostensibly in the real world or in another world, many fighting games feature fictional geography. This may be as simple as featuring a fictional metropolis as the setting for a story of crime and urban decay or as elaborate as a whole new world or series of worlds, complete with unique histories, cultures, and governments. Sometimes new geography is the result of a cataclysm.

Fighters as Power Source: This plot element is extremely common in fighting game stories. Through various means, the "essence" of extraordinary fighters is collected, usually to be used for some nefarious purpose. The essence in question might be knowledge of the Fighters' techniques, their ki, their fighting spirit, their blood, or some other concept. The means of acquisition vary from crews recording video of the Fighters in action, to implanted nanomachines, to monitoring by drones. Sometimes the acquisition of a Fighter's essence only comes about after the Fighter has been captured, in which case the process is always painful and often lethal. Once the essence is acquired, it might be used to power some weapon of mass destruction, to empower a bioengineered being to be the greatest Fighter in the world, to program an army of cyborgs or super-soldiers, to create clones of the Fighters to rule the world, or to provide the energy needed for some reality-altering supernatural ritual or summoning. This is without question one of the most common tropes of the genre — the fighting spirit of a Fighter is one of the greatest powers in the world in fighting games.

Future Dystopia: Many fighting games occur in the near future. However, these visions of the future are rarely positive. Instead, some war, political maneuvering, or economic manipulation on the part of an evil megacorporation have created a dark future that shares some of the cultural aesthetics of the cyberpunk genre. In these worlds, governments and corporations hold all the power in monolithic structures, while the common people have to struggle to survive. Sometimes the powers that be hold exclusive access to a resource necessary for society to function, such as a new energy source. In fighting games set before the year 2000, settings often possessed millennial angst as a factor. A similar anxiety can be provoked around the year 2012, especially if the world did end in that year. Regardless of the details, this dystopia colors the setting and the motivations of the characters.

Huge Crime Syndicates: Criminal masterminds are commonplace in fighting games and many times serve as the Boss of the story. Sometimes the scope of the game is small, and the crime lord may rule over the underworld of a single city. Sometimes, the masterminds are terrorists capable of threatening the whole world through drugs, weapons, and stranger threats. Whether the scope is large or small, these figures tend to hold power beyond what

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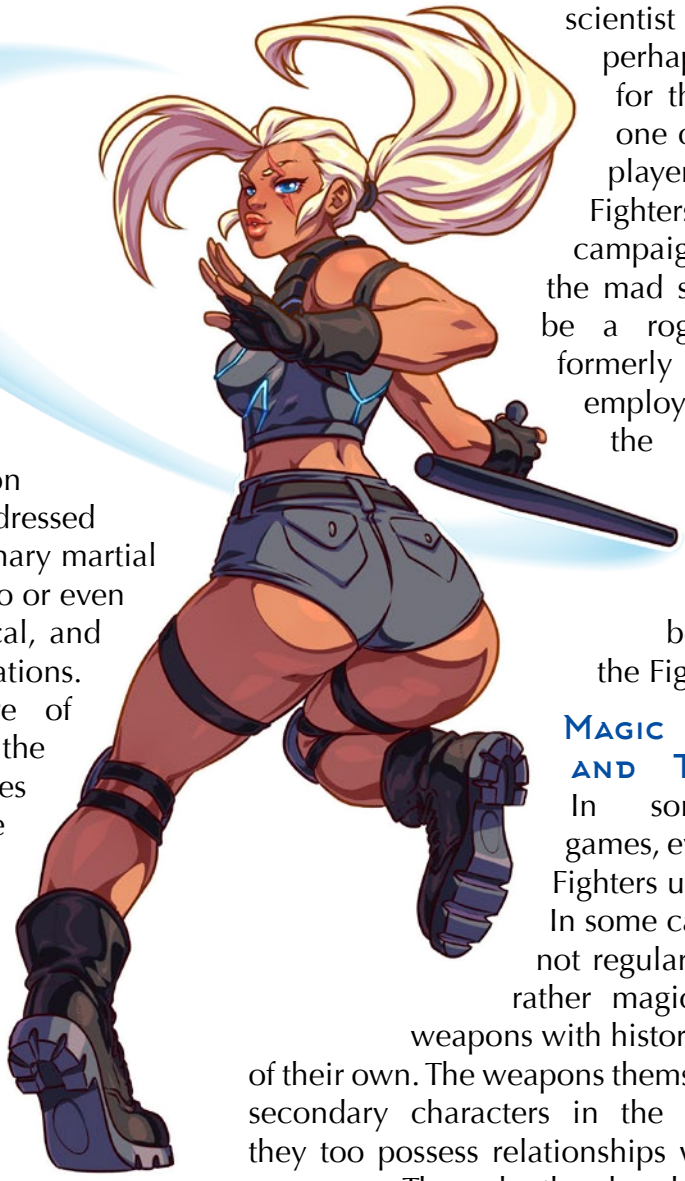
might normally be expected for their position. A crime lord of a city not only runs crime in the city; his influence affects the entire life of the city, putting him in position to be the shadow ruler of the whole community. A worldwide terrorist organization is not merely a threat to be addressed by world powers (and extraordinary martial artists), but a power equivalent to or even greater than the military, political, and economic power of some nations. Because of this huge sphere of influence, attempts to curtail the syndicate's criminal activities always fail…at least until the player characters get involved.



Mad Scientists: With all of the high-end gadgets, weird fusions of supernatural power and modern technology, and scientific processes to capture and manage the essence of fighting spirit, it makes sense that mad scientists are also commonplace in the fighting game genre. While rarely the Boss, the work of a mad scientist is often the reason for the Boss' power or plans. He may also be responsible for creating one or more villainous Fighters, perhaps the prototypes of the evil army the Boss is trying to create. On the other hand, sometimes the mad scientist is a good guy, perhaps responsible for the creation of one or more of the player character Fighters in the campaign. In fact, the mad scientist might be a rogue operative formerly in the Boss' employ. In rare cases, the scientist will create new gadgets and weapons for himself and become one of the Fighters.

Magic Weapons and Techniques: In some fighting games, every one of the Fighters uses a weapon. In some cases, these are not regular weapons but rather magical or cursed weapons with histories and stories of their own. The weapons themselves become secondary characters in the campaign, as they too possess relationships with the other weapons. Through the hand of fate, the wielders of these weapons are drawn into conflict with one another. Similar to the idea of unique magic weapons is the trope of related schools of martial arts or special techniques. While this trope is more common in live-action wuxia films, it has its place in fighting games as well. Sometimes two schools share

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a common origin, but have become divided into good and evil martial arts. Perhaps a specific technique defines mastery of a style, but learning that technique could possibly transform the very nature of the Fighter who learns it.

Multiple Dimensions: Some fighting games have a truly epic scope that involves wars occurring across multiple dimensions. The Fighters may come into contact with powerful beings, even gods, in their quests. Sometimes the context is a particular relationship between dimensions, whether those dimensions are at war or are in some sort of necessary relationship with one another. In other cases, a story may be based across multiple timelines, perhaps telling two parts of the same story occurring at different points in history. Campaigns set across multiple dimensions or timelines allow for great variety in settings and themes and are also well suited to high power levels and deliberately confusing plotlines.

Mysterious Organizations: The sponsors of tournaments in fighting games are often shrouded in mystery. The reason for secrecy is often well founded: most of these organizations have nefarious motives for setting up the tournament in the first place. These organizations are invariably huge and powerful, yet somehow their existence or at least the scope of their power remains hidden from the general public. This makes them convenient plot devices for the Director to use to explain any number of disparate plot points.

Public Tournaments: Despite the place of martial arts tournaments in popular culture in the real world, many tournaments in fighting games are much larger affairs. These tournaments are instead huge televised competitions broadcast worldwide, with audiences larger than any other sporting event in the world, including events like the Olympics or the World Cup. Many of the Fighters are well-known celebrities with fan clubs who follow them around the world, while mysterious new Fighters become cause for buzz and speculation.

Summoning God-Like Beings: The end game of many Boss characters is to summon some powerful god-like being, usually one of unrelenting evil. These summoning rituals are lengthy affairs and need to be powered by extraordinary energies and/or sacrifice. The consequences of a successful summoning are always a radically transformed world. Oftentimes, the summoner believes he has the favor of the god-like being, or even that he will be able to control it for his own purposes. More often than not, he is wrong and ends up one of the first victims of the being's manifestation before the heroes shut down the ritual.

Tournament as Cover for Evil: As has already been referenced in several other descriptions in this section, the campaign tournament is rarely innocent. Without uncovering the mystery behind the tournament, the finalists, no matter what their personal motives might be, will end up being complicit in some great evil. This is such a common trope that it is perfectly reasonable for the player characters to automatically be suspicious of the backers of the tournament. However, their personal motivations for getting involved should trump their suspicions and draw them into the action anyway.

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Underground Tournaments: While some tournaments are huge televised events, not all of them are. The opposite extreme is also a common trope: tournaments that are small-scale affairs, conducted in out of the way places, found only by those who are supposed to find them. In these scenarios, the tournament is often a little darker, a little more brutal, and the malice of the event and its organizers a little closer to the surface. Despite the tournament's secrecy, the fights still have diehard fans thirsting for violence. Furthermore, despite what appears to be the small scale of events, the ramifications of the tournament organizers' plans are often still significant for the city or the world.

Worldwide Chaos: In many campaign scenarios, the world is in chaos. There might be never-ending world wars, natural disasters or supernatural cataclysms, rampant crime and terrorism, or economic imperialism. This may be the case even if the scope of the campaign is contained to a single city. The advantage of this trope is that it provides excuses to have an infinite supply of malcontents to oppose the player characters.

Worldwide Corporations: Massive worldwide corporations are commonplace in fighting game scenarios and often serve as the organizers of the tournament. In other cases, their research or investigations might set events in motion that bring about the campaign setting. Sometimes different corporations are at war with one another and use the Fighters as their weapons. In all these cases, the corporations often possess even more power than the world's governments. In some scenarios, corporations may replace governments entirely.

Creating NPC Fighters

It is the responsibility of the Director to decide how many Fighters exist in the campaign setting for, aside from the player characters, he is responsible for conceptualizing and developing all of these other characters, including their very necessary motivations for being involved in the events of the campaign. While a few might be lesser characters whose motivations are less than epic, often used for comedic effect, the majority of the Fighters should exist in a complex web of relationships and intertwined destinies, ensuring that all of them will cross paths over the duration of the campaign.

The number of Fighters in the campaign heavily defines the feel of the campaign. If there are only 10 or 12 such characters, the fighting world feels intimate, as characters are likely to face off against one another multiple times during the course of the game. This may not be desirable in all campaigns. In fact, early fighting games had such small rosters simply because of hardware limitations.

Contemporary fighting games now seem a little limited to players if there are less than 20 characters, and the biggest games boast rosters over 50. These much higher numbers are often more conducive to a campaign, for they create greater variety among the opponents the player characters will face. This is even more necessary if the player characters are fighting as a team against other teams — each non-player character team needs two, three, or more members. Thus, even 8–10 teams in a campaign might necessitate creating 20–30 characters. This can be a huge workload for the Director, especially if he wants the Fighters

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to be at least moderately interesting in their own right.

One easy way for the Director to manage this is to simply not create all the Fighters until they are needed. In this way, the Fighters or teams that the player characters face at PL 1 can be created immediately, but once they are encountered and defeated, they may never be used in play again. As the characters advance in Power Levels and in the plot, the Director can create character sheets for new Fighters only as he needs them. Prior to their appearance in a story, they remain only names and concepts, or they may appear in a scene, but for whatever reason, combat does not occur.

The occasional exception can be made to this pattern: an old team can be brought back just to have the more experienced player characters trounce them soundly (often for comedic purposes) or a higher Power Level Fighter can be created in advance to thrash the low-level player characters, as a foreshadowing of things to come. In this latter case, the character already has a sheet prepared for when the player characters deliver their comeuppance.

Choosing Campaign Options

The Director also needs to decide what campaign options he wants to include in his game. These options take three forms: optional rules, character requirements, and house rules.

There are several optional rules described throughout these core rules. Some examples include the ability of characters to do Aerial Blocks or Tech Rolls. The choice of a set of optional rules to use (or the choice to use none of them at all) helps define the feel of the game as well as the metagame parameters of the fighting game being "played" during the campaign. If the Director wants to emulate the feel of a favorite video game, he can choose options that duplicate the play of the game. The core rules contain only a few options; additional supplements contain many more.

The Director can also create a specific style for his campaign setting by requiring or restricting certain choices when players make their characters. For example, the Director may decide that the campaign will be about armed fighters rather than unarmed fighters and require all players to work a weapon into the visual descriptions of the character and his Special Moves. Building on this example, in a campaign about the relationships between ten ancient and powerful weapons, coincidentally wielded by the Fighters, the Director could require all characters to take the Powerful Item Quality. As a more drastic example, in a campaign based around brutal, dirty, thoroughly underground pit fighting, he could rule that no character could have Fame, Wealth, or even positive Appearance Qualities!

Finally, the Director may come up with his own House Rules to better generate the feel of the game he wishes to run. For example, he might want Super Moves to have a more epic feel in the game and decide that they always do double damage or that they may be constructed with twice as many Elements as usual. The important thing to moderate such rules is to make sure that they are applied equally to all Fighters. Even with that precaution, some House Rules may end up making some game elements too powerful or other ones useless.

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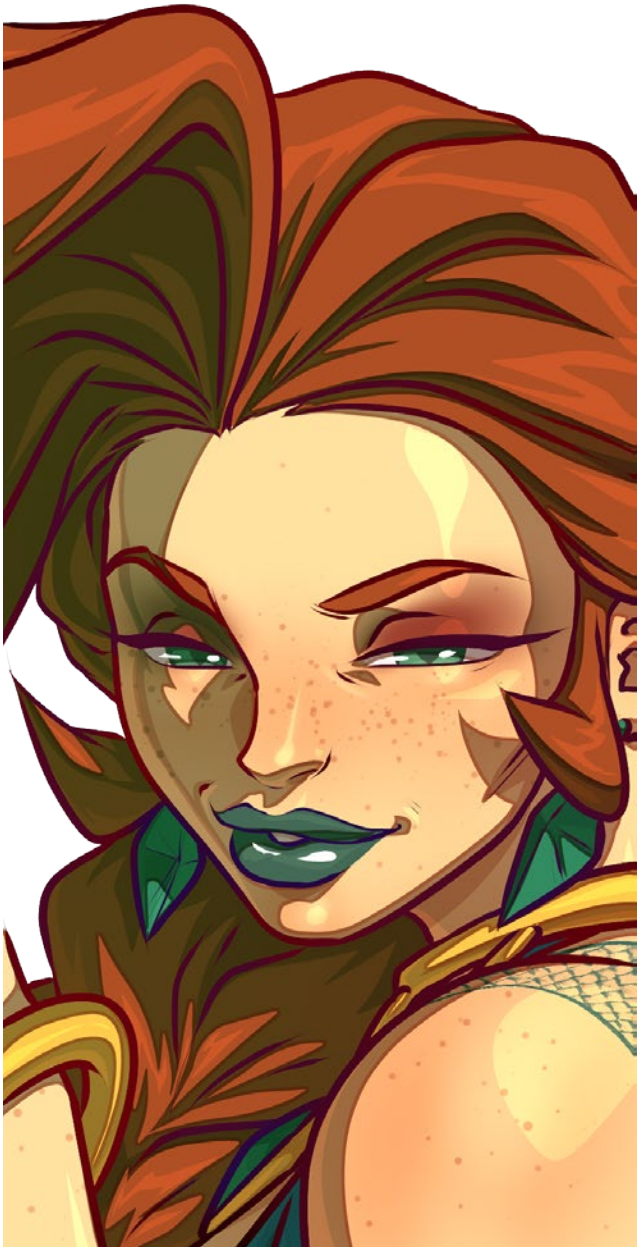
Example Story Arcs and Campaign Seeds

Here are some examples of common story arcs found in fighting games and a campaign seed for each with which a Director could fully develop a setting of his own.



World Tournament — Sci-Fi/Crime:

The classic archetype of the fighting game campaign is a massive worldwide tournament. In this version of the archetype, the organizers of the tournament are conducting some form of advanced scientific or fringe research revolving around the events of the competition. Additionally or alternatively, the organization behind all of the fighting is some form of worldwide terrorist group planning to hold the world ransom once their project has come to fruition.

Campaign Seed: The Fist of God

Ghalib Mustafa is the absolute authority behind the Hashim Corporation. He is also a fanatical follower of an obscure militant Islamic sect known as the Fist of God. For his contribution to the sect's worldwide cause, Ghalib used his extensive resources to organize a fighting tournament for the world's greatest fighters. During the proceedings, he plans to use his security forces to kidnap the most promising combatants, distill the contents of their minds, and use it to construct the architecture that will go into programming his army of super-soldiers to march on the world.

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World Tournament — Mystical: This is another classic model for a fighting game storyline, again based on a worldwide tournament. Similarly, the organizers of the tournament have a nefarious plot in mind. Unlike the above example, however, the plot does not involve some weapon or high-tech gambit, but rather a supernatural threat. This may be a summoning ritual to bring an evil god to Earth, the resurrection of an ancient necromancer, or the transformation of the Boss into a superpowered entity.

Campaign Seed: Rage of the Nine Seals

In the 16th century, a group of lords banded together their military and mystical resources to oppose the dread necromancer Gashadokuro. They were ultimately successful and sealed his essence behind nine seals scattered throughout the countryside. Now, 500 years later, a secret clan of occultists wants to raise Gashadokuro to wreak havoc in the modern world. In order to acquire the ki energy they need to open the seals, they hold a tournament. Through the battles of the tournament, the clan will harvest the fighting spirit of the combatants and use it to break open the seals.

Urban Crime: In this model, the campaign occurs in a single major city. The Boss is the power behind all criminal activity in the city, and his authority usually extends to the legitimate political power in the city as well. The Fighters in the story either work for the Boss or have an issue with him; the player characters usually have personal reasons to oppose him directly. In this scenario, if the Boss wins, it usually doesn't mean the end of the world — but it usually means something very bad personally for the player characters and/or their loved ones.

Campaign Seed: Brutal Saints

Independence City is a huge metropolis, home to millions of people. Little do they know that they are ultimately ruled by Marcus Buchanan, the infamous Black Tiger, ruler of Independence City's underworld. Buchanan maintains his iron grip on the city with the help of his five lieutenants, awesome fighters in their own right. Many people have reason to hate Buchanan, but few have the power to do anything about it. Those that do take to the streets, intent on stopping the Black Tiger's reign of terror. They are the Brutal Saints.

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Horror/Fantasy: Some campaigns have a horror or fantasy motif. The world may be a fantastic world or a version of the modern world after some supernatural apocalypse. In any case, "normal" people live among monsters, both intelligent and bestial. The populace may accept the existence of monsters as a matter of course, or they may hide behind closed doors at night, fearful for their lives. The Fighters might be heroes fighting against the monsters, or they may be monsters themselves.

Campaign Seed: Nightreign

In the year 2025, dimensional gates opened up all over the earth. Through these portals, hordes of demons and monsters invaded, and powerful magical forces plunged the world into endless darkness. Now the remnant of humanity lives in perpetual fear of the world beyond the firelight, only dimly aware of the beasts that rule the night. However, there is hope: some humans fight against the reign of darkness, driven to stop the power of the Nightreign once and for all, even using the weapons and powers of the enemy against them.

Historical — Japanese: Many fighting games occur in Japan's historical past, especially during the Sengoku and Edo eras. The Director need not worry about historical accuracy, however, for rarely do these games cleave too closely to the actual facts regarding the period. The characters and stories often possess fantastic and supernatural elements. Likewise, they often involve characters from other cultures outside of historically insular Japan. Sometimes the settings involve anachronistic technology such as steampunk mecha, missiles, and jet packs. The plot can pay tribute to the turbulent politics of the era or the setting can be little more than color for a more traditional fantasy storyline.

Campaign Seed: Ruthless Blood

During the Period of the Warring States, six clans of ninja went to war among themselves in the mountains. One of their own had given themselves over to dark powers and attempted to wrest control over all the families. While the other clans banded together to oppose these dark powers, their own interclan politics refused to take a backseat. The result: war between five clans, sometimes bloody and overt, sometimes political and subtle, all the while maintaining their contracts with the warring states and avoiding the bloody machinations of their sinister fallen brothers.

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Historical — Other: While practically nonexistent in the source material, a fighting game might take place in an alternate version of some other historical setting. The Director could set the campaign in ancient China (the setting of traditional wuxia stories), another Asian country in order to draw on new history and new myths, or even further west: the campaign could take place in an alternate version of medieval Europe, where orders of knights compete in the same way as do different schools of martial arts in traditional Asian stories, or in the tribal and religious warfare of Africa or Central America.

Futuristic: Some fighting games take place far in the future, amidst the trappings of traditional science fiction stories. Alien races may have their own unique forms of martial arts combat. New cultures may have codes of honor reminiscent of the traditional codes of honor found in martial arts stories. Ancient armaments might be upgraded to laser swords and powered armor. Tournaments might be interstellar affairs across dozens of worlds. Other futuristic fighting games still take place on Earth and may involve massive megacorporations as the organizers of the tournament or as sponsors for the Fighters themselves.

Campaign Seed: Avignon

It is the 13th century in Europe: a time of political and religious struggle and strife. The Roman Catholic Church has undergone a schism and holy orders of knights supporting both sides have gone to war. However, in this alternate version of history, knights are master swordsmen, trained in unique fighting arts learned at the hands of great teachers, and theological debates are resolved by hand-to-hand combat. The power of faith and magic is also alive in the world, leading knights to seek out the company of monks and sorcerers to help them fight for their cause.

Campaign Seed: Vore's Wrath

In the far future, the Empire of the Vore, a violent and debauched race, extends across several galaxies. In order to entertain the decadent masses, the Vore capture the best warriors from all of the worlds under their command and make them fight in merciless displays of gladiatorial combat. However, some of the gladiators have seen the possibility of escaping their plight, and of freeing a million planets from the Vore's tyranny. If these great warriors could find a way to work together, they might also find a way to put an end to the Empire forever.

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Writing Stories and Running the Game

Once the campaign and the player characters have been designed, the game can begin. However, aside from tournaments and duels in the streets, there may be some question as to what these characters do, i.e., what kinds of stories does a group tell with the *Fight!* rules? This section addresses that question as well as common conventions of the genre to include in stories that have not been covered elsewhere and some thoughts to keep in mind when deciding which combat rules to use to resolve a fight scene.

When designing stories for the player characters, the Director should constantly refer back to two important foundations: the personal stories of the player characters and the overarching plot of the Boss in the campaign. The more often he can involve either of these elements, or especially have these two elements intersect, the easier it will be to come up with stories. In fact, it's somewhat difficult to imagine a "generic" *Fight!* story, as the stories resonate more strongly the more they are connected to specific characters and/or a specific plotline.

The nature of the player characters may provide a ready source for story hooks, or it may prove to be a great detriment. For example, if the players have all decided to make elite members of a government covert ops team working undercover to find out the truth behind the tournament, then there is a ready source of motivation, a connection to the campaign plot, and a narrative structure to move the characters in the right direction in the form of their superiors.

As a counterpoint, the players may have created the last surviving students of a destroyed martial arts school who have decided to wander the earth seeking their destiny. This is an interesting enough story for character background, but unless the Director wants to set them on the path of destiny right away, there's not much that immediately suggests itself as a story hook.

Even when not readily apparent, the characters' backgrounds will often remain the best source of stories. The specific reason that the character fights (and every character should definitely have one) can suggest possible conflicts in which to involve the character. For example, if the character fights to live up to the legacy of his heroic brother who was murdered, the Fighter can encounter people who knew his brother. Some of these people may be old friends who now need the character's assistance. Others will be old enemies that are only too happy to take out their former nemesis' sibling.

Once sources of conflict are identified, then specific plots can be designed around those conflicts. Most of the standard modes of adventure storytelling work just fine for *Fight!* characters. Particular inspiration can be found in four broad categories: the stories found in many shounen manga and anime, wuxia cinema, modern action films, and the comic book adventures of traditional superheroes. The fighting game genre draws inspiration from all of these in varying ways. Thus, if a plotline sounds like it would fit in one of these

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categories, it will probably work in a *Fight!* story as well.

Fighting holds a special place in these stories, no matter what the motivation of the characters for being involved in the action and no matter what the specific plotline is. Unlike many other role-playing games, all *Fight!* characters excel at combat. In fact, even if they are experts at something else as well, chances are that they are still better fighters than their mastery in other fields of expertise. Thus, the Director need not fear that too many combat scenes will alienate the player whose character just isn't as useful in such scenes! In fact, important plot points, the clues the characters need to move forward, and great moments of personal character-based revelation should all occur during combat.

So no matter the plot, it is inevitable that it will eventually come down to fighting in some form. Oftentimes, this will be obvious, such as the case of an assault on an opposing lord's fortress or a quest for revenge against one's enemies. But even a covert infiltration will go sideways, a quest for answers will require defeating a guardian in combat, and an attempt to help an innocent bystander with their "little problem" will require using one's fists. Combat is the primary form of conflict resolution in *Fight!*, and even if occasionally diplomacy, stealth, or clever planning win the day, most sessions should end in bare-knuckled violence or the clang of clashing swords.

Despite this section's emphasis on the stories being told beyond the walls of the arena, it has to be noted that tournament combat also holds a particular place in *Fight!* stories.

Example Plotlines

Here are some examples of the kinds of plots that can form the basis of a *Fight!* adventure. This is not intended to be an exhaustive list; these are just a few ideas to demonstrate how varied the plots of stories in the fighting game genre can be.

- The characters go on a quest to locate a lost item.
- The characters seek revenge against a person or group for a wrong done to them or to loved ones.
- The characters invade an enemy encampment to free captured allies.
- The characters aid a total stranger who knows of their prowess and seeks out their aid.
- The characters journey to a distant land or dimension to seek the aid of a great power or the answer to a difficult question.
- The characters defend a town from attack.
- The characters go undercover to investigate a suspicious organization.
- The characters try to prevent a terrorist attack before innocent people are killed.

Tournaments serve several purposes: they are excuses for organized combat, they attract powerful people, especially other Fighters, and they can be great sources of rivalry and

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intrigue attached to the main plot of the campaign. They can serve as a break in the tension of a larger or more complicated story, and can be an easy environment for role-playing a character who makes fighting their life. For all these reasons, the inclusion of a local tournament, underground fight club, street fight or, of course, an official stage in the main campaign tournament can provide a focus for the dissemination of plot points or conversely as a distraction from a more intense storyline.

Because combat is going to be a frequent occurrence, the Director should give thought to where these fights are going to take place (referred to as "stages" in fighting video games). Certainly, some of them are going to occur in a conventional arena setting, but the locations should never, ever be mundane. Even the most traditional setting can be spiced up with details about the crowds, the lighting, and the pieces of the scenery sure to be destroyed during the course of the fight.

Designing NPC Fighters

One of the most time-consuming challenges for the Director is designing NPC Fighters. Some Directors welcome this challenge as an opportunity to flex their creative muscles and take the time to build characters with as much attention to detail as any Player Character. Some Directors might even choose to create PL 1 versions of all the NPC Fighters before the campaign even begins so that he is ready for whatever direction the players may choose to go. One advantage of this approach is that the Director can work the backgrounds of these Fighters into the overall setting for the campaign.

Aside from designing characters as a creative endeavor, however, other Directors might find creating detailed characters is a distraction from preparing story or setting notes or coming up with cool fight scenes. In some other role-playing games, a Director can set up a battle with just a few relevant numbers and fudge the rest as he goes. Unfortunately, the combat systems in *Fight!* don't really allow for too

Examples of Locations for Combat Stages

Here is a list of examples drawn from fighting games to provide inspiration for the Director in devising his own stages during stories.

- At a martial arts school, while students train or cheer in the background
- In a back alley in a bad part of town
- In a building that's on fire
- In a cage with cheering crowds looking on, hungering for violence
- In a cave with lava pools and falling rocks
- In a dirty, bloodstained fighting arena in an underground fight club
- In a dive bar surrounded by patrons annoyed by the interruption
- In a haunted ruin, surrounded by ghosts

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The Worlds of Fight!

- In a massive arena, surrounded by thousands of fans and giant video screens
- In a parking garage
- In a public restroom with frightened patrons within
- In a top secret lab, surrounded by expensive and potentially dangerous equipment
- In front of a schoolyard while students pass by
- In front of or on top of a national monument
- In the center of a native village in the middle of a jungle
- In the grand room of a stately mansion
- In the middle of a bamboo forest
- In the middle of a factory with grinding gears and conveyer belts
- In the middle of a public square while people pass by
- In the middle of a restaurant as patrons are eating
- In the middle of a spa, bathhouse, or resort
- In the middle of an upscale party at an exclusive country club
- In the ruins of an abandoned temple
- On a beach under the moonlight
- On a fiery plain in Hell itself
- On a floating platform at the heart of an alternate dimension
- On a street while traffic is driving by at high speed
- On the center of a high bridge near a roaring waterfall
- On the dance floor in the middle of a nightclub
- On the deck of a luxury ship
- On the edge of a cliff leading to a precipitous drop
- On the launch platform of a rocket, as the rocket is getting ready to take flight
- On the middle of an ice floe with snow blowing
- On the roof of a castle while thunder and lightning fill the sky
- On the roof of a skyscraper while helicopters fly overhead
- On the stage or in the balcony of a theater
- On the tarmac of a military base, surrounded by planes or tanks
- On the top of a mountain with an expansive view of the land
- On the top of a moving train
- On the wing of a moving airplane

Dozens more ideas can be found just by playing fighting video games.

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much of this "behind the screen shorthand" with opponent design.

There is one particular shortcut that can streamline the process, however. Most Fighters have far more Move Points than they ever need to spend on distinctive Special Moves. The easiest way to simplify NPC Fighter design is to give them 2–3 Special Moves for PL 1 (just like a normal starting character) and then add just one more Special Move for each subsequent Power Level. If the character is PL 3 or higher, add one Super Move. The rest of the Move Points that are unspent should all be added to Fighting Spirit.

This approach has additional benefits in play also. With a shorter move list, running the character requires less brainpower during combat, which is important because the Director is often juggling several things at a time in his head. With more Fighting Spirit, these Fighters are capable of greater accuracy and more consistent defenses, which helps to balance their limited move sets. This simple playstyle also creates opportunities for clever players to use their Fighters' more complicated Special Moves and their own system mastery to rewarding effect.

An area in which the Director should take special care in designing NPC Fighters is in the allocation of Qualities and Narrative Skills. As noted in the first chapter, the Director should follow the players' lead in choosing Qualities. If the players have spent most of their Qualities on non-combat abilities, it's generally not fair to overpower them with NPC Fighters with no flavor and an assortment of combat bonuses. Similarly, it is often an acceptable shortcut for the Director to ignore an NPC Fighter's Narrative Skills and to just choose an acceptable level for a Skill if it is necessary in play. However, if the Fighter is to participate in Dramatic Combat, Narrative Skills become more important. In this case, it is best if the Director actually take the time to spend an appropriate amount of Narrative Skill points or, alternatively, simply model the Fighter with levels roughly equivalent to the PC Fighters, tweaked to account for the NPC's background and personality.

These guidelines should help to simplify one of the most time-consuming jobs of the Director, allowing him to spend more time creating interesting stories and fight scenes!

Fighting Game Tropes

There are a number of common tropes in the fighting game genre. Brief descriptions of several of them are presented here. Including any of these into stories can make the game seem more true to the source material.

Action, Action, and More Action: This sort of goes without saying, but a Fight! session should have no shortage of action. Even in sessions in which role-playing, character plumbing, or investigation take center stage, there should almost always be an excuse for a quick Thug fight, a chase, or some other use of an Action Sequence to remind the players that these characters are Fighters first and foremost.

Collateral Damage: This trope is seen less often in fighting games themselves (aside from bonus stages such as destroying a car with one's bare hands), but it is in evidence in the opening movies for fighting games and in the manga and anime based on

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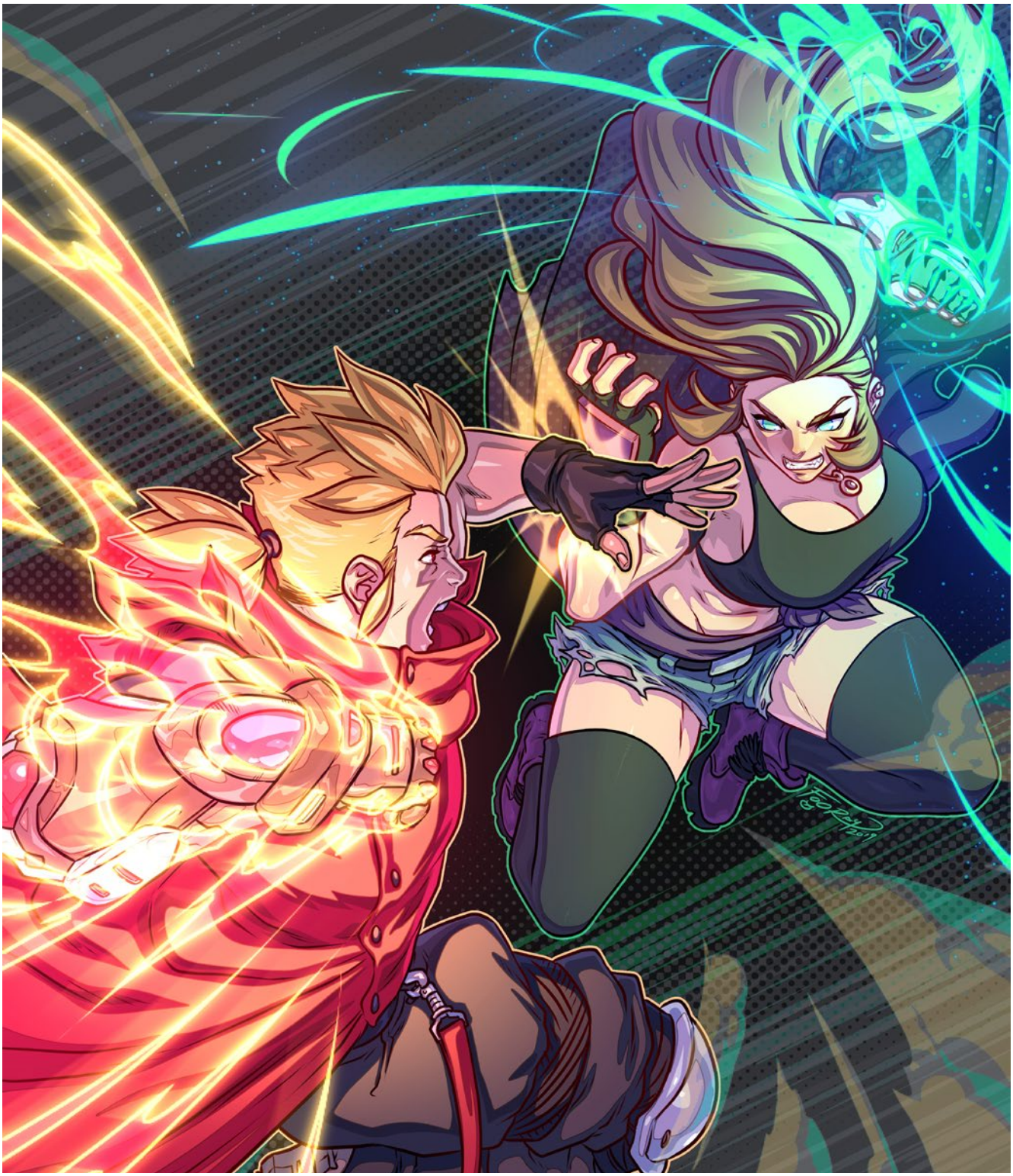
6 The Worlds of Fight!



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fighting games. Fighters are highly destructive weapons, and the scenery is never safe when a fight breaks out. Depending on the tone of the campaign, this may mean holes punched in walls or it may mean buildings crumbling around the combatants. Regardless of the level of destructiveness, this emphasis on collateral damage should be kept in mind when describing combat.

Costume Changes: Even in more realistic representations of the genre, Fighters can often change into their traditional fighting garb from whatever street clothes they might be wearing with a simple whirl about in a circle or by tearing their street clothes off at the collar, revealing their fighting outfit underneath. This is especially so for female characters. In some cases, these transformation sequences can be much longer and even feature brief moments of gratuitous nudity.

Dying Soliloquies: While there are no specific rules that determine when a character actually dies in Fight!, it is a common trope of the genre that any person who gets killed and who is also important to the plot or a particular character's subplot will usually die slowly, so they can impart final clues, advice, blessings, or wisdom to the heroes.

Epic Storyline: In the overall course of the campaign, the fate of the world is in the hands of the player characters. This may be literally the case, or it may be the case that the fate of their world, i.e., their personal lives, or the lives of their loved ones, is in their hands. The price for failure is always grave and so heroes must rise to the occasion to meet their destiny.

Meeting the Boss: Sometimes the player characters will encounter the final Boss before the climax of the whole campaign. These scenes can be used to impress upon the heroes the evil of the Boss' character or to provide clues into his master plan. Occasionally these meetings will even be combat situations. For story reasons, the Boss will crush the heroes utterly in these encounters but will leave them for dead, because "obviously" they are now no longer a threat. This also serves to increase the desire of the player characters to see the Boss defeated, as they seek revenge for their humiliation.

Mirror Match: In many fighting video games, the player will face a stage in which he needs to fight the same character he is playing. This trope can also be used during a Fight! campaign. There may be many reasons why the character needs to fight himself. Perhaps the opponent is a clone or cyborg that looks and fights exactly like him. Perhaps he is actually a long lost twin relative. The mirror match may occur in a more mystical or psychological framework, as the character battles against himself to master his greatest fear or to find peace within himself after a great failure. Such a scene also gives the Director an opportunity to try a different play style with the Fighter than the style normally used by the player himself.

Training Journeys: Somewhere during the middle stages of the campaign, one or more of the player characters may feel called to go on a training journey to improve themselves, realize their potential, or uncover some secret technique to defeat a nemesis. These journeys often occur after some sort of crushing defeat or personal crisis. The Fighter goes off to find himself, returns whole, and learns some dangerous new techniques along the way. The

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rules for the Realize Potential Skill can be used in conjunction with this trope.

Examples of the application of these conventions, as well as additional conventions not included here, can be easily gathered from the source material. The best way to keep generating new ideas for a game is to simply play more fighting games, especially those with story modes.

Combat Systems and Glory

The Director must decide how he wants to pace the acquisition of Glory during the campaign. The rules present three different ways of earning Glory in combat: through the Main Combat System, the Thug Thrashing sub-system, and the Dramatic Combat sub-system. Glory is earned much more quickly in the main system than it is in either of the two sub-systems. Thus, the choice of what kinds of combat scenes the Director includes in his stories and the system used to resolve them has a significant effect on the pacing of the campaign and the characters' increase in Power Levels.

Using the normal combat system for all fights and rarely allowing the player characters to face Thugs is the fastest rate of play. Many groups could expect to progress from Power Level 1 to Power Level 8 in about six months of regular play. The more frequently other kinds of combat are used in the game, the slower the rate of advancement.

While it is obvious that the Director will use the Thug Thrashing sub-system when the player characters are facing opponents who are not Fighters, there are different ways to choose how to adjudicate combat scenes solely between Fighters. One approach is to use the Main Combat System solely for tournament combat. This prioritizes the strictly tactical aspects of the rules for the explicitly competitive scenes in the narrative. The Dramatic Combat sub-system can then be used for all other battles between Fighters, and can even be used for certain Thug Thrashing confrontations. This allows more Skill use and the reduced Life Bars can speed up combat.

Another approach is to use the Main Combat System for almost all combat scenes during the campaign, but reserve the Dramatic Combat sub-system for climactic fights at the end of story arcs or to resolve important rivalries. This method allows for a more cinematic approach to important fights, but the sub-system's reliance on Basic Moves rather than Special Moves might produce the opposite effect with some Fighters.

A different way to consider the two methods of resolving combat is to define conditions for which each system will be used. For example, in a campaign that aims to prioritize the tactical aspects of combat for important fights, the Director decides that the Main Combat System will be used the first time a new Fighter is introduced in a story, for all official tournament fights, and for any time the player characters have a re-match against a Fighter who stands in the way of the main plot arc from moving forward (as a result of using the milestone guidelines described in the next section, for example). Aside from these situations, the group will use the Dramatic Combat sub-system, as the Director intends for the reduced Life Bar to keep these less important combats moving more swiftly.

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Pacing a Campaign

Based on the patterns found in fighting video games themselves, a *Fight!* campaign has a natural structure built into it. The beginning of the game introduces the heroes and should rapidly introduce the Tournament that serves as the means for delivering the plot (even if the "tournament" is not understood as a conventional fighting competition). The campaign progresses through a series of different stories as the characters face opponents and build up their Power Level. As they reach Power Level 8, it is time for the Director to move the narrative towards the final confrontation with the Boss. After the Boss is defeated, there should be a brief denouement to find out what happens to the player characters after the fighting is over, and the campaign draws to a close.

This campaign model may seem excessively "railroad-y" to some players, but if the stories being told are true to the genre that *Fight!* seeks to emulate, there are really no plot elements in this framework that one shouldn't reasonably expect to encounter anyway. The details will differ from campaign to campaign, and most especially the Fighters will differ from campaign to campaign, and that is what's most important.

Furthermore, there is still room for flexibility in this standard format. The heroes may face the Boss before Power Level 8. By some miracle, they may even defeat him before Power Level 8. If that occurs, there is simply more reason to wrap up any existing plot threads that must be addressed, and move on to the sequel. Similarly, while it is reasonable to expect that the player characters will be involved in the main plot, that shouldn't prevent them from pursuing other side quests that may have little or nothing to do with it. But *Fight!* is not really constructed as a "sandbox" game; there is a definite expectation that there is an overarching plotline and a major villain that sooner or later need to be addressed.

The number of Fighters that the Director has chosen for his game can be used as a tool to moderate the progress of the campaign. As a simple guideline, the Director can divide the total number of non-player character Fighters by eight. This is the number of Fighters that should be introduced to the player characters in the course of each Power Level. As they advance in Power Level, new Fighters are introduced. Generally, these new Fighters will be the same Power Level as the player characters, so as to keep the game challenging. But occasionally a slightly more powerful opponent can be introduced to set up a future rivalry. Conversely, Fighters faced by the player characters at lower Power Levels can remain at these lower levels and then be re-introduced later on. A lopsided re-match can be a fun experience for the players, especially if these Fighters had defeated the heroes earlier in the campaign.

The division of the campaign's Fighters across the Power Levels can be formalized even further by introducing the idea of milestones. A milestone is a fight or series of fights that must not only be endured, but also won before being able to advance. For example, suppose the campaign had 24 non-player character Fighters. Dividing these Fighters across the Power Levels means the player

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characters will face three new Fighters every Power Level. Instead of just using that number as a guideline, the Director could insist on achieving a milestone: the player characters must face and defeat each of these three new Fighters in order to move forward.

What it means to "move forward" can take different forms. Perhaps the Director has decided on a series of critical pieces of information that need to be acquired before moving forward in the story, and the characters will not be able to get these revelations without achieving a milestone. Or the Director might want to make the milestones even more mechanically significant by restricting the player characters from advancing in Power Level until they achieve the milestone, regardless of their actual Glory totals.

The idea behind milestones is an emulation of the very structure of fighting video games. In every one-player fighting game, the player is presented with a series of opponents that must be faced before being able to reach the Boss, defeat him, and achieve his character's unique ending. If the player is defeated by one of these opponents, he does not move on to the next one; he must face the same opponent again and again until he has won. Milestones are one way to emulate this same pattern.

As a variation on the concept of milestones, the Director can pay homage to a different classic fighting video game motif. During the course of the campaign, he can insist that at least one of the player characters (the one reckoned as the game's "hero" is the ideal choice for this if there is one in the group) has defeated every other non-player character Fighter in the campaign in combat, and perhaps has even faced off against all of his own allies in combat as well. All of this must occur before the characters can face the Boss. This firmly establishes the hero of the campaign and, in a nod to the metagame of *Fight!*, also establishes the main protagonist of the hypothetical video game that is the campaign as well.

Thus, there are many ways that the natural limits of the Power Level system and the limited number of Fighters in the setting can be used to pace the campaign as a whole.

Creating and Fighting the Boss

In many campaigns, the Boss will be a Power Level 8 character, fit to fight any one of the player characters. But this raises the question: who gets to fight the Boss? If you have an established "hero" character in the group, and the other players don't object, that character makes an appropriate choice. In this scenario, the other Fighters can face off against the Boss' lieutenants or hordes of especially powerful minions.

But as every character probably had a hand in reaching the final confrontation, they may all want a piece of the final opponent. Depending on how cleverly the Boss has been built, and how well he is played, he may be able to hold his own against a small group of opponents. At this point in the campaign, it's not really important that the Boss wins; the fact that he is fighting at a disadvantage is a bonus from the narrative point of view at this stage in the game. However, the Boss should not be a pushover. He should lose, but he should be able to get some scary hits in first. The Boss can

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also be buffered by some Thug groups to give him some more staying power, but the focus should definitely be on the epic confrontation with the mastermind behind it all.

If the campaign is using Tag Teams or some other form of team combat where the Fighters fight individually, the heroes can face the Boss one at a time. In this way, every character gets to fight him, but without the advantage of ganging up on him. To make the fight more challenging, the Boss can have a Life Bar (and maybe even Fighting Spirit) that is multiplied by the number of opponents he is facing (though this will make for a very long fight scene). If the players wonder why they don't fight all together against such a dangerous foe, the Director can appeal to the genre: these mighty Fighters respect the challenge of one-on-one combat, even when it could mean one of their friends getting killed.

Another way to make the Boss fight more memorable is to simply make him higher than Power Level 8. Many fighting video games do not have initially "playable" Bosses. Similarly, some games have Sub-Bosses that must be defeated before meeting the Boss. If the Director wants to simulate this, he can create the Boss as a Power Level 9 character or create the Sub-Boss as Power Level 9 and the final Boss as Power Level 10. Such characters should be built as Power Level 8 in all respects, except for the characteristics specifically pertaining to Power Level contained on the chart below. It is impossible for regular player characters and other NPC Fighters to achieve Power Level 9 or 10.

Extended Boss Power Levels

Power Level	Total Glory	Super Moves	Combat Bonuses	DET	Full Defense	Life Bar	Fighting Spirit
9	N/A	7	8/4	5	+5	110	110
10	N/A	8	9/5	6	+6	120	120

Losing to the Boss

It's quite possible that things will go wrong in the final showdown. The Director has paced the campaign well, the heroes have progressed on a fairly steady course through the Power Levels, they reach Power Level 8, the Director arranges the big fight…and the heroes lose.

The Director should give thought to this outcome before the confrontation occurs. He needs to decide what consequence the heroes will face for failure and in what possible directions the story could go afterwards. The Director may decide to let the dice fall where they may — the heroes fail, the Boss gloats, and the world becomes a horrible place. Many fighting video games that allow a player to play as the Boss also have an ending for the Boss in which they win. Perhaps the sequel to the campaign will be the next group of heroes' attempt to undo the Boss' victory.

But for most groups, this will be an unsatisfying conclusion to the build up. So the Director

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needs to devise a balance between reasonable consequences of failure, while providing new story elements that will give the heroes a chance to re-group and get a re-match in a way that seems plausible in the story.

Secret Characters

In a similar manner to having Bosses and Sub-Bosses beyond the normal hierarchy of Power Level and the established roster of Fighters in the campaign, the Director can also create additional Fighters and introduce them during the campaign as "secret playable characters." Such characters will often have unusual abilities, deviate from the normal patterns of character design of the other Fighters, and/or will have a provocative connection to the plot that may not be fully explored in the present campaign.

If the Director is feeling especially cruel or is suddenly inspired toward the end of the campaign, he could also introduce Secret Bosses beyond the main Boss. Normally, it is best to introduce such characters in a non-combat situation before the campaign denouement, as a set-up for the next campaign. But if the Director wants the heroes to fight it out right away, he can create them as exceptionally high Power Level characters.

If a Secret Boss is beyond a Power Level 10 Boss, treat them as PL 10, but add another 5 or 10 points of Life Bar and Fighting Spirit to them.

Perhaps the Boss leaves the heroes for dead, giving them a chance to retreat and recover in secret. In the meanwhile, the Boss is destroying cities with his death ray, but the heroes will be able to reach him once again. Maybe a powerful supernatural ally or a sudden influx of massive ki energy revives the heroes, but only at the cost of a part of their souls or even crippling them after the energy leaves their bodies at the Boss' defeat. Maybe the Boss insists that the heroes witness the birth of his new dark age and they get a last second chance to ambush him before he flips the switch, but not before the Boss kills their loved ones before their eyes. It might just be easiest to frame the confrontation with the Boss in a way that it is reasonable to see that he was not as close to completing his project as they might have thought, or there is a complication that arises that the Boss himself didn't foresee, giving the heroes a chance to face him at a different time, in a different place.

When the second confrontation occurs, the Director may want to adjust things slightly in the players' favor. Perhaps a few points of Life Bar and/or Fighting Spirit can be taken away, or the Director can just choose to play the character less efficiently than he might normally. After all, the Boss has reason to be overconfident and careless, having already defeated these lesser opponents before. This time, the heroes should prevail.

If they fail a second time, the Director is faced with a hard choice. To continue to manufacture circumstances to simply allow more re-matches will take away any of the thrill of the eventual victory. On the other hand, the Director may come to realize that he has made his Boss too strong, or made the circumstances of the final

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battle too challenging for the PCs. In this case, a third try might be engineered. But if this is not the case, perhaps it is best to just let evil win the day until more skilled heroes arise to set things right again.

Once the Boss is Defeated

The defeat of the Boss is the natural conclusion to a *Fight!* campaign. There are probably still some important scenes to be played out, but certainly the combat has most likely finally come to an end. The question then becomes: what to do with these victorious Power Level 8 characters? There are several possible answers to this question.

The default structure of a *Fight!* campaign also relies on an implied meaning to the concept of Power Level. Power Level is not necessarily a reflection of the overall power of a character, but rather a demonstration of the character's realized potential within the campaign storyline.

With this idea in mind, the easiest thing to do after the campaign is over is to just start the next campaign using the same characters. This is the equivalent of a video game sequel, with recurring faces along with new ones, a new Boss or a new plan from an old Boss, and usually some tweaks to both the individual characters' Special Moves as well as the optional rules in effect in the campaign as a whole.

Because Power Level refers to the characters' realized potential within a specific plotline, the players will remake their same characters at Power Level 1 once again. They then develop their Power Level in response to the events of this new campaign. For some, this concept will make no sense: "Why can't I suddenly do my flying uppercut anymore? Did I somehow forget it?" The rationale for this in the new campaign is not that the character has forgotten his moves, but rather circumstances haven't required him to pull these tricks out yet. When he "learns" his old moves in the new campaign, this simply means that the Fighter realizes he will need all of his moves in order to face this new danger.

If this idea is used, the Director can impose certain requirements on the new versions of the old characters. Basic Qualities should not change. All of their old Special and Super Moves from the previous campaign should be kept on file and the Director can require that all players re-acquire some percentage of their old moves over the course of eight Power Levels. This should be a minimum of 50% in order to make sure that the characters are recognizable from one game to the next.

The Director in turn decides which non-player character Fighters to keep in the campaign (usually the most interesting or those most connected to the player characters). He could keep as few as none of them or as many as all of the old ones, even adding up to a half a dozen new Fighters. A new Boss is introduced, or the old one is re-vamped (Bosses have an extraordinary ability to shrug off defeat).

The advantage of this approach is that it provides some of the novelty of new characters mixed with the familiarity of old favorites. This model is the default approach implied by the design philosophy of the *Fight!* rules, but it's certainly not the only approach.

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Original Video Animation

Another more significant deviation from the normal pattern of pacing a campaign is to design an OVA (original video animation). This refers to a stand-alone movie, often using characters from an established series and/or characters that will be not be seen in any version of the video game. The concept of an OVA opens up three more ideas for running the game.

The first use of the OVA is with characters that have reached Power Level 8. Instead of using any of the ideas described above, the Director can come up with a detailed, and usually fairly long, plot line for a single adventure (or perhaps a short series of small stories around a common plot). The Director can also introduce a new set of villains that exist outside of the "official" list of Fighters in the campaign. By the end of this special story, these new villains will inevitably be defeated (though they may show up again in a future OVA if so desired). The purpose of this kind of story is to allow new challenges for established characters, without necessarily having to invent a whole new chapter of the ongoing story. If it matters to the group, however, the Director should be careful not to let the events of the OVA damage the continuity of the established game so far.

A variant of this use of the OVA is to use such a story with characters who are not yet PL 8. Perhaps the Director wants to give the campaign a temporary diversion by changing the normal tone of the campaign in progress. This use of the OVA requires more work on the part of the Director, as he needs to provide reasonable explanations to fit the side events of the OVA into the larger campaign plot.

A final use of the OVA concept in *Fight!* is to create a one-shot story. The players can make PL 8 characters (or any other Power Level, for that matter) and just have a single adventure involving them. In this way, *Fight!* can be used in a convention setting, as a break from another ongoing game, or as an introduction to the fighting game genre before considering the possibility of a full-fledged campaign.

Instead of the Boss fight marking the end of the campaign, the characters could just continue to adventure on their own. At this point, there is no Tournament to serve as a framework on which to hang stories, so the Director has more freedom to come up with different kinds of adventures. The mighty Power Level 8 heroes are at the height of their power, so they no longer gain any improvements. Likewise, there is no longer any reason to continue tallying Glory (unless the players want to).

This approach allows the players to continue to use the characters that they have worked so hard to play through the Power Levels. Eventually, however, story lines may become strained, as the Director needs to keep coming up with increasingly implausible opponents to face the characters. It begs the question:

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if all of these powerful Fighters, gods, and monsters were around during the events of the tournament, why did they choose not to get involved? If the Director and the players can continue to satisfactorily answer this question, the game can continue as long as they like. But eventually the desire to return to a more "normal" level of play will be the sign to start a new campaign.

After defeating the Boss, the Director can create a slight extension to the campaign by simply introducing a new Boss right away. If the campaign had a Boss at Power Level 8, a Power Level 9 Boss could be introduced. This storyline could then be lengthened even further by introducing a Power Level 10 Boss after that. This gives a couple more challenges for the heroes to face, but ultimately, this is only a temporary solution. Such new, powerful opponents might be interesting for both the players and the Director, but again the question arises of why such a powerful figure has remained a mystery throughout all the events so far, unless there are some lingering plot threads that can be ascribed to the actions of these mysterious new Bosses. Perhaps these final Boss' hands can be seen even in other previous stories with a little creative hindsight.

Finally, the group can just decide to start a brand new campaign, with new Fighters, a new Boss, and a new plot. This could be a good occasion to change the parameters of the game, trying out a different tone, setting, or scope. This approach is simple and effective, though leaving established characters behind when the potential for a sequel is so readily available might be difficult for some groups to do.

While the fighting game genre is a consistent genre unto itself, there are many ways to use the tropes of the genre to tell exciting stories of heroic Fighters and the brutal Bosses who oppose them. This chapter has provided a collection of guidelines, ideas, plot hooks, and inspiration, but in the end, they are just suggestions. Come up with your own version of a fighting game and may it inspire sequels for years to come.

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Appendices

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Appendix A: Example Characters

Here is a collection of ten Power Level 1 characters. They can be used as inspiration, as examples of how to make characters, as NPC Fighters in the Director's campaign, or even as pre-made player characters. Their backgrounds are fairly brief so that players or Directors can adjust them as necessary to better fit into their own games.

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Hideki Douglas

Power Level 1

Background

Hideki is half-Japanese and half-American. He is also the latest scion of the Azure Scythe, an heroic espionage organization known for combining high-tech weaponry with their own distinctive martial arts style. Hideki is an exemplary and heroic member of the organization: driven, honorable, and intelligent. As a result, most people who meet him like him or at least respect him.

While serving the mission of the Azure Scythe, he had an encounter with an attractive British woman named Shine. He found her difficult to deal with, as her approach to life conflicted with his own more reserved outlook. But he couldn't help himself: before he knew it, he was in love with the reckless adventurer and looked forward to crossing paths with her around the world.

Long before Hideki began working with the Azure Scythe, however, he had murdered his American father in a fit of anger. His father was a stern and brutal man, and also a member of an obscure doomsday cult. At the time, Hideki justified his action, but since he has embraced the path of righteous redemption, he has been haunted by the actions of his past. His guilt motivates him to ever-greater excellence in all areas of his life.

Traits

Basic Qualities

Strength: 1
Speed: 1 (Control)
Stamina: 0

Qualities

Attractive
Driven
Intelligent
Reputation

Weaknesses

Honorable

Quirks

Attitude
Disgraced
In Love

Combat Skills

Defense 3
Combo 4

Narrative Skills

Athletics 1
Climactic Super Move 2
Danger Sense 2
Deduction 1
Grim Determination 3
Perception 1
Reaffirm Purpose 3
The Fighting World 1
Thug Thrashing 1

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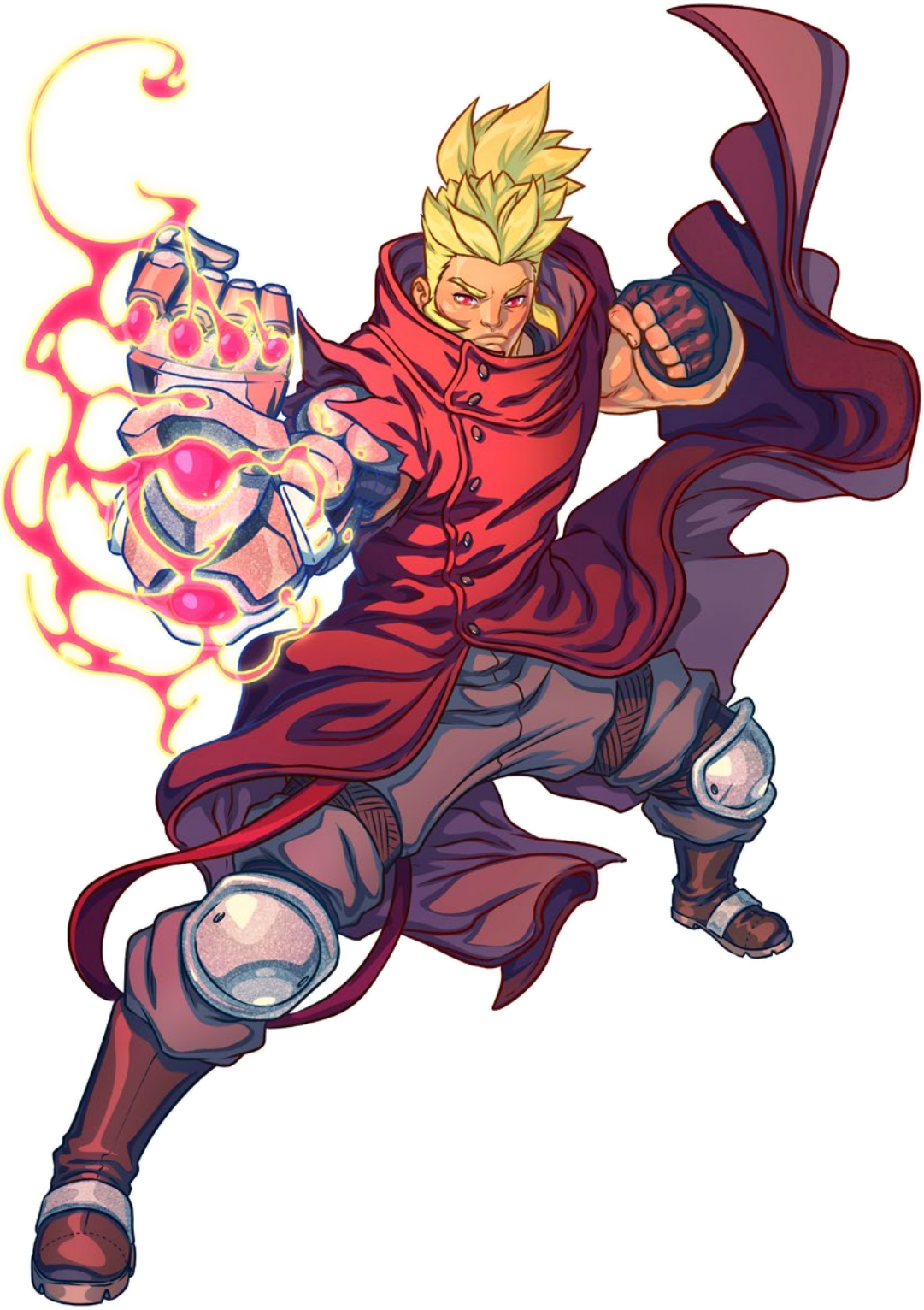
Example Characters



Hideki Douglas

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Special Moves

Burning Sky Wind: L3

Hideki launches a series of whirling kicks as he floats towards his opponent on orange lines of ki force.

- Easy to Combo
- Increased Damage (2)
- Mobile (adds Mobile)

Accuracy: +0

Damage: 1d10

Cloudseeker Strike: L3

Hideki lunges forward while drawing back a punch, orange flames coalescing around his fist. Then he thrusts the punch forward, driving his opponent high in the air.

- Anti-Air
- Juggle
- Knocks Down (2)

Accuracy: +0

Damage: 1d8

Final Blade: L4

Hideki extends his cybernetic arm while his hand changes into a claw, generating a flaming blade of ki that cuts his foe.

- Increased Damage (4)
- Reach

Accuracy: +0

Damage: 1d12

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Shine Holly

Power Level 1

Background

Shine is a wealthy young British woman, a socialite party girl who doesn't take life too seriously. Just a few years ago, she was contacted by a mysterious Old Man. He explained to her that she had been chosen to be the bearer of the Deep Blue, an awesome power given to one person in a generation to face the coming of an event called "The End." Shine barely remembers the Old Man, because she was too excited to get superpowers!

She embarked on a life of adventure and excitement. Her enhanced fighting prowess brought her into contact with many interesting people (including the handsome but rather conservative Hideki). She has constantly learned new ways to use the Deep Blue and there seems to be no upper limit to her potential power.

Shine has worked hard to keep her true identity a secret in order to protect the lives and reputation of her aristocratic family. If her family connection should become known, she would be disowned for the frivolous waste of her inheritance and she fears her family could be in danger. So she keeps that part of her life to herself, continues to learn about her powers, parties around the world, and prepares herself for the End.

Traits

Basic Qualities

Strength: -1
Speed: 2 (Initiative)
Stamina: 0

Qualities

Attractive
Distracting
Mobility
Wealth

Weaknesses

Light

Quirks

Reckless
Secret

Combat Skills

Defense 3
Ki 1
Combo 2

Narrative Skills

Agility 1
Athletics 2
Fast Reflexes 1
High Society 2
Presence 3
Property Damage 1
Realize Potential 1
Sense Ki 2
Thug Thrashing 1
Wealth 3
Zen State 1

Gary Griffes (Order # 23305224)

Example Characters

Shine Holly

Gary Griffes (Order - 23305224)

Special Moves

Azure Sky (L3)

Shine leaps gracefully in the air, arches her back as if she were going to dive into the water, and comes down on her opponent with a glowing blue fist.

- Aerial
- Increased Damage (2)
- Mobile (adds Mobile)

Accuracy: +0

Damage: 1d6

Cyan Strike (L3)

Shine twirls around rapidly and strikes with three spinning backhand strikes, blue sparks flying off of her as she spins.

Fast Recovery (Initiative)

- Increased Knockback
- Priority
- Reversal

Accuracy: +0

Damage: 1d4

Sapphire Flash (L3)

Shine steps forward with blinding quickness. There is a sudden bright blue flash that obscures vision and she strikes her opponent with a driving thrust punch.

- Increased Accuracy (3)
- Increased Damage

Accuracy: +1

Damage: 1d4[2]

Gary Griffes (Order : 23305224)

Raspberry

Power Level 1

Background

Pop punk ain't dead, and if you think it is, Raspberry respects your right to be wrong. In her childhood, she bounced between malls, watching the world from the sidelines as she listened to sick beats. But even in a life of escapist consumerism, there's no avoiding the realities of living in society. Between the news on the TV, and drama between friends or strangers playing out in front of her, she came to hate watching others get away with blatant and shameless abuse of power. When she confessed this to her mother, who had been a freedom fighter ever since her own young adulthood, she was trained in gun kata, channeling her sense of rhythm into a fighting style. Driven by her strong empathy and fear for what the world might become if those who lack empathy seized power, she does her best to carry on her mother's legacy to make the world a better place... the most punk thing a person can do.

Reason for Fighting: To protect others

Win Quotes

- "Didn't even throw off my groove."
- "Hey, I didn't hurt you too bad, did I? Be sure to go drink some water."
- "What can I say? Can't help being a Scorpio."
- "Now, did you learn your lesson?"

Traits

Basic Qualities

Strength: 1
Speed: 1 (Control)
Stamina: 0

Qualities

Gun Expert
Sensei (Mother): Call Forth Wisdom +2, Reaffirm Purpose +1

Weaknesses

Hunted: The current evil forces/empire

Quirks

Distinctive Appearance: She has a peculiar style and wears flashy colors

Combat Skills

Defense 3
Ki 1
Combo 3

Narrative Skills

Thug Thrashing 2
Knowledge: 2000s-Core Music 3
Presence 2
Stealth 2
Street Society 3
Performance 3
Call Forth Wisdom 2 (+2 Sensei)
Reaffirm Purpose: Defend the weak 1 (+1 Sensei)

Gary Griffes (Order # 23305224)

Example Characters

Gary Griffes (Order: 23305224)

Special Moves

Mr. Atomic: L3

Rasperry stylishly spins in place, leaving a trail of pink shots on the floor and gaining a burst of speed.

- Fast Recovery (+Initiative) (2)
- Hits Low
- Pursuit

Accuracy: +1 vs. Defense, -1 vs. Evasion

Damage: 1d8

Our Enzymatic Relationship: L3

Rasperry starts with a thrusting front kick and ends with a point-blank shot that knocks the victim to the ground.

- Increased Damage (2)
- Knocks Down (2)
- Reach
- Slow Recovery (-Initiative) (-1)

Accuracy: +0

Damage: 1d10

Anxiety, in a Concert Hall: L4

Raspberry focuses on a specific area of the battlefield, ready to unleash a bullet hell on a whim when the need arises.

- Bomb (Controlled Detonation, Multiple Bombs, Self-Invulnerability) (5)

Accuracy: +0

Damage: 1d4

Gary Griffes (Order : 23305224)

The Wren

Power Level 1

Background

So far as anyone can prove, the notorious mercenary known as the Wren only takes legitimate security and military instruction contracts — but rumors abound of less agreeable services as interrogator and criminal lieutenant, provided such employers are just as professional. In fact, in the right circles she is known for providing brainwashed henchmen for any role - they say she was apprenticed to a mysterious evil mastermind known only as the Soulflayer, who nurtured her psychic abilities and taught her his secret art of exposing his enemy's deepest pain and vulnerability, and eventually reshaping them entirely, even into absolute loyalty.

True or not, it remains unknown why the privileged child of a rich family would abandon everything to pursue a deadly career. Always acting with cool and analytical callousness, seeing people's minds as puzzles to toy with, perhaps she was destined to do so. Whichever side of the law she's on, she's not above a one-on-one if it comes to that. But honor is not really her thing — she'd rather let a dozen brainwashed minions do all the work, or at least get firearms involved to raise the stakes. She's efficient, ruthless, and always ready with an escape plan — while she's got a reputation to uphold, she has zero loyalty to lost causes!

Traits

Basic Qualities

Strength: -1
Speed: 2 (Initiative)
Stamina: 0

Qualities

Attractive 2 (Attractive, Mysterious)
Genius
Gun Expert
Influence: Mercenary Network (Occupation: Mercenary)
Intelligent
Psychic

Weaknesses

Bad Reputation
Dangerous Job

Quirks

Attitude Suspicious
Brutal

Combat Skills

Tactics 4
Ki 1

Narrative Skills

Deduction 1
Grim Determination 1
High Society 1
Intimidation 1
Knowledge: Psychology 1
Meditation 1
Occupation: Mercenary 1
Property Damage 1
Psychic 2
Sense Ki 1
Smooth Talking 1
Specialization: Psychic Brainwashing 2
Zen State 1

Gary Griffes (Order # 23305224)

Example Characters

Gary Griffes (Order : 23305224)

Special Moves

Cloak of Deception: L2

The opponent realizes too late he was manipulated into targeting an illusory misdirection of the Wren's true position, which she created with psychic illusions, holographic gadgets, or pure environmental trickery.

- Defensive Illusion (Variable Movement) (3)
- Interrupt (Invincible Interrupt, Interrupt Only)
- Fast Recovery (+Control) (2)
- Utility (-3)

Accuracy: N/A

Damage: N/A

Nerve Stab: L2

An apparently innocuous pressure point poke. Not easy to land effectively, but when it does, it hurts.

- Breaker
- Critical Hit
- Harry
- Increased Stun
- Decreased Accuracy (-1)

Accuracy: -1

Damage: 1d4

Soulflaying: L4

A blue glow forms in her eyes and around the victim's head as she tries to peel open their mind to reveal its most vulnerable pain centers.

- Entangle (2)
- Ranged (Indirect, No Ranged Response (1)) (4)

Subtle

- No Movement (-1)
- Vulnerability (-1)

Accuracy: +0, +1 vs. Tactics

Damage: 1d4

Gary Griffes (Order : 23305224)

Vinsfeld Mathis

Power Level 1

Background

A mighty wizard from another plane of existence... or so he claims. At any rate, regardless of who he really is or where he's really from, his magic is 100% the real deal. However, he claims that the trip between dimensions may have weakened his magic a bit. As such, it's imperative that he gain enough magical strength to break down the planar boundaries separating him from home. Luckily for him, the best way to improve one's magical ability is through repeated practical application, and this world just happens to be full of people looking for a fight. He just wished it involved less getting punched in the face.

Age: 36

Height: 6'1"

Weight: 180 lbs.

Likes: Turnips, naps

Dislikes: Necromancers

Fighting Style: Hand of Sirius

Reason for fighting: He wants to go back home.

Victory Quotes

- Vinsfeld takes a bite out of a turnip. "Hey, y'wouldn't happen ta know anythin' 'bout interplanar travel wouldja?" he says while chewing.
- Vinsfeld yawns. "... Used too much juice. I could use a nap."
- Vinsfeld points with his gloved hand, electricity crackling around it. "Yer lucky magic acts real weird around here. Back home, I coulda taken ya down easy as pointin' a finger."

Traits

Basic Qualities

Strength: 2
Speed: 0
Stamina: -1

Qualities

Intimidating
Magic
Powerful Item (Magic Glove): Magic +1

Quirks

Dead Serious
Unworldly
Distinctive Appearance: Cowboy hat, duster, scar on his nose

Combat Skills

Evasion 3
Tactics 1
Ki 1
Combo 2

Narrative Skills

Climactic Super Move 1
Danger Sense 2
Draw Ki 2
Grim Determination 2
Knowledge: Arcana 2
Magic 2 (+1 Powerful Item)
Meditation 1
Property Damage 1
Sense Ki 2
Spirituality 1

Gary Griffes (Order # 23305224)

Gary Griffes (Order #23305224)

Special Moves

Ether Step: L2

Vinsfeld teleports a short distance. Good for repositioning himself away from danger, or possibly closer to it.

- Easy To Combo
- Teleportation (Ends in Mid-Air) (3)
- Utility Combo Opener
- Utility (-3)

Accuracy: N/A

Damage: N/A

MP Cost: 2

Thunderhand: L3

Vinsfeld reaches out with his gloved hand and attempts to grab his opponent. If successful, he releases a burst of electricity, shocking the opponent.

- Increased Damage (2)
- Increased Glory
- Throw (2)
- Slow Recovery (-Initiative) (-1)

Accuracy: +1

Damage: 1d12

Ether Burst: L4

Vinsfeld points at his opponent, making finger guns with his gloved hand, and lets loose a blast of magical energy as a projectile.

- Increased Accuracy (3)
- Ranged (2)

Accuracy: +1

Damage: 1d4

Gary Griffes (Order : 23305224)

Lexi Fayette-Bryce

Power Level 1

Background

Lexi Fayette-Bryce — just call her Lexi — is a cybernetically-enhanced cowgirl who isn't afraid to get dirty. As a former park ranger, she loves the outdoors more than anything, riding around her best steed Bullit. She lost her arm fighting against poachers, defending the beautiful countryside and the wildlife that lives there. Recognizing her bravery, the government sponsored her surgery. Now she can shoot her arm out like a rocket and reel it back like a lasso; she's a secret weapon, protecting the country from would-be threats. Many who have encountered her refer to her as "The Long Arm of the Law."

She's not really a big city person and hates littering and people who disrespect wildlife. Her favorite food is BBQ pork. Tenacious in scraps, she's still a country girl at heart and likes to say, "Why'm I so tough? Cuz ah'm country bred, that's why!"

In victory, she'll throw a ten-gallon hat in the air and snatch it back down with her lasso arm, hollering "Yeehaw!" If Bullit appeared in the fight, she'll call out, "Git'm Bullit!" and then praise him with "Atta boy!" after the fight.

Traits

Basic Qualities

Strength: 0
Speed: 1 (Initiative)
Stamina: 1

Qualities

Attractive 2 (Attractive, Wild)
Pet (Bullit, a cybernetically enhanced black mustang): Danger Sense +1, Thug Thrashing +1

Weaknesses

Dangerous Job: Secret Weapon for the government
Duty Bound: Government

Quirks

Reckless
Rivalry: Daven Ames, a wanted poacher and smuggler with a penchant for old weaponry

Combat Skills

Tactics 4
Ki 1
Combo 3

Narrative Skills

Animal Handling 2
Athletics 3
Danger Sense 2 (+1 Pet)
Occupation: Cowgirl 3
Property Damage 2
Stealth 1
Thug Thrashing 2 (+1 Pet)

Gary Griffes (Order : 23305224)

Example Characters

Lexi Fayette-Bryce

Gary Griffes (Order # 23305224)

Special Moves

Rocket Grapple: L3

Lexi uses her cybernetic arm as a lasso to entangle her foe and get him closer.

- Increased Knockback
- Ranged (Draw Closer) (3)
- Utility Combo Opener
- No Damage (-2)
- No Movement (-1)

Accuracy: +0

Damage: N/A

MP Cost: 1

Rocket Punch: L3

Lexi shots her rocket-powered arm with ferocious strength and speed; if the shot is aimed correctly, it signals Bullit to trample the poor victim.

- Increased Damage (2) (Perfect Hit -1)
- Increased Stun
- Interrupt
- Power Up (Control)
- Reach
- Slow Recovery (-Control) (-1)

Accuracy: +0

Damage: 1d6 (1d8 with Perfect Hit)

Whiplash Rodeo: L3

Lexi snares her enemy's ankles with the cybernetic arm, twirling him around and then hurling him far away.

- Hits Low
- Throw (Hurl) (3)

Accuracy: +2 vs. Defense, +0 vs. Evasion, +1 vs. Tactics

Damage: 1d6

100,000 Horsepower-Experimental-No-Safety-Boost: L3

As a last resort against the worst threats, Lexi activates the forbidden red button hidden in a compartment of her cybernetic arm. The arm charges up slowly until it reaches dangerous levels, turning red from the heat and crackling electricity. Finally, the energy launches out with a loud explosion... or not, because sometimes it just deactivates with a dying peep.

- Breaker
- Increased Damage (6)
- Increased Stun
- Reach
- Set Up
- Limited Use (No Reload) (-2)
- Self-Damage (-2)
- Slow Recovery (-Control) (-1)
- Unreliable (-1)

Accuracy: +2

Damage: 1d12

Gary Griffes (Order : 23305224)

Shal

Power Level 1

Background

Shal is known around the fighting circuit, although if you ask everybody where the weirdly-dressed fighter came from, you'll get a dozen stories, none of which seem to match up all the way when compared to each other. The facts everybody seems to agree on is that Shal was a novice at the Temple of Suiyue. He got into some trouble with the Ying Taiyang syndicate that ended with him leaving the temple with syndicate thugs in pursuit. Shal popped up unscathed and unharmed several years later with a distinctive fashion sense, a boisterous ego, and a rather doting nature towards Sqawkers, his pet parrot.

There's debate among other fighters about how much of Shal's success and continued survival against the Ying Taiyang is luck, skill, or pure bravado, but nobody can deny the effectiveness of the unorthodox fighter. Trouble seems to follow Shal along his journeys, particularly in the form of a bitter rival from his time at the temple: a fellow student named Lu Chen can usually be found in Shal's footsteps. He believes Shal to be a mockery of the Suiyue style, and Lu Chen is determined to prove the superiority of somebody properly trained.

Victory Quotes

- "Confirmation of my technique!"
- "That was impressive!"
- "That was fun, first round's on me!"

Traits

Basic Qualities

Strength: 0
Speed: 1 (Control)
Stamina: 1

Qualities

Charming
Mobility
Pet (Sqawkers): Danger Sense +1, Perception +1
Runner
Technique: Sidestep

Quirks

Attitude
Distinctive Appearance
Rivalry: Lu Chen

Combat Skills

Evasion 4
Ki 1

Narrative Skills

Acrobatics 2
Agility 3
Athletics 2
Danger Sense 2 (+1 Pet)
Perception 2 (+1 Pet)
Property Damage 2
Thug Thrashing 2

Gary Griffes (Order : 23305224)

Example Characters

Gary Griffes (Order #23305224)

Special Moves

Fool's Strike: L2

Unpracticed, unwise, and unsubtle. Seasoned fighters fall for it consistently thinking that it has to be a ruse.

- Harry
- Increased Damage (4) (Perfect Hit -2)
- Mobile (adds Mobile)
- Position Shift (Moves the opponent) (1) (Perfect Hit -½)
- Slow Recovery (-Initiative) (-1)
- Limited Movement (adds Closer) (-½)

Accuracy: +0

Damage: 1d6 (1d10 with Perfect Hit)

Drunken Stagger: L3

Dodging out of the blow in a lurching manner, and turning that momentum around to reposition and slap his opponent away, wondering what just happened.

- Fast Recovery (+Initiative)
- Increased Damage
- Mobile (adds After Mobile)
- Reach
- Sidestep Counter Only (0)

Accuracy: +0

Damage: 1d6 [2]

Four Seasons Assault: L4

Masters of the technique can channel the harmony of the elements to inflict precise, crippling blows on their opponents. A novice's results tend to be less...consistent.

- Always Does Damage (½)
- Mobile (adds Mobile)
- Limited Movement (adds Closer) (-½)
- Random (4):

1. Increased Accuracy (3), Increased Stun

   Accuracy: +1

   Damage: 1d6

2. Knocks Down (2), Multi Hit (4) (Perfect Hit -2)

   Accuracy: +0

   Damage: 1d6 (+2 with Perfect Hit)

3. Increased Damage (6) (Perfect Hit -3), Multi Hit (2) (Perfect Hit -1)

   Accuracy: +0

   Damage: 1d6 (1d12+1 with Perfect Hit)

Gary Griffes (Order : 23305224)

Dio

Power Level 1

Background

Dio Hsieh is a big, awkward kid who loves everything geeky. He and his friends were frequently bullied by classmates, so Leon, an ex-pat teaching at one of Dio's cram schools, felt pity for him. Leon started to teach Dio boxing after English tutoring sessions, and discovered Dio had a natural talent for fighting. Dio proved to the bullies that he wasn't a meek pushover any more, and then he set out to prove his strength to the world by fighting to protect the innocent wherever he finds injustice.

Opening Stance: bounces from foot to foot and shakes his arms to loosen them, then brings his fists to his face and nods.

Win Pose: steps over his fallen opponent, smiles, and offers his arm to help them get up.

Martial Arts Style: classic Western-style boxing — angled stance, hands at face, slipping and blocking and nothing but punches. When powered up, his more powerful punches catch fire as they're thrown.

Reason for Fighting: wants to protect the innocent (like his friends) from bullies, but really enjoys any opportunity to surprise people with the fact that he's stronger than he looks. As such, he is always looking for an excuse to fight.

Blood Type: B

Traits

Basic Qualities

Strength: 1
Speed: 0
Stamina: 1

Qualities

Big
Intelligent
Mobility
Tall

Weaknesses

Dull Personality
Fragile Self-Confidence
Honorable

Quirks

Demure
Impulsive
Loves Combat

Combat Skills

Defense 3
Evasion 3
Tactics 3

Narrative Skills

Athletics 2
Danger Sense 1
Endure Great Hardship 2
Fast Reflexes 1
Occupation: Student 3
Perception 2
Property Damage 3
Stealth 1

Gary Griffes (Order : 23305224)

Special Moves

Pummel: L2

Dio charges the other fighter, spinning them and knocking them off-balance.

- Position Shift (Shifts the defender)
- Throw (2)

Accuracy: +1

Damage: 1d8

Straight: L2

Dio "throws the baseball": he steps in and throws his right as hard as he can, crashing through any block.

- Always Does Damage (½)
- Increased Damage (2)
- Multi Hit
- Limited Movement: Closer (-½)

Accuracy: +0

Damage: 1d10[2]

Uppercut: L4

Dio sees an opportunity to launch a powerful punch straight up at the opponent's jaw.

- Counter
- Increased Damage (2)
- Increased Knockback
- Increased Stun

Accuracy: +0

Damage: 1d10

Gary Griffes (Order : 23305224)

Fenghuang

Power Level 1

Background

Fenghuang was raised in an orphanage, though she fled when she was still very little. On the outside she met a benevolent scientist named Dr. Tuffig who turned her into a Phoenix Mutant. She explored her newfound powers daily under the doctor's guidance and trained with other mutants that the doctor had created, including her rival: a mutant made almost entirely out of water named Kawa. Fenghuang sees the doctor as her father and the other mutants (including Kawa) as her siblings.

Age: 19

Birthday: June 21

Country of Origin: Japan

Likes: All kinds of soup and food with lots of sauce, igniting stuff, running and jumping around everywhere, her quasi-adopted family

Dislikes: Spicy food, warm beer, dying-and-reviving

Martial Arts Style: Self-taught Phoenix Mutant Brawling

Reason for Fighting: The doctor's lab got attacked by an unknown enemy one day. They destroyed the lab, kidnapped the doctor, and planted mind-control devices on most of the doctor's mutants to force them to rampage through the city. Fenghuang was one of the few able to escape and is now giving her all to save both her "siblings" and the doctor.

Blood Type: Mutated B Negative (Fenghuang calls it "B-Urning Blood")

Traits

Basic Qualities

Strength: 1
Speed: 1 (Initiative)
Stamina: 0

Qualities

Immortal Being
Mobility
Power: Flame Projection
Runner

Weaknesses

Significant Other: Dr. Tuffig and her "sibling" mutants

Quirks

Loves Combat
Reckless

Combat Skills

Evasion 4
Ki 1

Narrative Skills

Athletics 2
Cooking 1
Fast Reflexes 2
Power 3
Presence 2
Property Damage 3
Reaffirm Purpose: Protecting members of the "Tuffig Family" 3
Realize Potential 2

Gary Griffes (Order # 23305224)

Gary Griffes (Order #23305224)

Special Moves

Jet Blast Slide: L2

After entering a short-lived Ignition stance, she slides over the ground, accelerating with the forceful flame jets coming out of her hands and aiming with her feet. She can also instead make a blast from her hands to almost instantly cross the distance with more power in her kick, but it won't reach that far.

- Crouching
- Increased Damage (2) (Perfect Hit -1)
- Mobile (adds Mobile)

Accuracy: +0

Damage: 1d8 (1d10 with Perfect Hit)

Jet Blast Gun: L3

Fenghuang shoots a quick fireball via a playful finger pistol before entering a short-lived Ignition stance. During that stance, she can quickly sprint forwards or backwards with forceful flame jets coming out of her hands.

- Always Does Damage (½)
- Mobile (adds Mobile)
- Ranged (Very Fast) (3½)
- Limited Mobile (-1)

Accuracy: +0

Damage: 1d4

Volcano Shotgun: L4

Fenghuang swiftly moves her arms forward and shoots out several tiny explosive fireballs that may be as dense or as widespread as she wants. The cluster of explosions is powerful enough to knock the opponent down on hit.

- Knocks Down (2)
- Ranged (Accuracy for Damage) (3)

Accuracy: +0

Damage: 1d4

Gary Griffes (Order : 23305224)

Kai Kumagawa "Kuma Hime II"

Power Level 1

Background

Kai is a second-generation professional wrestler and a daughter of pro wrestling royalty. Her mother is legendary joshi wrestler Yoko "Kuma Mama" Kumagawa, and it shows in her looks, strength, and skill. Kai was trained by her mother to carry on her legacy as the second Kuma Hime (her mom's original ring name) and she keeps a very close eye on Kai's progression. Working out of JUST Wrestling in New Athens, Ohio, Kai met her soon-to-be boyfriend and sparring partner, martial artist Dayton Springfield. Surprisingly (to Kai), Dayton beat her in their first match, sparking a romance which was encouraged by their respective mothers. Eventually, Kai and Dayton were approached by Tatsuya Ishinami, eldest son of the prestigious Ishinami family, to enter the Cross-City Challenge tournament against rival fighters from nearby Sparta City.

Blood type: O

Reason for fighting: to surpass her mother and make her own legend

Opening Pose: She points at the opponent, while yelling into a microphone, "I'M GONNA RIP YOU UP!!!" She then tosses the mic behind her offscreen and steps into her stance.

Taunt: She draws a thumb across her throat, then roars with her arms out in a menacing pose.

Win Pose: A jumping fist pump in the air, yelling, "Yes! I Win!"

Traits

Basic Qualities

Strength: 1
Speed: 0
Stamina: 1

Qualities

Attractive
Fame 2
Sensei (Mother): Realize Potential +2, Reaffirm Purpose +1

Quirks

In Love: Dayton Springfield
Loves Combat
Reckless

Combat Skills

Defense 4
Combo 2

Narrative Skills

Athletics 2
Fame 6
Intimidation 1
Performance 2
Reaffirm Purpose 1 (+1 Sensei)
Realize Potential 2 (+2 Sensei)
Stance Evaluation 2
The Fighting World 3
Thug Thrashing 2

Gary Griffes (Order : 23305224)

Example Characters

Kai Kumagawa "Kuma Hime II"

Gary Griffes (Order : 23305224)

Special Moves

Nuclear Drop Kick: L2

Kuma takes a step back and jumps forward with her two legs extended. The attack power is so extreme that it leaves most foes shaken.

- Charge Back (0)
- Increased Knock Back
- Increased Stun
- Knock Back Advance
- Mobile (adds Mobile)
- Limited Mobile (-1)

Accuracy: +0

Damage: 1d8

Rushing Tackle: L2

Kuma springs forward, catching her foe by the hip, ready to apply a grapple to him.

- Charge Back (0)
- Entangle (2)
- Mobile (adds Mobile)
- Opening Move (0)
- No Damage (-2)

Accuracy: +0

Damage: N/A

MP Cost: 1

Kuma Suplex: L3

Kuma grabs the opponent, lifts him up, and slams him to the ground while arching her back. After that, she backflips ready for another grapple.

- Increased Damage (4)
- Opening Throw (0)
- Throw (2)
- Move Sub-Set (Rushing Tackle) (-1)
- Slow Recovery (Initiative) (-1)

Accuracy: +1

Damage: 1d12

Power Cloverleaf: L3

Kuma throws the opponent down, grabs his legs, and pulls him off the ground while twisting his legs.

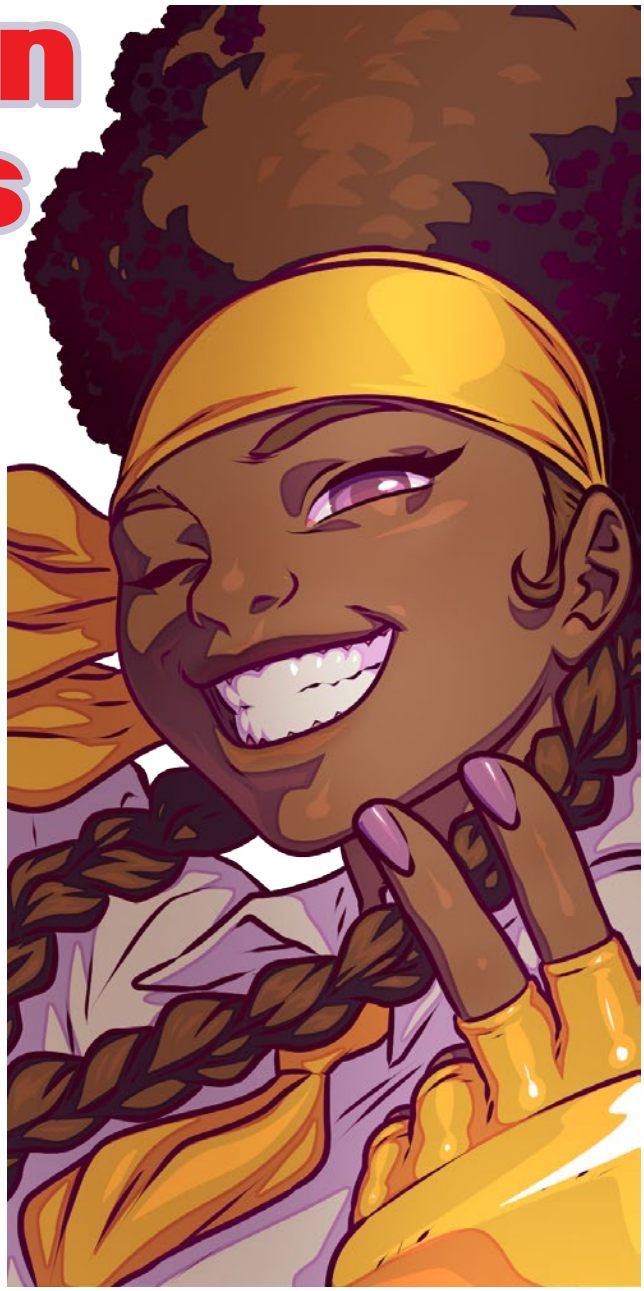
- Increased Damage (2)
- Throw (Sustained Hold) (4)
- Move Sub-Set (Rushing Tackle) (-1)
- Slow Recovery (Initiative) (-1)

Accuracy: +1

Damage: 1d10

Gary Griffes (Order : 23305224)

Appendix B: Character Generation Guidelines



Included here are all the steps necessary to create a character, as well as all of the lists of Skills, Qualities, Weaknesses, Quirks, Move Elements, and Move Liabilities.

1. Choose the character's Basic Qualities.
2. Choose four additional Qualities.
3. If desired, choose Weaknesses and Quirks to possibly earn more Qualities.
4. Spend 5 points on Combat Skills.
5. Spend 15 points on Narrative Skills.
6. If appropriate, spend unused Qualities on Skills or Fighting Spirit
7. Spend 10 points on Special Moves.

Gary Griffes (Order : 23305224)

Character Generation Guidelines

Power Level Chart

Power Level	Total Glory	Super Moves	Combat Bonuses	DET	Full Defense	Life Bar	Fighting Spirit
1	0–25	0	0	3	+1	30	10
2	26–50	0	1	3	+2	40	20
3	51–100	1	2	3	+2	50	30
4	101–175	2	3/2	3	+3	60	40
5	176–250	3	4/2	4	+3	70	55
6	251–350	4	5/2	4	+4	80	70
7	351–500	5	6/3	4	+4	90	85
8	501+	6	7/3	5	+5	100	100

Advancing in Power Level

1. Add 3 points to Combat Skills.
2. Add 10 points to Narrative Skills.
3. Spend 10 Move Points on Special Moves.
4. At Power Level 2, 4, 6, and 8, either gain a Quality or lose a Weakness.
5. Increase Life Bar and Fighting Spirit according to the Power Level Chart.
6. Choose Combat Bonuses according to the Power Level Chart.

Unspent Move Points can be saved, spent on Narrative Skills or Fighting Spirit on a 1-for-1 basis, or spent on Combo Skill at a cost of 3 Move Points for 1 point of Combo Skill.

At Power Level 5 and beyond, Combat Skill Points can instead be spent on other bonuses:

- 1 Combat Skill Point can be converted into 3 Narrative Skill Points.
- 2 Combat Skill Points can be spent to gain a +1 bonus on any Defensive Response except Counter or Interrupt, to a maximum bonus of +2.
- 3 Combat Skill Points can be spent to gain an additional +1 bonus on either Control Bonus or Damage Bonus, but only if that bonus is already maxed out for the character's current Power Level (before advancement).

Gary Griffes (Order # 23305224)

Character Generation Guidelines

Qualities

- Alertness
- Attractive
- Big
- Borrow Identity
- Charming
- Distracting
- Driven
- Fame
- Friend
- Gadgeteering
- Genius
- Great Destiny
- Gun Expert
- Immortal Being
- Influence
- Intelligent
- Interesting Appearance
- Intimidating
- Jumper
- Lucky
- Magic
- Mobile Grappler
- Mobility
- Multiple Styles
- Pet
- Power
- Powerful Item
- Psychic
- Reputation
- Runner
- Sensei
- Short
- Stage
- Tall
- Technique
- Theme Music
- Wealth
- Weapon Expert

Weaknesses

- List
- Amnesia
- Annoying Voice
- Bad Reputation
- Calling
- Curse
- Dangerous Job
- Dark Side
- Deficiency
- Dependence
- Doomed
- Dull Personality
- Duty Bound
- Fearsome Appearance
- Fixation
- Fragile Self-Image
- Haunted
- Hidden Abilities
- Honorable
- Hunted
- Light
- Oblivious
- Phobia
- Physical Handicap
- Poorly Drawn
- Ritual
- Significant Other
- Style Weakness
- Thick
- Ugly
- Unattractive
- Unintelligent
- Unlucky
- Warped

Gary Griffes (Order : 23305224)

Character Generation Guidelines

Quirks

- Age
- Arrogant
- Attitude
- Brutal
- Bumbling Friend
- Clueless
- Cooking
- Dead Serious
- Demure
- Disgraced
- Distinctive Appearance
- Fan Service
- Glutton
- Greedy
- Immature
- Impulsive
- In Love
- Lecherous
- Loves Combat
- Nosebleeds
- Pacifist
- Reckless
- Revenge
- Rivalry
- Scarred
- Secret
- Sexually Ambiguous
- Short-Tempered
- Suspicious
- Unworldly

Combat Skills

- Defense
- Evasion
- Tactics
- Combo
- Ki

Narrative Skills

- Acrobatics
- Agility
- Animal Handling
- Athletics
- Call Forth Wisdom
- Climactic Super Move
- Cooking
- Danger Sense
- Deduction
- Draw Ki
- Endure Great Hardship
- Fast Reflexes
- Gadgeteering
- Grim Determination
- High Society
- Intimidation
- Knowledge
- Lockpicking
- Lost in the Crowd
- Magic
- Meditation
- Occupation
- Perception
- Performance
- Power
- Presence
- Property Damage
- Psychic
- Reaffirm Purpose
- Realize Potential
- Sense Ki
- Shadowing
- Sleight of Hand
- Smooth Talking
- Specialization
- Spirituality
- Stance Evaluation
- Stealth
- Street Society
- Technological Aptitude
- The Fighting World
- Thug Thrashing
- Zen State

Gary Griffes (Order : 23305224)

Character Generation Guidelines

Move Elements

Absorbs Attacks (1)
- Absorb All Attacks (2)
- Transform Energy Element (1)

Aerial (1)

Always Does Damage (½)

Anti-Air (1)

Area Effect (2 or more)

Bomb (1)
- Assault Bomb (3)
- Controlled Detonation (1)
- Moveable Bomb (–1)
- Multiple Bombs (2)
- No Detonation (–1)
- No Range (–1)
- Self-Invulnerability (1)
- Short Timer (–1)

Bounce (1)

Breaker (1)

Buff (1 or more)
- Buff Gauge (–1)
- Decreased Duration (–1)
- Defense Liability (–1)
- Early Ending (1)
- Increased Duration Element (3)
- Life Bar Drain (–2)
- Lowered Basic Quality (–1)
- Movement Only (–1)
- No Movement (–1)
- Removed Ki (–1)
- Repeatable (2)
- Stun (–2)
- Super Energy Duration (1)
- Technique Buff (1 or 2)

Cancel Throw (1)

Charge Back (0 or 1)

Copies Moves (1)

Counter (1)

Create Environmental Hazard (2)
- Damaging Hazard (1)
- Damaging Wall (1)
- Extended Duration (1)
- Multiple Hazard (1)
- Pit (1)
- Reflection (1)

Critical Hit (1)

Crouching (1)

Does No Knockback (2)

Drain Life (3 or 4)
- Healing Attack (1)

Easy to Combo (1)

End Buff (1)
- End Only (–1)

End Style (1 or more)
- Movement Exception (1)

Entangle (2)

Evade Ranged (1)

Explosive (2 or more)
- Reduced Damage (–2)

Fake (2 or more)

Fast Recovery (1 or 2)

Flight (2)

Free Movement (2)

Gradual Effect (1)
- Delayed Onset (1)

Hard to Evade (1)

Harry (1)

Healing (2 or 3)
- Heal Others (1)
- Only Heal Others (–1)

Gary Griffes (Order : 23305224)

Character Generation Guidelines

- Hits Low (1)
- Hits Super Jump (1)
- Illusionary Doubles
  - ▶ Defensive Illusion (2)
    - ▶ Variable Movement (1)
  - ▶ Offensive Illusion (2 to 5)
- Increased Accuracy (3)
- Increased Damage (1)
- Increased Glory (1)
- Increased Knockback (1)
- Increased Stun (1)
- Interrupt (1)
  - ▶ Interrupt Only (–1)
  - ▶ Invincible Interrupt (1)
- Invisibility (3 or more)
  - ▶ Maintain Effect (2)
- Juggle (1)
  - ▶ Launcher (1)
- Knocks Down (2)
  - ▶ No Breakfall (½)
  - ▶ No Tech Roll (½)
  - ▶ Only at End of Combo (0)
- Knockback Advance (1)
- Mobile (1)
  - ▶ Full Screen (1)
  - ▶ Fast Full Screen (1)
  - ▶ Wall Spring (1)
- Multi Hit (1)
- Opening Move (0)
- Opening Throw (0)
- Pass Through (1)
- Position Shift (1)
- Power Dash (1)
- Power Enhancer (1 or more)
  - ▶ Delayed Onset (1)
  - ▶ Element Addition (1 or more)
- Power Up (1)
  - ▶ Extra Elements (1)
  - ▶ Enhanced Power Up (1 or 2)
- Priority (1)
  - ▶ Strike Through (1)
- Prop Recovery (1)
- Pursuit (0 or 1)
  - ▶ Knock Down Pursuit (1)
  - ▶ Pursuit Bounce (2)
- Random Effect (1 or more)
- Ranged (2)
  - ▶ Accuracy for Damage (1)
  - ▶ Draw Closer (1)
  - ▶ Optional Draw In (1)
  - ▶ Move Closer (1)
  - ▶ No Ranged Response (1)
  - ▶ Indirect (1 or 2)
  - ▶ Short Range (–½)
  - ▶ Very Fast (1½)
  - ▶ Very Slow (–½)
  - ▶ Wall Bounce (1)
- Reach (1)
- Reflection (1)
- Reload (2)
- Reversal (1)
- Set Up (1)
  - ▶ Powerless (–2)
  - ▶ Powerless Exception (0 or 1)
- Sidestep Counter (0 or 1)
- Skips Knock Down (1)
- Subtle (1)
- Summon (2 or more)
- Super Counter (1)
- Super Energy (½)
- Super Move Enhancer (2 or 4)
- Suppression (2 or more)
- Tag Counter (1)

Gary Griffes (Order # 23305224)

Character Generation Guidelines

Taunt (1)
- Modify Super Energy (1)
- Element Addition (½ or more)

Teleportation (2)
- Ends in Mid-Air (1)

Temporary Invulnerability (3)

Temporary Technique (1 or more)

Throw (0 or 2)
- Carrying Grapple (1)
- Does Stun (2)
- Hurl (1)
- Sustained Hold (2)

Triggered Interrupt (2)
- Multiple Instances (2)

Unblockable (1)

Utility Combo Opener (1)

Wind Up (1)

Move Liabilities

Behind Opponent (–1)

Charge Down (–1)

Charge Forward (–1)

Charge Up (–1)

Cheap (–1)

Cross-Up (–1)

Decreased Accuracy (–1)

Decreased Damage (–1)

Limited Damage (–1)

Limited Mobile (–1)

Limited Move (–½ or more)

Limited Movement (–½)

Limited Use (–1)
- Extended Reload (½)
- More Charges (½)
- No Reload (–1)
- Special Move Reload (½)

Move Sub-Set (–1)

Multi-Part Move (–2)

Multi-Part Throw (–1)

Negative Positioning (–1)

No Combo (–1)

No Damage (–2)

No Movement (–1)

No Super Energy (–½)

Non-Finisher (–½)

Only When Prone (–2)

Perfect Hit (–½ or more)

Prop (–2)

Requires Environmental Hazard (–1 or –2)

Self-Damage (–2)
- Self-Stun (–1)

Self-Prone (–1)

Sidestep Setup (–1)

Slow Recovery (–1 or –2)

Slow Startup (–2)

Specific Range (–2, –1½, or –1)

Super Energy (–2)

Unreliable (–1)

Utility (–3)

Vulnerability (–1)
- Increased Duration (–1)

Gary Griffes (Order # 23305224)

Character Generation Guidelines

Additional Elements for Super Moves Only

Breakthrough (1)

Decreased Super Energy Cost (1)

Extended Duration (1)

Infinite Supers (5)

Invincibility (1)

Ki Access (1)

Super Reload (1)

Additional Liabilities for Super Moves Only

Increased Super Energy Cost (–1 to –3)

Limited Choice (–1)

Gary Griffes (Order # 23305224)

Appendix C: Example Special Moves

The following pages contain 23 fairly common Special Moves found in fighting video games. These examples serve two purposes: to give very simple examples of how to construct Special Moves and also to provide some pre-constructed typical moves for players who wish to save themselves some effort. Note also that these are not the only ways these moves could be constructed.

A number between brackets in the Damage entry is the minimum achievable result on the damage roll; if the roll is lower, it must be re-rolled until a valid result is achieved.

Air Fireball: L4

- Ranged (2)
- Aerial
- Hard to Evade
- Increased Damage

Accuracy: +0

Damage: Based on Ki [2]

The Fighter leaps into the air and throws a fireball down at the opponent.

Gary Griffes (Order : 23305224)

Example Special Moves

Air Throw: L2

- Anti-Air
- Throw (2)
- Increased Damage
- Limited Move: Can only Interrupt an Aerial attack (–½)
- Limited Move: Can only be used as a Defensive Response or Reaction Attack (–½)

Accuracy: +1

Damage: 1d6 [2]

The Fighter leaps up to meet his opponent in the air, grabs him, and throws him forcefully to the ground.

Charging Smash: L3

- Mobile (adds *Mobile*)
- Increased Accuracy (3)

Accuracy: +1

Damage: 1d6

The Fighter charges towards the opponent and smashes him with his shoulder.

Close Ki Attack: L3

- Ranged (2)
- Increased Damage (2)
- Increased Stun
- Short Range (–½)
- Limited Move: Can't be used at Range 3 (–½)

Accuracy: +0

Damage: Based on Ki + 1 die size

The Fighter generates a close range ki energy effect to damage his opponent.

Fireball: L3

- Ranged (2)
- Increased Damage (2)

Accuracy: +0

Damage: Based on Ki +1 die size

The Fighter launches some form of ranged ki attack at the opponent. It might be fire, ice, sound, magic, or any other form of energy.

Flurry of Blows: L3

- Increased Damage (2)
- Increased Glory (2)

Accuracy: +0

Damage: 1d8

The Fighter launches a barrage of blows so quickly that they come out as a blur.

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Example Special Moves

Flurry of Blows: L3 (Alternate Build)

- Increased Damage
- Multi-Hit (2)
- Power Up (Control)

Accuracy: +0

Damage: 1d6 + 1 [2]

The Fighter launches a barrage of blows so quickly that they come out as a blur.

Flying Flip Kick: L3

- Aerial
- Increased Accuracy (3)
- Increased Damage
- No Movement (–1)

Accuracy: +1

Damage: 1d6 [2]

The Fighter back-flips in place, kicking his opponent as he flips.

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Example Special Moves

Flying Knee Thrust: L2

- Anti-Air
- Knocks Down (2)

Accuracy: +0

Damage: 1d6

The Fighter lunges forward with a quick knee.

Flying Smash: L3

- Aerial
- Hard to Evade
- Increased Damage (2)

Accuracy: +0

Damage: 1d8

The Fighter leaps into the air and uses his whole body to smash into the opponent.

Flying Spinning Kick: L3

- Mobile (adds *Mobile*)
- Knockback Advance
- Increased Damage (2)

Accuracy: +0

Damage: 1d8

The Fighter leaps up, spinning in the air, with his leg outstretched like a blade.

Forward Flip Kick: L3

- Hard to Evade
- Increased Accuracy (3)
- Increased Damage
- Self-Prone (–1)

Accuracy: +1

Damage: 1d6 [2]

The Fighter performs a forward flip, bringing his legs down on the opponent, and ending up on his back as a result.

Grab and Throw: L2

- Throw (2)
- Hurl

Accuracy: +1

Damage: 1d6

The Fighter picks up his opponent and throws him.

Overhead Smash: L2

- Hard to Evade
- Increased Damage (2)

Accuracy: +0

Damage: 1d8

The Fighter brings down a strong overhead strike.

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Example Special Moves

Shockwave: L4

- Ranged (2)
- Knocks Down (2)
- Hits Low

Accuracy: +0

Damage: Based on Ki

The Fighter sends a wave of ki energy across the ground to impact with his opponent.

Slide Kick: L2

- Hits Low
- Crouching
- Knocks Down (2)
- Slow Recovery (–1)

Accuracy: +0

Damage: 1d6

The Fighter ducks low and slides into the opponent, tripping him.

Super Fireball: L5

- Ranged (2)
- Knocks Down (2)
- Increased Damage (2)

Accuracy: +0

Damage: Based on Ki + 1 die size

The Fighter throws a larger, more powerful fireball attack at the opponent.

Super Haymaker: L4

- Power Up (Control)
- Knocks Down (2)
- Reach
- Increased Stun
- Increased Damage (4)
- Slow Startup (–2)
- Slow Recovery (–2)

Accuracy: +0

Damage: 1d10

The Fighter charges all his power into a massive punch. It is slow to start and slow to recover.

Super Uppercut: L4

- Anti-Air
- Knocks Down (2)
- Increased Damage (2)
- Reversal
- No Movement (–1)

Accuracy: +0

Damage: 1d8

The Fighter leaps into the air, delivering a powerful uppercut.

Gary Griffes (Order : 23305224)

Example Special Moves

Takedown: L2

- Throw (2)
- Position Shift (shifts the defender)

Accuracy: +1

Damage: 1d6

The Fighter performs one of any number of standard grappling takedowns on the opponent.

Teleport Attack: L3

- Evade Ranged
- Knocks Down (2)
- Teleportation (2)
- Decreased Accuracy (–1)

Accuracy: –1

Damage: 1d6

The Fighter disappears from his present location and reappears next to his opponent, launching an uppercut as he reappears.

Teleportation: L3

- Evade Ranged
- Teleportation (2)
- Ends in Mid-Air
- Fast Recovery (2)
- Reversal
- Utility (–3)

The Fighter disappears from his present position and reappears elsewhere.

Tumble Attack: L4

- Mobile (adds *Mobile*)
- Increased Accuracy (3)
- Hits Low

Accuracy: +1

Damage: 1d6

The Fighter rolls himself into a ball and bowls himself into his opponent.

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Appendix D: Damage Chart

This chart calculates the effects of the Increased Damage (ID) Element and the Multi-Hit (MH) Element.

The Die Size Increases column starts at base 1d6 (0 increases) as any Special Move, then it goes up and down steps applying different modifiers like attacker Strength, defender Stamina, Elements, Liabilities, Techniques and Qualities. It can also be used easily for Basic Moves (just start at –1 and go from there), Super Moves (start at 1) and any other damage calculation.

Damage between brackets means that this is the minimum achievable result on the damage roll. If the roll is lower, it must be re-rolled until a valid result shows up. If there is a bonus to the roll, it is not taken into account when checking for the minimum result.

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Damage Chart

Die Size Increases	MH 1 or ID 1	MH 1 and ID 1	MH 2	MH 3 (MH 2 and ID 1)	MH 3 and ID 1	MH 4	MH 5 (MH 4 and ID 1)	MH 5 and ID 1	MH 6	MH 6 and ID 1
−5 (1)	1	1	2	2	2	3	3	3	4	4
−4 (1)	1	1	2	2	2	3	3	3	4	4
−3 (1)	1	2	2	2	3	3	3	4	4	4
−2 (1d2)	2	3	1d2+1	3	4	1d2+2	4	5	1d2+3	5
−1 (1d4)	1d4 [2]	1d4 [3]	1d4+1	1d4+1 [2]	1d4+1 [3]	1d4+2	1d4+2 [2]	1d4+2 [3]	1d4+3	1d4+3 [2]
0 (1d6)	1d6 [2]	1d6 [3]	1d6+1	1d6+1 [2]	1d6+1 [3]	1d6+2	1d6+2 [2]	1d6+2 [3]	1d6+3	1d6+3 [2]
1 (1d8)	1d8 [2]	1d8 [3]	1d8+1	1d8+1 [2]	1d8+1 [3]	1d8+2	1d8+2 [2]	1d8+2 [3]	1d8+3	1d8+3 [2]
2 (1d10)	1d10 [2]	1d10 [3]	1d10+1	1d10+1 [2]	1d10+1 [3]	1d10+2	1d10+2 [2]	1d10+2 [3]	1d10+3	1d10+3 [2]
3 (1d12)	1d12 [2]	1d12 [3]	1d12+1	1d12+1 [2]	1d12+1 [3]	1d12+2	1d12+2 [2]	1d12+2 [3]	1d12+3	1d12+3 [2]
4 (1d12+2)	1d12+2 [2]	1d12+2 [3]	1d12+3	1d12+3 [2]	1d12+3 [3]	1d12+4	1d12+4 [2]	1d12+4 [3]	1d12+5	1d12+5 [2]
5 (1d12+4)	1d12+4 [2]	1d12+4 [3]	1d12+5	1d12+5 [2]	1d12+5 [3]	1d12+6	1d12+6 [2]	1d12+6 [3]	1d12+7	1d12+7 [2]
6 (1d12+6)	1d12+6 [2]	1d12+6 [3]	1d12+7	1d12+7 [2]	1d12+7 [3]	1d12+8	1d12+8 [2]	1d12+8 [3]	1d12+9	1d12+9[2]
7 (1d12+8)	1d12+8 [2]	1d12+8 [3]	1d12+9	1d12+9 [2]	1d12+9 [3]	1d12+10	1d12+10 [2]	1d12+10 [3]	1d12+11	1d12+11 [2]
8 (1d12+10)	1d12+10 [2]	1d12+10 [3]	1d12+11	1d12+11 [2]	1d12+11 [3]	1d12+12	1d12+12 [2]	1d12+12 [3]	1d12+13	1d12+13 [2]
9 (1d12+12)	1d12+12 [2]	1d12+12 [3]	1d12+13	1d12+13 [2]	1d12+13 [3]	1d12+14	1d12+14 [2]	1d12+14 [3]	1d12+15	1d12+15 [2]
10 (1d12+14)	1d12+14 [2]	1d12+14 [3]	1d12+15	1d12+15 [2]	1d12+15 [3]	1d12+16	1d12+16 [2]	1d12+16 [3]	1d12+17	1d12+17 [2]

Appendix E: Combat Summary

The following pages describe all the basic effects that apply to Initiative, Control, Accuracy, defense, and damage. It also lists all of the Action Point Options available in Dramatic Combat. This summary does not contain any effects of optional rules nor does it contain effects of Environmental Hazards.

Initiative

Conditions That Increase Initiative
+1 to combatant with highest Initiative on previous turn if he hit his opponent
Await Opening increases Initiative or Control
Full Defense increases Initiative or Control by one die size
Spend Fighting Spirit at the beginning of the turn to increase die size
Conditions That Decrease Initiative
Full Offense lowers Initiative or Control by one die size
Recover from being Stunned and stand up from Knock Down at the same time lowers Initiative by one die size
Recover from being Stunned by being hit lowers Initiative by one die size
Standing up from being Knocked Down lowers Initiative by one die size unless character has already acted before being Knocked Down

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Control

Conditions That Increase Control
Add Control Bonus
Await Opening increases Initiative or Control
Full Defense increases Initiative or Control by one die size
Spend Fighting Spirit at the beginning of the turn to increase die size
Spend FS to increase Control 12 (special case — see rules for Control, page 213)
Unused Control after Hit Stun increases Control by two die sizes
Conditions That Decrease Control
Full Offense lowers Initiative or Control by one die size
Hit Stun lowers Control by 4 or reduces it to ½ (round down), whichever is lower

Movement

Movement options
Move 1 Range and attack
Move 1 Range and receive defense bonus instead of attacking
Move 2 Ranges
Move 2 Ranges and attack with *Basic Mobile* Move or Special Moves with the *Mobile* Keyword for 1 FS
Move 3 Ranges for 1 FS
Move 3 Ranges and attack with a Special Move with the *Long Mobile* Keyword for 1 FS
After Knocking Down opponent: Move 1 Range
Power Up: No movement
Refocus or Await Opening: Move 1 Range away
Movement after Hit Stun costs 1 extra FS

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Combat Summary

Attack

Conditions That Increase Accuracy
Add Accuracy Bonus
Add Accuracy of Move
Add Accuracy of any *Mixup* Move in the middle or end of the Combo
Attacking after a successful Evasion without movement: +2
Attacking at Range 0: +1
Attacking on Full Offense: roll 1d10 instead of 1d6
Attacking with a Cross-Up: +2 (this replaces the Range 0 bonus)
Await Opening increases Accuracy
If rolled Control is higher than needed for specific attack, +1 bonus to Accuracy
Spend FS to increase Accuracy
Tag Team Switch Combo: +2
Conditions That Decrease Accuracy
Attacking at Range 2: –1
Ending a Combo with a Special Move: –1
Every full 3 moves in a Combo: –1
Subtract Accuracy of Move
Using a Combo in a Defensive Response: –1 (costs 2 FS)

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Defense

Conditions That Increase Defense
Add Defense Bonus
Defense and Evasion can be used together for 1 FS
If attacker only moves 1 Range and does not attack: +1
On Full Defense, Defense is increased according to the Power Level Chart; Evasion is increased by ½ of the bonus on the Power Level Chart (round down)
Spend FS to increase Defense Total

Conditions That Decrease Defense
On Full Offense, Defense is ½ and no other option may be used
When defending against a Defensive Response, Defense is ½ and no other option may be used
While Stunned, Defense is ½ and no other option may be used and FS cannot be used

Successful Defense
Attack misses

Successful Evasion
Attack misses and defender can either move exactly 2 Ranges for 1 FS or receive bonus to Accuracy on next attack

Successful Tactics
Attack misses and defender can choose Defensive Response

Defensive Responses	
Anti-Air Response	Mid-Air Teleport Response (based on Evasion)
Basic Response	Priority Response
Counter Response (based on Defense)	Ranged Response (based on Ki)
Evade Ranged Response	Reversal Response
Interrupt Response	Sidestep Counter Response (based on Evasion)
Jinking Response	Throw Response

Reaction Attacks	
Anti-Air Reaction Attack	Super Reaction Attack
Basic Reaction Attack	Throw Reaction Attack
Interrupt Reaction Attack	

Gary Griffes (Order # 23305224)

Combat Summary

Damage

Conditions That Increase Damage
Add Damage Bonus
Combo adds damage
Ki Skill determines damage of Ranged Special Move
Opponent's Stamina may add die size to damage
Some Elements add damage
Strength may add die sizes to damage
Conditions That Decrease Damage
Opponent's Stamina may subtract die size from damage
Some Liabilities decrease damage
Stamina may subtract die sizes from damage
Effects of Damage
First successful damage in a round: Attacker regains FS equal to Power Level
Damage is subtracted from opponent's Life Bar
Defender suffers Hit Stun and loses 4 Control or is reduced to ½ (round down) Control
Defender is Knocked Back 1 Range (Move Elements may increase this)
Defender may be Knocked Down or Stunned

End of Turn

End of Turn Procedure
Tally Glory and Super Energy
Roll Time Roll and describe events of the turn

Gary Griffes (Order : 23305224)

Action Point Options in Dramatic Combat

Initiative Option	
Fast Reflexes	
Movement Options	
Athletics	Leaving Combat
Attack Options	
Climactic Super Move	Property Damage
Debilitating Injury	Pulling Punches
Final Blow	Special Moves
Flourish	Surprise Attack
Freeze Frame Attack	Team-Up
Knocking an Opponent out of Combat	
Defense Options	
Endure Great Hardship	Ki Face Off
Full Defense	Taking a Hit for Someone Else
Ignore Hit Stun	
Recovery Options	
Draw Ki	Reaffirm Purpose
Friendship Morale Boost	Realize Potential
Healing Life Bar	Stand Off
Special Options	
Gadgeteering/Magic/Psychic	Pushing It
Ki Yelling	Sense Ki
Mind-Manipulating Magic	Spirit Combat
Power	Stance Evaluation
Presence	
Spiritual Combat	
Call Forth Wisdom	Spirituality
Meditation	Zen State

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Appendix F: Example Thugs

Armored Personnel Carrier

Initiative: 1d6
Accuracy: +3
Damage: 1d10
Defense: 7
Life Save: 5

Qualities: Competent Villain, Ranged
Weaknesses: None
Threat Level: 4
Thug Points: 34

This represents a single armored vehicle without excessive weaponry, often used to transport soldiers. It would usually be used as a Thug Group of one.

Assault Robot

Initiative: 1d6
Accuracy: +1
Damage: 1d8
Defense: 6
Life Save: 4

Qualities: Ranged
Weaknesses: None
Threat Level: 3
Thug Points: 25

This represents a mass produced combat robot of approximate human size and shape. This Thug could also be used for an army of animated terra cotta soldiers (though without the Ranged Quality).

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Attack Helicopter

Initiative: 1d10
Accuracy: +5
Damage: 1d12
Defense: 7
Life Save: 5

Qualities: Ranged, Gun, Competent Villain
Weaknesses: None
Threat Level: 5
Thug Points: 45

This represents a helicopter gunship, armed with chain guns and rockets.

Dinosaur

Initiative: 1d10
Accuracy: +3
Damage: 1d10
Defense: 5
Life Save: 5

Qualities: Hit Stun, Mobile, Harry
Weaknesses: Unintelligent
Threat Level: 4
Thug Points: 35

This Thug represents an aggressive but not huge dinosaur such as a velociraptor.

Fantasy Soldier

Initiative: 1d6
Accuracy: +1
Damage: 1d10
Defense: 3
Life Save: 3

Qualities: None
Weaknesses: None
Threat Level: 2
Thug Points: 19

This soldier is a member of some non-human fantasy race such as goblins or orcs. It could also be used for a fearsome tribe of primitive humans. By modifying Qualities and Weaknesses, this could instead be used as a noble warrior such as an elf.

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Example Thugs

Hulking Brute

Initiative: 1d6
Accuracy: +2
Damage: 1d8
Defense: 4
Life Save: 5

Qualities: Hit Stun
Weaknesses: None
Threat Level: 3
Thug Points: 25

This Thug can be a stand-in for any lower-level Thug who happens to be bigger and tougher than his or her companions. This can be the street gang's huge bruiser, the martial art school's enormous champion, or the guy the cops bring in to scare criminals into talking.

Mecha

Initiative: 1d10
Accuracy: +4
Damage: 1d12+2
Defense: 7
Life Save: 6

Qualities: Ranged, Gun
Weaknesses: None
Threat Level: 5
Thug Points: 44

This is a large humanoid robot designed for combat. Mecha are often manned vehicles, but this could also be used for a generic giant robot with an artificial intelligence.

Police Officer

Initiative: 1d6
Accuracy: +0
Damage: 1d8
Defense: 4
Life Save: 3

Qualities: Ranged, Gun
Weaknesses: Code
Threat Level: 2
Thug Points: 19

Police officers carry firearms and have the power of the law on their side. This could also be used as a more competent security guard.

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Security Guard

Initiative: 1d4
Accuracy: +0
Damage: 1d6
Defense: 2
Life Save: 2

Qualities: None
Weaknesses: None
Threat Level: 1
Thug Points: 10

Often well-intentioned but equally often ill-trained, the security guard tries to keep people away from confidential or proprietary material. More competent security guards for more secure facilities could use the Police Officer or Soldier instead.

Soldier

Initiative: 1d6
Accuracy: +2
Damage: 1d8
Defense: 5
Life Save: 3

Qualities: Ranged, Gun
Weaknesses: None
Threat Level: 3
Thug Points: 26

Soldiers are distinguished from Police Officers by their superior weaponry and better combat training. This Thug can also be used for competent terrorists or historical soldiers that also use guns.

Street Thug

Initiative: 1d4
Accuracy: +0
Damage: 1d4
Defense: 3
Life Save: 2

Qualities: None
Weaknesses: None
Threat Level: 1
Thug Points: 10

This is a typical gang member or violent biker, but it can also be used for yankis, bosozoku, or thugs that shout funny things as they are defeated.

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Example Thugs

Unruly Mob of Untrained Angry People

Initiative: 1d4
Accuracy: +0
Damage: 1d6
Defense: 4
Life Save: 4

Qualities: Knocks Down
Weaknesses: None
Threat Level: 2
Thug Points: 17

This Thug represents 4–6 untrained people fighting as a single combatant. With this Thug model, Fighters could face off against hundreds of opponents at once.

Warrior Alien

Initiative: 1d6
Accuracy: +1
Damage: 1d6
Defense: 4
Life Save: 2

Qualities: Ranged, Gun
Weaknesses: None
Threat Level: 2
Thug Points: 20

This Thug can be used for any alien soldier, probably equipped with high-tech armor, powerful energy weapons, and a desire to subjugate other species.

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Appendix G: Glossary

Accuracy: An attack's bonus to hit, based on the move's Elements, Control, Range, Accuracy Bonus, and Fighting Spirit.

Action Point: A resource acquired almost every turn in Dramatic Combat, used to power various special effects, attacks, and Skill uses.

Action Sequence: A special sequence of skill checks used to dramatically resolve a particular scene, such as a chase or infiltration.

Attack String: An optional rule that modifies the rules for Combos and Special Moves as a way to emulate the fighting patterns found in 3-D fighting video games.

Basic Move: Any punch, kick, elbow, head butt, or other simple attack used to strike an opponent. It is distinguished from the special effects accompanying Special Moves and Super Moves. All Basic Moves are considered L1 and have a base damage of 1d4.

Basic Quality: Strength, Speed, and Stamina. These are the core characteristics that define a Fighter's physical capabilities. They are established at character generation and never change.

Battle Map: A way for players to track Fighters' positions in combat using an actual physical map at the game table. There are rules for using Battle Maps two different ways. A Band Map is a somewhat more abstract way of keeping track of positions, while a Battle Grid allows for tracking more specific positions of all combatants involved in combat. Battle Maps are especially useful for combat involving more than two or three combatants.

Boss: The principal villain of a campaign. This character will usually be the last opponent the player characters will face at the climax of the campaign.

Campaign: A series of connected stories featuring the same protagonists, working towards a climactic confrontation, usually against a Boss. The campaign as a whole represents the storyline found in the background of a fighting video game. At the heart of a campaign's story, there is often a tournament.

Combat Bonus: A bonus to be added to a character's Accuracy, Control, Damage, or Defense in combat. Combat Bonuses are acquired automatically by advancing in Power Level.

Combat Skill: A Skill that has a specific application in the combat rules and little or no

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use outside of combat. The five Combat Skills are Combo, Defense, Evasion, Ki, and Tactics.

Combo: A series of attacks combined into one attack. Combos deal greater damage than a normal attack and are also worth more Glory and Super Energy. Also the name of one of the five Combat Skills, which sets the maximum length of a character's Combos in combat.

Control: A measure of a character's self-control, tactical efficiency, and ability to make the best use of an available situation in combat. Control is rolled each turn and determines how powerful a move a character can use as well as how long a Combo the character can create. It also has an effect on Accuracy.

Defeated: The condition of a character who has been reduced to zero Life Bar. In a fighting video game, this almost always means knocked unconscious, but the specific narrative meaning of defeated in the game depends on the situation. In any case, the character is no longer capable of fighting without rest and recovery.

Defense Total: The number that the attacker needs to roll equal to or greater than in order to hit the defender. It is derived from the defender's chosen defensive Skill, plus his Defense Bonus, Fighting Spirit spent on defense, and miscellaneous modifiers.

Defensive Option: The choice of which defensive Skill the defender uses to attempt to block or avoid an attack. The three defensive options are the same as the three defensive Skills: Defense, Evasion, and Tactics.

Defensive Response: One of a series of choices available to a character who has successfully defended using the Tactics Skill. Available Defensive Responses depend on the defender's Special Moves and the move used by the attacker. A few Defensive Responses are instead based on Defense or Ki.

DET: An acronym referring to the three defensive Skills: Defense, Evasion, and Tactics. Unlike all other Skills, the maximum level allowed for these Skills is based on a specific entry on the Power Level chart, and is much lower than other Skills.

Die Size: The specific die used to determine a result in combat. Fight! uses d2s, d4s, d6s, d8s, d10s, and d12s. Many effects throughout the rules modify the die roll used by increasing or deceasing the die size before the roll. For example, a one die size increase on a d6 increases the die used for the roll to a d8. A d2 is rolled by rolling a d4 and halving the result (round up).

Difficulty Level (DL): The number set by the Director that a character must equal or exceed on a skill check in order to succeed at the task. Difficulty Levels usually range between 4 and 20.

Director: The person responsible for setting up the campaign, preparing the stories for the player characters, adjudicating the rules, and playing all of the non-player characters encountered. Often called a Game Master or GM in other role-playing games.

Dramatic Combat: A sub-set of the normal combat rules that provides for more skill use in combat, faster resolution of turns, and a greater emphasis on narrative detail. In exchange, it simplifies the main combat system and removes some of the capabilities and options of the characters.

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Element: An aspect of a Special Move or Super Move that enables it to use special rules in combat depending on the situation. Examples include a move that is more accurate, more damaging, one that can interrupt an opponent's move, or one that can knock an opponent down. A Special Move has a number of Elements equal to its Level +1, while a Super Move has a number of Elements equal to twice its Level.

Environmental Hazard: A feature of a battleground that can have a specific effect on the combatants. Examples include walls, ring-outs, dangerous scenery, or cliffs.

Fighter: A term used to describe any character that is in an entirely different league of combat capability from the rest of the world. This term describes all of the player characters and all of the important non-player characters in the campaign. All of the characters found in a fighting video game are Fighters.

Fighting Spirit: An abstract measure of a character's ability to be flexible, creative, lucky, or focused in combat. It also represents a character's drive and training, as well as the strength of their confidence and willpower. It is used for many purposes in combat; very few die rolls cannot be modified by the use of Fighting Spirit.

Glory: The measure of a character's ability to show power, flexibility, versatility, and skill in combat. It is gained primarily through the use of a variety of moves as well as the ability to hit with long Combos. It functions equivalently to experience points found in other role-playing games.

Hit Stun: An effect of being hit in combat. It reduces the character's available Control, often preventing him from acting during the turn.

Initiative: A measure of a character's speed, aggression, and ability to take advantage of a break in the opponent's concentration. The Initiative roll at the beginning of the turn determines the order of action for the turn.

Keyword: A word or phrase used to describe a standardized rule effect applying to a Basic Move, Command Move, or a Special Move Element or Liability. Keywords are a shorthand way to minimize the repetition of common rules text.

Knock Back: The effect of being driven back one or more Ranges after being hit in combat. Almost all attacks that do damage also do Knock Back.

Knock Down: The effect of being knocked prone by an attack. Such a condition requires the character to spend an action standing up before being able to move or attack again.

Level (L): A measure of the power and difficulty of a particular Special Move or Super Move. A move that is higher level requires more Control to use in combat, but is also composed of more Elements and is therefore more powerful and/or flexible. Basic Moves are usually considered to be L1. Special Moves are L2 or higher. Super Moves are L5 or higher.

Liability: An aspect of a Special Move or Super Move that hinders the move's flexibility in some way, making it less effective. However, in turn, the Liability allows the move to have one or more additional Elements. Example Liabilities include reduced accuracy, a move that permits

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no movement, a move that does no damage, or a move that has a slow recovery time.

Life Bar: The measure of a character's health, stamina, and willpower. As a character takes damage, he loses Life Bar. When Life Bar is reduced to zero, the character is defeated. The speed of recovery of Life Bar is up to the Director, but is usually assumed to occur as fast as the story needs. The term "Life Bar" refers to the long colored bar at the top of the screen in a traditional fighting video game.

Narrative Skill: Narrative Skills are basically equivalent to "skills" in most role-playing games. They are generally used outside of combat situations and the Director sets their difficulty of use and their effectiveness within the narrative. While they are called "skills," many Narrative Skills also represent special abilities or forms of training in mysticism and the martial arts. While most of these Skills are not used in combat, many Narrative Skills can be used in special situations in the Dramatic Combat sub-system.

Non-Player Character (NPC): A character in the game, who may or may not also be a Fighter, who is not controlled by one of the players. Normally, the Director controls all non-player characters.

Player Character (PC): A Fighter in the game who is controlled by a specific player. The player speaks for the character, in both the dialogue he says and in dictating what actions the character attempts to perform in the story. Normally, each player controls only one player character at a time.

Power Level (PL): A measure of a character's realized potential within a particular story arc. Player characters normally begin at Power Level 1 and progress through Power Level 8 over the course of the campaign. Power Level is roughly equivalent to the term "level" in other level-based role-playing games.

Quality: A positive aspect of a character not directly related to his combat abilities or his Skills. Qualities define the character's appearance, personality traits, social connections, or special resources that provide benefits for the character in appropriate situations.

Quirk: A minor personality trait that poses an occasional inconvenience to the character. In general, Quirks simply define certain key aspects of a character's personality, but under certain circumstances, they may influence the character's actions or other characters' reactions to him. Having three or more Quirks counts as a Weakness.

Range: The measure of distance between a character and another character or Thug group in combat. It is an abstraction and is rated from 0–5. The Accuracy of attacks is affected by Range.

Reaction Attack: A form of attack similar to a Defensive Response. The difference between the two is that a Defensive Response is an attack in response to another attack, while a Reaction Attack is an attack in response to the movement or non-attack action of another character.

Special Move: A unique move of a Fighter. Special Moves, more than any other characteristic, define the combat style of a Fighter. They can vary widely, and are composed of Elements and Limitations, which define how the move is used in combat. Most

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Special Moves are between L2 and L5. All Special Moves have a base damage of 1d6.

Story Point: An optional expendable resource acquired through various means throughout the game. Story Points can be used to re-roll die rolls, make use of Qualities, modify combat abilities, and exert narrative control over the immediate circumstances of the story.

Stunning: A consequence of a particularly powerful hit in combat. A character who is Stunned loses two actions and has severely limited defensive capabilities.

Stunt Sequence: A special tactic available to Fighters which uses Story Points as a weapon against Thugs in the Thug Thrashing combat system. A Stunt Sequence is intended as a particularly colorful narrative description that allows a Fighter to defeat several Thugs at once without directly attacking them by conventional means.

Super Energy: A resource used to power Super Moves. Super Energy is gained each turn in combat by various means. When a Fighter wishes to use a Super Move, he must expend 10 or more Super Energy to do so.

Super Move: An especially powerful form of Special Move. Super Moves function in most ways like Special Moves, but they are made up of more Elements and do more damage. Super Moves are only available to Fighters of PL 3 or higher. A Fighter must first accumulate Super Energy before he can use a Super Move in combat. All Super Moves have a base damage of 1d8.

Threat Level: A relative indicator of the danger posed by a particular Thug Group. Threat Level affects the Thug Events chart in Thug Thrashing Combat.

Thug: Usually a reference to an opponent in combat who is not a Fighter. However, in terms of the rules, a Thug is any character who is not a Fighter, encountered in combat or otherwise. Thugs operate with different rules when it comes to both combat and Skill use. A Thug may also represent a vehicle, animal, or monster.

Thug Group: A group of Thugs, numbering from 1 to 10. A Thug group moves and acts as a single character in combat. All the members of a Thug group must share the same characteristics.

Thug Thrashing: A sub-system of the main combat system used whenever non-Fighters are engaged in combat. It functions in most ways like the Main Combat System, but with special considerations for the differing characteristics of Thugs. Also the name of a Narrative Skill that is used in Thug Thrashing combat that indicates a character's special skill at fighting multiple opponents at once.

Tournament: Either a reference to an organized fighting competition that occurs in the context of a story, as is commonly seen in the source material, or the framework of the campaign as a whole. In this latter sense, a Tournament may be a traditional competition, but it may also be simply the rationale provided by the Director in the campaign as to why the Fighters encounter and fight one another.

Weakness: A negative aspect of a character not necessarily related to his combat abilities or his Skills. Weaknesses define the character's appearance, personality traits, or background and impose liabilities on the character in specific situations.

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Appendix H: Source Material

The following list contains all the video games and video game series that were actively played and researched in designing the rules for *Fight!*

Aggressors of Dark Kombat

Aquapazza

Arcana Heart series

Art of Fighting series

Asuka 120% Burning Fest series

Battle Arena Toshinden series

Battle Fantasia

Blazblue series

Bloody Roar series

Capcom Fighting Evolution

Capcom vs. SNK series

Critical Blow

Darkstalkers series

Dead or Alive series

Dengeki Bunko

Ehrgeiz

Evil Zone

Fatal Fury series

Fighters Impact

Fighters Megamix

Garou Mark of the Wolves

Guilty Gear series

Hokuto no Ken

Injustice series

JoJo's Bizarre Adventure series

Kakuto Chojin

Kensei

King of Fighters series

Kizuna Encounter series

Last Blade series

Last Bronx

Marvel Super Heroes vs. Street Fighter

Marvel vs. Capcom series

Melty Blood series

Mortal Kombat series

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NeoGeo Battle Coliseum

Ninja Master's

Nitroplus Blasterz

Persona Arena series

Power Instinct series

Psychic Force series

Real Bout series

Rival Schools United By Fate series

Samurai Shodown series

Sengoku Basara X

Skullgirls series

Soul Blade/Soul Calibur series

Star Gladiator series

Street Fighter series

SVC Chaos

Tao Feng

Tekken series

Tobal series

Under Night series

Virtua Fighter series

Vs.

World Heroes series

The following video games are either non-traditional fighting games or non-fighting video games that inspired thematic elements in *Fight!*

Bushido Blade series

Cannon Spike

Death by Degrees

Def Jam series

DBZ Budokai series

Fighting Force series

Godzilla Destroy All Monsters series

Gundam Battle Assault series

Mortal Kombat Shaolin Monks

Ninja Gaiden series

Pocket Fighter

Power Stone series

Tech Romancer

Thrill Kill

Urban Reign

War of the Monsters

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Backers

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Corley, Jason Nolen, Jay Jensen, Jay K Krank, Jay Richards, Jean Baptiste, Jean Lorenz Alvarez, Jeddy Kight, Jefepato, Jeff Verachtert, Jeffrey Taft, Jeremy Puckett, Jesse Rosen, Jesus, Jim Jacobson, Joe D, Joe O'Neill, Joe Van Ginkel, Johann Mayac, John, John Aspuria, John LaPoint, John Lewis, John Nichols, John Paez, Johua De Santo, jojo, Jon Hygom Gislason, Jonathan Ashby, Jonathan Evans, Jonathan Guzman, Jonathan Lotzer, Jonny Dimaline, jordan stone, Joseph McGivern, Joseph Scourfield, Joseph Severin Whitworth, Josh, Josh Bender, Josh Grantham, Josh Sitton, Josh Street, Joshua Brumley, jtc1975, Juan Francisco Folgar, Juan Gonzalez, Juan Valdez, Juri Han, Justin Lance, Justin Sadewater, Justin Simon, Kai, Kai Tave, Karim, Karimko, Karl Tscherrig, Ken Nihart, Kenny Bryan, Kent Miller, Kergonan, Kevin & Macaley Belden, Kevin Robinson, Kingleo, Kokolagogo, Kurt McMahon, Kwin, Kyle Brown, Kyllindros, Laura "Munchkin" Lewis, Lawrence Lerma, Leandro Borges SOuza, Leonard Goulds, Levi D., Lewis Pearce, lognaz, Lon Dart Bench Ecv, LordCeno, Lou Goncey, Luca De Marini, Lucas Caro, Luke Zondervan, M, Magdrion, Marcel Hauptmann, Marco Fuschini, Marcus Hjerpe Östlind, Maribelle, Marion F. Carpenter Jr., Mark Green, Mark Parker, Mark Solino, Mark Watson, Martin af Uhr, Matt Penn, Matt Williams, Matthew Caudill, Matthew Desmond, Matthew Dunphy, Matthew Foster, Max Callahan, Max Melton, Michael Adair, Michael Charlton, Michael Kaplan, Michael Miske, Michael Pietrelli, Michael Stevens, Michael Willis, Michael Wittas, Michał, Mickey, Mike Healey, Mike Reilly, Mikel Matthews, Mikkel Sebastian Keilhau, Mildra, Miles Baughan, Mitchell Wallace, MythosScarper, Nate Ng, Nathan Hill, Nathan Wells, Nathanael Sucipto, Nathaniel Southworth-Barlow, Neon Citizen Teal, Nicholas Cadigan, Nicholas DiBartolomeo, Nicholas Thibou, Nick B., Nick Bower, Nick Rome, Nicolas, Nicolás Gabin, Nightshark, Nik Ekonomakis, Nikhil Majumdar, Ninjacat, Noel Tobin, Nogarde76, Olivia Vigrabs, Patrick Huval, Paul A Foster, Paul Berchen, Paul Gibbon, Paul Kolo, pdcurry, Peter Boze, Peter Holland, Peter Larson, Philip Stein, Preston Poland, Prism, Pygmalion Alexander Augustine VI, Qualzarine, quinn, Radoslaw Bozek, Raf Bressel, Raphael Harada, Raymond Olan, RdMarquis, Red Sven, Reideen, Reise, Reise, Rémi D'Amours, Richard, Richard Appleby, Richard Ingram, Richard L. Skinner, Richard Rivera, Robert Harris, Robert James Mediavilla, Robert Kasalý, robert kim, Robert Sankar, Robin Uney, Robinson Fulcher, Roger Rebisz, Rolland Therrien, Roman, ron beck, Ron Sojourner, Rooster Hogfish, Rory Starks, Rubescent Dragon, Ryan Camero, Ryan Dziuba, Ryan Hays, Ryan Kent, Ryan Oldani, Ryan Sander, Sage Genesis, Sam "Samaritan" Fokker, Sam H., Samuel Spatt, Samuel Takara, Sawyer Rankin, Scott Elderkin, Sean Moore, Sebastian Müller, Seran Del, Serana, Shan Lewis, Shaun OShea, SorcererNinja, Soren Haurberg, SparkyVA, spatulalad, Spencer, Spencer Fothergill, Squidhammer, Stacie Winters, Stephen, Steve Rubio, stevec, Steven Kenobi, Steven Lord, Steven Reams, supersonic250, SupremeHentaiSensei, taichara, Tate Weber, Taylor Kline, Tenebrae, Terrence Carter, Terry Gilbert, Terry75, Theo Wiklund, TheTraveller, Thiago Diniz Colás, Thomas White, Tim Davis, Timolution, Timothy Kruger, Tiroth, Tommy Brownell, Trenton Lindsley, Trevor, Tristan T. Andersen, Tristan Wolfe DeRoches, tucker maltby, Tyler, Tyler Brunette, Tyler Sutton, urayoan irizarry, V. DZUNDZA, Valthek, Vico, Viktyr Gehrig, Vindicator, W!, Walter Anfang, Wastelander1138, Wesley Velazquez, Will, Will Hudson, William Dolan, William Hensley, Xander Veerhoff, Zach, Zach Scorse, Zachary R

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Power Level **NAME:**

Life Bar

Fighting Spirit

Basic Qualities

Strength -1 0 1 2

Initiative

Speed -1 0 1 2

Control

Stamina -1 0 1 2

Qualities

Weaknesses

Quirks

Bio

Appearance

Blood Type

Reason For Fighting

Purpose

Opening Pose

Win Pose

Win Quote

Combat Skills

Defense

Evasion

Tactics

Ki

Combo

Narrative Skills

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Special Moves

Move

L Command

Accuracy Damage

Elements

Description

Move

L Command

Accuracy Damage

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Accuracy Damage

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