

**TIGHT!**

**UNLOCKABLES!**  
**ARENAS**



**David Yellope**





# FIGHT!

## **UNLOCKABLES • ARENAS**

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This e-book is dedicated by the author to his mother Patricia Yellope, who passed away while this book was being created. "I have fought the good fight, I have finished the course, I have kept the faith." I miss you, Fuzzy, and always will.

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**“On dispersive ground, therefore, fight not. On facile ground, halt not. On contentious ground, attack not. On open ground, do not try to block the enemy’s way. On the ground of intersecting highways, join hands with your allies. On serious ground, gather in plunder. In difficult ground, keep steadily on the march. On hemmed-in ground, resort to stratagem.**

**On desperate ground, fight.”**

### **Sun Tzu, The Art of War**

Li Kwan watched the mechanical walkway retract from the platform on which he was to fight with growing unease. There was not a large crowd at the Tank this evening as Freakshow didn’t want to call too much official attention to his personal fight pit... but the crowd was rich beyond belief, jaded beyond imagining, and knew precisely what they had come for. They had come for blood... and they had come for death. Li Kwan just hoped that the blood and death they saw tonight was not his own.

He had tracked down his nemesis, the warlord Han Bei, to the Tank, and he knew that if he issued a challenge at the fight pit, Han Bei would be forced to accept. Normally, challenges were made on an ad-hoc basis, and could be accepted or refused for any reason. But here, actually at the Tank, a challenge made in front of witnesses... Han Bei would... no... MUST accept. To decline a challenge in front of witnesses would have diminished his standing with the Black Skorpion, and his fellow Skorpion would have seen the refusal as a sign of weakness. The weak did not last long amongst the Skorpion.

As Li Kwan finished his centering kata slowly and prepared to take his combat stance, his eyes rested on the bits of glimmering light that flitted back and forth just under the surface of the pool on which the fighting platform floated. They reminded Li Kwan of the fish that lived in the pond behind Master He’s house back in China. However, Freakshow didn’t bring fish to the Tank for meditation or for decoration. Instead, their purpose was elimination.... Freakshow had imported several rare varieties of piranha from the Amazon, and fighters who were defeated at the Tank or displeased Freakshow risked being thrown into the water and being rapidly devoured.

As he shuddered at the thought of being ripped apart by the hungry fish, a memory from his training under Master He came to mind. He could see his Master’s hand stroking his long white beard as he pointed out practically imperceptible flaws in his student’s stance. *“You are not centered, my student. Focus inward; find that core of your qi that you have spent your time under my tutelage cultivating. When you are in tune with your own qi, then focus your qi outward and let it guide you.”*

Li Kwan took a deep breath, as Han Bei stepped out on to the platform. Han Bei had trained under some of the most vicious masters of martial arts in the world. He had used brute force thuggery and a growing ability in martial arts to take over several criminal gangs, an act that earned him membership in the Skorpion, and it was said that there would be no part of the world that he could not reach. He dealt in poisons and destruction, selling mind-bending drugs and guns to anyone willing to buy.



That is how Li Kwan had known that Han Bei would be here tonight... the Skorpion were using Freakshow's contacts to distribute a new drug to the masses. It was called Red Lotus, and it was said to provide ultimate bliss in the short term, and utter ruination in the long term as the addiction set in. His ally from Interpol, Henri Leblanc, told him that a junkie would do anything for his next fix. And worse yet, somehow the misery and pain this drug caused seemed to cause the Skorpion to grow stronger, as if they were harvesting the life energy of those who were lost to this drug for their own use.

This could not stand, and this had led to tonight's challenge, foolish as it was.

Han Bei drew his dual maces, and his arms tensed as he lifted the massive clubs like they were toothpicks. His voice grated on Li Kwan's nerves like tiny knives. *"I am surprised that you gathered the courage to challenge me, little pup. I thought I had crushed your spirit at the same time I crushed your Master's skull."*

Li Kwan ignored his taunts and spoke quietly. *"My name is Li Kwan, of Hanjing village. My style is the Thousand Fists. You have perverted the teachings of the elders of Hanjing; you have used them for personal gain and dishonored your ancestors. You have corrupted the world and you have no remorse."*

*"Oh ho! So the pup HAS found his spine,"* Han Bei sneered, upper lip curling as he smiled and tensed to attack. *"Any other crimes you wish to accuse me of before I throw your bleeding carcass into the pool?"*

Li Kwan's eyes blazed orange. *"For these crimes and more, I will defeat you. However, you have killed my Master by way of treachery and ambush, and for that, I will do more than defeat you: I will send your blackened soul screaming to the Lower Realms where you will know no peace forevermore!"*

The blazing from his eyes grew brighter and hotter, until it seemed his whole body crackled with the energies of his soul. He had found his center, and as the energy rushed through his body, he smiled. No matter what else happened this evening, his Master's death would be avenged.

No other words were necessary, as with a wordless shout both fighters raced to the center of the fighting platform, where the life and death struggle began.

## **INTRODUCTION**

*Fight!* is a very customizable game. No two fighters will ever come out the same. The system for generating Special Moves makes one fireball slow, powerful, and prone to knocking its opponents back, while another one is fast and hard to block, but not as powerful, while a third one (a Super Move) is basically a giant flaming explosive meteor bearing down on an opponent.

Previous releases have given you rules for Dramatic Combat, Air Combat, and how to emulate everything from Shonen anime and manga, to grim and gritty fighters based on real fighting styles, to over-the-top wuxia epics where gravity is a mere suggestion.



The name of the game is customization. This book started by taking that customization and wondering "How do I customize *my* game to emulate this movie/this game/this show in *Fight!?*"

You need three things for a good fight scene. First off, you need two (or more) combatants. Fights could be anything from a one on one-showdown traditionally found in fighting games, to a swirling multi-man melee where you hardly have time to catch your breath before someone else is trying to knock your teeth down your throat. Fighters can be anything from combatants in a tournament fight, each of them furthering their path to destiny, a boss's trusted lieutenant, a Fighter's blood brother turned against you by fate to, well, anything.

The second is a reason to fight. Sure, there's some joy in proving "who's the better fighter," but that might not be as memorable as defeating the man who killed your father 20 years ago, or defeating some villain's plans to activate the self-destruct device, taking your group down with him before his imminent defeat. The best fights have the best stakes.

And the third? To steal a quote from the real estate business: It's all about location, location, *location!*

The seed of this book came when I was watching a martial arts flick where the two fighters sparred on a narrow, swaying rope bridge over a raging waterfall. I wanted to steal that idea of tight, confined spaces to fight in for a campaign I was running, so I started wondering, "How would I model the lack of space available when dealing with

moves that switch locations with the opponent? After all, the rope bridge doesn't allow Pass Through moves very easily, so you'd need more Control to do it..." and then "What if one person got knocked *off* the bridge? After all, some of these maneuvers are quite devastating. But knocking your opponent off a smaller bridge shouldn't necessarily be a win condition, so they'd take damage from the fall, but do they change location, and how do you work in the location change seamlessly?"

It was that series of "How do I?" thoughts that bloomed into what you're reading on your screen right now.

So, I wrote up some suggestions on how to handle it, or how I would do it in *my* game, and posted it to the *Fight!* Mailing List. Christopher Peter saw it, and said "Hey, this looks great. If you ever want to write a supplement with these kinds of suggestions, I'd love to see it!" Well, it took me long enough to do it, but this document is proof that I can.

From the outset, it must be stated that all of the "rules" in this book are optional. Some of them are alternate versions of rules found in the core book or in *Round 2*. The ones included here are simply a different look at how to present certain features found in some games. Read through them and decide what works for you and what doesn't. The ideas here are not a straightjacket, but rather a tool set to help kickstart your *own* set of rules, whether you take the "rules" from here, modify something from here or past books, or come up with something completely different.



Because in a fighting game where no two characters are the same and no two moves are the same, why should any two campaigns be the same? Keep fighting the good fight!

### **A Brief Introduction to Unlockables**

*Fight! Unlockables* is a series offering new content for *Fight! The Fighting Game RPG*. Each entry in the series will cover a particular subject or theme, offering you new rules options and ideas. We hope that these supplements continue to inspire new ways to enjoy the game!

## **CHAPTER 1 • BRINGING ARENAS TO LIFE**

*Fight!* uses a Range system to represent the back and forth action of a fight. This can lead to all fighting areas feeling the same. This sometimes doesn't fit in well with the fighting game genre that *Fight!* seeks to emulate. So, here are some ideas and reminders to keep things engaging.

- ❖ As stated in the core rules, be descriptive. Give the players details (the Who, What, Where, When, Why, and How) at the end of each turn in combat.

**Example:** The fan-created campaign “Kings of the City” had a fight location called “The Catwalk,” which took place on a narrow catwalk high above a Mob-controlled dance club floor. When describing the arena, the GM could use environmental descriptions to bring the fight to life.

*“The metal creaks along the catwalk’s metal grating as you race forward. There’s not enough room vertically for a full flipping jump, but you managed to clear your opponent with a longer, flatter trajectory. Landing with a clang, you quickly turn and land two quick kicks against your opponent, which sends him thudding chest-first into the catwalk’s guard rail.”*

- ❖ Give players a reason to use the environment in their move descriptions. The Director might even consider awarding a bonus point of Glory to exciting



descriptions that use the environment to their advantage.

**Example:** Using the Catwalk again, one of the players in the test campaign described his Fighter jumping up and sprinting along the guardrail to avoid a projectile attack before launching a counter attack of his own. The GM decided that there was a chance that if the attack failed, the Fighter risked falling off the guardrail and taking damage, but if it succeeded, that the move earned the fighter a small Glory bonus. These kinds of “risks and rewards” should be used sparingly, however, as players rightfully should have confidence in the ways the rules work.

- ❖ Use arena descriptions to add tension and detail to a scene. Use the rules for Environmental Hazards to keep fighting fresh and to add an additional level of strategy.

**Examples:** There could be an innocent bystander that the bad guy grabs and throws at the hero to damage him, or an area that becomes electrified and damages anyone who steps on to it. Give the arena a personality, and possibly modifiers, and see if your players use them! Some of the arenas in our test campaigns used Ring Out rules to disqualify a fighter, or just to cause extra damage (being knocked into the piranha-filled pool at the Tank, or knocked off the edge of the Catwalk to the dance floor below.)

There are two systems that we’ve used for tracking locations in arenas. One of them fits perfectly into the 2D/2.5D fighting environment used in traditional

fighting games, while the other is used in 3D fighting games.

### **Option 1: It’s a 2D world, and we just Fight! in it.**

2D fighting arenas are generally balanced, meaning that there is a center, and that there is the same amount of room on either side of the center. Usually in 2D fighting arenas, the edges of the fighting arena are enclosed, so a canny fighter can use the edge of the arena to help “trap” the opponent and keep them off balance and unable to get out. Some 2D fighting areas include traps or environmental interactions, hazards, or even transitions to new fighting areas.

Several of these examples offer a variant form of the Range system from the core rules. These changes can have unforeseen consequences on the way some Fighters’ Special Moves work. This is especially true for Ranged Special Moves, which become much more effective when greater distance is possible between characters.

These variant accounts of Range, if used, should be considered specific to these arenas, and should not be used as general replacements to the normal rules for positioning in the game.

### **Sample 2D Fighting Arena 1: The Catwalk (from “Kings of the City”)**

*The Thunderball Syndicate is always looking for new and innovative places to stage fights. Of course, one of the problems is they can't be too blatant about putting on fights in public... the cops are bribed, but one of the tenets of*



*bribing cops is never rubbing their face in the fact they've been bribed.*

*So, they improvise.*

*This is a catwalk normally used for setting up lights for the dance floor or the rare concert that the Cat's Meow nightclub puts on. It is fairly narrow, with the fighters required to climb a ladder to get on. It's solid enough to support many moves, but the close quarters limit the fight sometimes, and more than one fighter has been pushed back or knocked back off the edge of the catwalk to fall to the floor below. The crowd loves this, and any fighter who's able to get up after being knocked off the catwalk is expected to climb back up and continue the fight!*

The Catwalk uses a variant form of the Range system. Instead of the normal five Ranges, this arena is an 11 Range 2D strip: five Left Ranges, five Right Ranges, and a center point. This is a variation of the normal combat rules, which only gauge the distance between Fighters, not their actual positions in the space in which they are fighting. These "Ranges" can be imagined as (or even actually played on a makeshift arena map as) "spaces" on a board as follows:

(Edge) L5 – L4 – L3 – L2 – L1 – C – R1 – R2 – R3 – R4 – R5 (Edge)

Fighters generally start at L2 and R2, effectively Range 4 from one another. As they move backwards and forwards, they change not only their positions relative to one another, but also on the Catwalk stage itself.

Fighters who are knocked off the edge of the platform (that is, suffer a

Knockback result from L5 or R5) fall 15 feet to the floor below, taking damage equal to 1d6 + the higher PL of either of the combatants. The timer is paused while the fighters reset to their starting positions.

Any fighter who defeats his opponent by knocking him off the catwalk gains two extra Glory, although this is considered excessive by some more honorable fighters.

The catwalk is narrow enough that moves that allow Pass Through or other such abilities that allow the fighters to switch sides cost one extra Control to do. As noted above, this restriction can have a significant effect on some Fighters' move sets and should be considered seriously by the Director before using.

### ***Sample 2D Fighting Arena 2: The Crush Battle (from "Killer Combat")***

*The jaded crowds of the Arabian Blood Pit look for new ways to sate their bloodlust, and one of the most popular ways to do so is the Crush Battle. This rapidly shrinking arena forces active combat, quick fights and generally promises a grisly end for the loser.*

The Crush Battle is an 11 Range 2D strip: five Left Ranges, five Right Ranges, and a center point. This is a variation of the normal combat rules, which only gauge the distance between Fighters, not their actual positions in the space in which they are fighting. These "Ranges" can be imagined as (or even actually played on a makeshift arena map as) "spaces" on a board as follows:



(Wall) L5 – L4 – L3 – L2 – L1 – C – R1 – R2 – R3 – R4 – R5 (Wall)

Fighters generally start at L2 and R2, effectively Range 4 from one another. As they move backwards and forwards, they change not only their positions relative to one another, but also on the Crush Battle stage itself.

After each time count of nine, one wall moves 1 Range closer to the center. This occurs first with the left wall, and then alternates. So at Time Count 90, L5 gets covered, so that that side of the arena only goes to L4. At Time Count 81, R5 gets covered; at Time Count 72, L4 also gets covered, and so on. This lowers the maximum range available between Fighters, and at Time Count 0, the two walls meet at the center... with predictably, painfully messy results for anyone still inside.

Should a Fighter be Knocked Back into a wall location, they take an extra 1d6 worth of Life Bar damage. This is also the case if a Fighter is in a location that disappears because a wall moves into it: he takes 1d6 Life Bar damage and is pushed forward one Range. Note that this is a variation on the official rules for walls, contained in the core rules on p. 149.

When the fight ends, if the campaign is using Finishers (see *Fight! Round 2* for details on Finishers), the winner may immediately attempt to perform a Finisher as usual. However, the walls do not stop moving during this time. It takes a Time Count of 1d10 for the victorious combatant to climb out of the pit, and unless he also chooses to carry his opponent out of the pit, the opponent will not be able to exit before they are

crushed. This is also a variation of the core rules for these situations, found on p. 147 and 150.

### **Sample 2D Fighting Arena 3: The Grindhaus (from “Killer Combat”)**

*The Grindhaus is the personal domain of Lord Shredd, daimyo of Kronos Japan. Lord Shredd has a justified dislike of fast fighters, especially those who use ki projectiles from a distance. Shredd has fought more than one fighter who has hung back from a distance and assaulted him repeatedly with ki blasts, or who jumped in with a quick attack, then moving away before the daimyo could launch a retributive strike. So, he came up with an idea to restrict his opponents' movement.*

*The only thing that Shredd likes better than defeating (and possibly killing) an opponent in a fair fight is defeating (and possibly killing) an opponent in a massively unfair fight tilted his way. So, he has set up two massive spiked rollers on each side, and woe betide the fighter who is too far away from the center of the stage when they launch.*

The Grindhaus is an 11 Range 2D strip: five Left Ranges, five Right Ranges, and a center point. This is a variation of the normal combat rules, which only gauge the distance between Fighters, not their actual positions in the space in which they are fighting. These “Ranges” can be imagined as (or even actually played on a makeshift arena map as) “spaces” on a board as follows:

(Grinder) L5 – L4 – L3 – L2 – L1 – C – R1 – R2 – R3 – R4 – R5 (Grinder)



Fighters generally start at L2 and R2, effectively Range 4 from one another. As they move backwards and forwards, they change not only their positions relative to one another, but also on the Grindhaus stage itself.

After a time count of 20 has passed (so if you're using the default time of 99, at the end of the turn on which the timer reaches 79), the Director rolls 1d6 at the end of each turn. On a one, the Grinders will activate at the beginning of the next turn. When the next turn begins, roll 1d6 for the Grinders' Initiative. On their turn to act, the Grinders shoot forward. Roll another 1d6 and subtract one from the result. This is how many Ranges the Grinders shoot out. For example, if the Director rolled a three, the Grinders would shoot out two Ranges from each side to L4 and R4). The Grinders also automatically push anyone with whom they come in contact towards the center. Anyone in the same space as a Grinder takes 1d8 Life Bar damage, increased one damage step for each Range the Fighter is pushed back; thus, if a Fighter gets pushed back three Ranges, he would take 1d10+1 Life Bar damage. The Grinders remain extended for a time count of eight after their activation, and will not then reactivate until at least another time count of 15 has passed.

**Achievement: Bump and Grinder:**

See Chapter 3 for more on Achievements. This is a metagame rule, and may not be allowed in all campaigns. Any opponent who defeats an opponent by doing a move that also knocks the opponent back into a Grinder may immediately consider this a Finisher (if the campaign is using

Finishers). Grant three extra Glory to the victorious Fighter.

***Sample 2D Fighting Arena 4: Duel on the Science Fiction Bridge (from "King of the Fighting Street Megamix Alpha Zero XIII")***

*Once again, whoever is the insane mastermind behind the Ultimate Tournament has watched certain cult movies more than a few (hundred) times. This is a replica of the climactic battle scene from Warring Stars Six: Revenge of the Jehari. The two fighters are given replica "laser swords" and battle on the bridge while a massive space battle rages outside.*

*The fight is most likely still conducted with the Fighters' fists and feet rather than the swords - after all, even the best plastic "laser sword" can hardly do the same damage that a fighter normally can do with their martial arts - but it's rumored that the plastic laser swords have some kind of secret attached...*

The Bridge is a 10 Range strip. This is a variation of the normal combat rules, which only gauge the distance between Fighters, not their actual positions in the space in which they are fighting. These "Ranges" can be imagined as (or even actually played on a makeshift arena map as) "spaces" on a board as follows:

1-2-3-4-5-6-7-8-9-10.

Fighters generally start on spaces 4 and 7, effectively Range 3 from one another. As they move backwards and forwards, they change not only their positions relative to one another, but also on the bridge itself.



At the conclusion of each turn, the Director rolls 1d6. On a one, one of the assault craft has broken free from the space battle and is making a strafing run on the bridge. The Director rolls 1d10 twice, and marks those spaces on the Bridge. After another time count of eight has passed, anyone in the marked spaces gets hit by an explosion from the space ship's attack that does (1d6 \* 5%) of their starting life bar in damage. Thus, if your Fighter starts with 70 Health, and the Director rolls a four for the effect, he loses 20% of his starting Life Bar, which would be 14 points.

The laser swords given to the fighters before the fight are plastic replicas, though they are apparently some kind of super polymer plastic, as they will not bend or chip or shatter even while being used. But still...plastic. In the case of any successful attack using the laser swords, do not roll damage. Instead, all dice that would be rolled are automatically considered to be ones. This makes using the sword inadvisable in regular combat (but see "Achievement: Saber Rider" below if the Director is using achievements in his campaign).

**Achievement: Saber Rider:** See Chapter 3 for more on Achievements. This is a metagame rule, and may not be allowed in all campaigns. Using a laser sword attack to finish off an opponent is considered the ultimate expression of disdain for their fighting ability. The "game" that the characters are playing offers a 100,000 point bonus if you finish off an opponent in this manner. In actual game terms, grant four extra Glory to a fighter who defeats an opponent with a laser sword.

## **Option 2: Now you're fighting in the Third Dimension!**

Lateral movement adds another level of complication in tracking position, but generally 3D arenas can be played out on a 5x5 grid of squares, with each Range of movement allowed a Fighter to move one square on the grid. One of the things you'll need to decide when building the arena is if it is walled or if there's a Ring Out win condition. The core rules for Walls and Ring-Outs can be applied in these circumstances.

### **Sample 3D Fighting Arena 1: The Tank (from "Killer Combat")**

*The Tank is a sadistic fighting location, bankrolled (secretly) by the Teknos Corporation. Its visible owner is the mysterious and ruthless fighter known only as Freakshow, who is rumored to be a former Tank Fighter himself.*

*The fighting platform is placed in the middle of an Olympic sized swimming pool. Extendable platforms lead out to the fighting platform, and then are retracted before the fight begins.*

*Woe betide the fighter who gets knocked off the platform into the water... for the pool contains a large school of voracious piranha imported from the Amazon and lovingly cared for by Freakshow.*

*A fighter who defeats his opponent on the platform will then look to Freakshow. If the opposing fighter fought valiantly (and the crowd wishes it), Freakshow will give the victorious fighter a thumbs up, indicating the opponent is to be spared. If however the crowd is in a bloodthirsty mood, or Freakshow was*



*not impressed with their fighting skills, or even if he forgot to feed the fish that day, he will give the victorious fighter a thumbs down, indicating that the victor is to push the losing fighter into the pool. The rule is simple; if the victorious fighter does not push the loser into the pool at Freakshow's command, then that is considered a challenge to Freakshow for control of the Tank.*

*Any Fighter Knocked Back off the edge is automatically the loser (and will only have seconds to climb out of the pool before the hungry piranhas tear them apart).*

*At the Director's discretion, an additional complication can be added to this battle: Because of the unstable floating platform on which the battle takes place, any Combo that has one or more Special Moves requires one extra Control.*

*A Fighter who disobeys Freakshow's demand on what to do with a fallen combatant at the end of a match will be forced to fight Freakshow for ownership of the Tank.*

### ***Sample 3D Fighting Arena 2: The Chain Link Fence and the Drop (from "Kings of the City")***

*The Thunderball Syndicate tolerates a certain level of independence from some of its affiliates - as long as the profits keep coming in, that is. "Independent" fight promoter Allan DuPlessie has used this level of independence to build his own fight location, albeit a makeshift one. A construction yard can be turned into a fighting arena with a little work. At the edge of the city, one of the locations*

*used for fights is an area that will eventually hold a building's foundation. But for now, it hosts Kings of the City matches. Originally, the fights were held inside the sunken area, but after an incident where an overzealous fight fan fell in, DuPlessie came up with an innovation...*

*He had his men roll out and secure a chain-link fence which overlaid the building's foundation and gives the fighters a unique platform on which to fight. It's makeshift and has been known to give way, but complaints to the Thunderball Syndicate about the inherent unfairness have gone unheeded. However, DuPlessie has indicated that fights that break through the chain-link fence floor and end up in the foundation (commonly known as the Drop) are still "live" and must continue.*

*This is a 5x5 combat grid as described above. Fighters start in opposite corners. There are no Ring Outs, as the rabid crowd will just push any fighter knocked off the edge of the platform back on.*

*Any move that Knocks Down the opponent causes one less damage due to the give of the chain-link fence.*

*After any move with the either the Aerial Element and/or the Knocks Down Element is used, roll 1d8. On a one, the Fighter who used the move with the Aerial Element or the Fighter who was Knocked Down breaks the chain-link fence and falls into the Drop (Knocked Down Fighters take an extra 1d6 Life Bar damage from the fall).*

*When a Fighter breaks through the chain-link fence, the Fighters are placed*



in a smaller 3x3 arena. This is a walled in area; any Fighter Knocked Back into the wall will take an extra point of Life Bar damage. This is a variation of Zone Barriers, found on p. 92 of *Fight! Round 2*.

**Sample 3D Fighting Arena 3: The World Fighting Council Battledome (from "WFC Battlemasters")**

*While some fighters deride the WFC as "kiddie stuff only fit for Saturday morning viewers," the show has provided a good foundation for getting kids interested in the martial arts. Fighters (called Battlemasters) are given a nickname and a flashy outfit, and take part in matches. Unlike most competitions that are strictly one on one and are held until knockout or submission, the fights in the Battledome are more exhibitions of martial skill and ability.*

*Matches place two or more fighters in corners of the Battledome made up to look like various iconic fighting locations (the temple, the mystic cave, the sunken ruins, etc.) and they must make their way to the center arena (the BattleCircle) by defeating the Battledome's "Defenders" (anonymous mooks referred to as the Ninjas, who wear the all-concealing outfit to further emphasize the flashy nature of the WFC fighters).*

*Fighters are expected to defeat the Ninjas, earning points for doing so (although points are deducted if the Ninjas manage to land hits on them instead). Battlemasters are expected to pull their punches against the Ninjas, who are trained to roll with the blow, but who also aren't full-fledged Fighters. Once a time limit has been reached, the*

*Ninjas disengage and the fighters make their way to the center arena and fight one another. These fights are scored on a point basis, with each telling blow deducting an amount of points from the fighter's score, until either the timer hits zero, or until one fighter's score goes negative, at which point the fight is over. Again, moves are expected to be flashy more than devastating; it's better TV to show the kids stylistic flair rather than the violent outcome of other kinds of fighting competition.*

**Ninjas - Round 1:** This takes place in a 7x7 arena as described above. The Director should place walls and obstacles as desired around the arena. This is a timed Thug Thrashing event. A number of Thug groups are released to attack the hero. The fighters earn three points for each Thug group they defeat, and as each group is defeated, a fresh group of Ninjas is sent into the arena along the edge furthest away from the Fighter. Subtract any points of damage the Fighter takes from the Ninjas from his score. After a time count of 60 has passed, the Battledome announces, "Ninjas, disengage," at which point the fighter takes their score and moves into the central arena.

**Battle Circle - Round 2:** Once both fighters have made their way into the central battle arena, they then pit themselves against each other. This takes place in a 5x5 grid as described above (despite the fact that the arena is described as a "circle," a square grid is much easier to adjudicate in combat).

Each point of damage a fighter takes is deducted from their score, rather than from their Life Bar. The Director may instead include variants, such as a



score penalty for touching the arena's walls, or assessing a Ring Out victory if a fighter is Knocked Back off the arena platform.

The Battle Circle round also has a 60 time count duration and can end either via time (in which case the fighter with the higher score remaining is declared the victor), Score Defeat (a fighter is eliminated when their score hits 0), or very rarely, knockout (a fighter would need to have scored more points than their Life Bar in Round 1 to be eliminated via knockout).

Multiple fighter matches are also held, including the four fighter "Contenders Challenge," in which case the timer is extended to a time count of 90 and a fighter is eliminated when his score hits 0.

### **Option 3: Side Scrolling 2D...but you can only move right...**

Some of the best early fighting games were a mix of brawling with thugs and then climactic battles against their Boss. This can be played out as several combat scenes against lesser Fighters and Thugs, and then the big battle against their Boss.

In that time, the Fighters have to go through several groups of Thugs and maybe one or two sub-bosses. These should be lower Power Level Fighters; it's a good idea to just make a simple, fairly generic Fighter beforehand that you can use over and over. There's no need to scale these Fighters up to the player characters' Power Level.

These fights can be linked together by setting a time limit in which they must be

completed. For example, the Director might say that unless the heroes reach the Boss by a time count of 75, he grabs a character's love interest and makes a getaway, meaning the characters have to track them down.

This requires a bit of balancing on the Director's part, as ideally the players should feel like they're advancing in a race against the clock. It is also not unusual for defeated Thug groups or mini-boss Fighters to drop health bonuses to restore Life Bar (which, if necessary, can be described in narrative terms as taking a moment to rest), or weapons to add temporary damage bonuses for a limited Time Count. Rules for these ideas can be found on p. 90-92 of *Fight! Round 2*.

### **Option 4: Story Fights! Or, Imagination... The Final Frontier...**

A good Director can go beyond the patterns of traditional 2D or 3D fighting games to do environments that mix both 2D and 3D characteristics and a changeable fighting environment as the battle continues. Here are some suggestions to spice up your climactic fights.

**Change the Environment:** One example that occurred in a test campaign was a fight on a burning cruise ship. A main character and their nemesis had to fight their way up through several decks to try to make their way to a lifeboat before the cruise ship sank to the bottom of the sea. So every so often, both Fighters had to use other Skills to avoid taking damage. For example, one fighter had to use his Evasion Skill to avoid a bit of the ceiling falling on them, while the other needed



to defeat some Thugs to get past them. The winner was able to continue to the main deck and grab one of the last lifeboats, while the loser was consigned to a watery grave (but then again, you know one of the rules of such things... if you didn't see a body....) An easy way to handle this idea is to integrate Action Sequences into the normal flow of combat. Perhaps a skill check could be made after each turn, with additional damage to the heroes or villains occurring based on the success or failure of the skill checks.

**The Bad Guy Cheats:** Most bad guys are super powerful and can hold their own against even the most powerful player-controlled Fighters in a fair fight. But then again, what respectable villain fights fair? As noted in chapter six of the core rules, Bosses have been known to change forms mid-fight, regain their health, or send their minions to distract the heroes while they make a quick getaway. Directors who give their bosses such benefits must walk a narrow line: while some of the most satisfying victories in fighting games are against cheap, overpowered characters, the players in a role-playing game don't get unlimited continues! If a boss seems to be wiping the floor with the heroes due to their unfair advantage, let something give the players a boost... such as the boss's lieutenant attempting to backstab his boss while he's distracted, or an ally making a crucial intervention to block the boss's Super Move when all looks lost. Make the players work hard, but don't screw them over.

**Keep Combat Dynamic:** Consider using different approaches to combat, such as the Aerial Combat rules in

*Fight! Round 2* or the rules for Dramatic Combat in the core book. Sure, the basis of most fighting games is a featureless arena with an animated, but non-interactive background, but that works in video games because one's skill with a controller is the decisive factor. If someone wants to bang their opponent's head against the giant bell on the temple grounds, don't get hung up on trying to figure out the move modifiers. Do a quick and dirty suggestion for how it works. And reward your players for doing such things. It should not be the case that the best move is to have your players bounce *all* their opponents off that giant bell (unless it turns into a running gag), but it keeps the players mentally involved and makes a better game for all involved.

Sometimes all that is needed for extra drama is better narration on the part of the Director and the players. Compare these two examples of play.

**Example 1:**

*Player: I use my Hundred Demon Fist against my opponent.*

*GM: Roll your Accuracy against the opponent's defense.*

*(The rolls are compared.)*

*GM: You hit and do 13 damage.*

*Player: Yay.*

**Example 2:**

*Player: Li Kwan's eyes narrow as he gathers his ki. "Now you face the wrath of the Hundred Demon Fist! Take this!"*



*GM: Han Bei's eyes widen as he attempts to throw up a desperate guard to intercept the oncoming attack. Roll your Accuracy....*

*(Rolls are compared)*

*GM: Oooh... your attacks are too fast for his hasty attempts to block the attack. He manages to block one, then two attacks, but he is not quick enough to stop them all, and he staggers back, blood streaming from his lips, as the Hundred Demon Fist lands repeatedly. He takes 13 points of Life Bar damage.*

*Player: Yeah, take that!*

*GM: Han Bei spits out a tooth. "Not bad... pup. Your spirit is strong... but not strong enough."*

*Player: "Bring it! I have more where that came from!"*

We're not saying that every detail of your fights has to be something out of an action movie, but some added detail makes things a lot more fun.

## **CHAPTER 2 • BUILDING YOUR CAMPAIGN WORLD**

When you build your campaign, there are a number of things that you need to think about: whether your campaign allows Super Moves or Finishers, the starting Power Level of Fighters, whether to use the standard Range rules or the rules in this book for 2D and 3D fighting environments, and so on. In fact, the whole list of campaign options available in the core rules and *Round 2*

are listed on p. 123-126 of *Round 2*. The Director would do well to work with his players to decide on all of these options before the campaign begins.

However, there's another side that goes into campaign preparation: actually building the world around the Fighters. Are fights spontaneous and unscheduled? Or is there some kind of tournament or ongoing competition to give the characters reason to travel and seek out new opponents? We've provided a couple of campaign seeds to help with your own world building. Please note that the option listings for these seeds are very brief and still allow for a wide degree of customization.

### **Kings of the City**

*Thunder City.*

*How can one describe it, except to perhaps compare it to a voracious maw? The city takes everything it can in, and screams for more.*

*More money.*

*Bigger buildings.*

*More prominent politicians.*

*Thunder City is larger than life.*

*But there are two sides to that legend.*

*There's the high life... lived in penthouse apartments, top restaurants, high level museums and exclusive clubs.*

*But the lower life is just as legendary.*

*Many drifters and runaways make their way to Thunder City, hoping to build*



*themselves a better life. The lucky ones are chewed up and spit out. The unlucky ones... just disappear.*

*It was once said that the reason that the crime families of Thunder City hadn't taken over the whole region was the fact that they could never get along with each other. There was always some new drug to push on its residents, or someone wanted to take over someone else's brothel, or perhaps that most usual cause of disputes, that one person had "disrespected" another family.*

*The Thunderball crime syndicate was but a minor player in this bubbling broth of the city. They carved out a niche.*

*That niche was the Kings of the City tournament. It had started as an informal tournament amongst members to prove their fighting ability. Then, someone had the idea to open it up to the city... to show the Thunderball syndicate's abilities.*

*Every year, the Thunderball syndicate would send out an open invite to all the dojos and fellow crime syndicates. The best fighters in the city were given the opportunity to show their skills. Not only was the chance to show off their skills a lure... but the prize money made everyone's eyes light up as well.*

*The deals and the negotiations that took place during the tournament kept the Thunderball syndicate a player in the underworld. They made a healthy profit off the bets posted during the tournament, and earned enough favors amongst the high and mighty, the wealthy and jaded who enjoyed the fights.*

*The "Might Makes Right" mantra of the arena bled into the Thunderball syndicate itself. Their leader, Alex Danielson, had trained in several martial arts in his youth, and he even won two Kings of the City tournaments (although some said he bribed or threatened opponents into taking a fall).*

*Five years ago, the Kings of the City tournament saw a new entrant, one unlike anyone who had ever entered the tournament before. A fighter with an impossibly powerful fighting style, whose face was hidden to one and all under a red tiger mask. He had come, not to accumulate money by winning the tournament, nor the honor of victory, but to accumulate power.*

*His speed was legendary. His strength, frightening. Those who were unworthy, he just beat senseless quickly and painfully. Those who gave him even a modicum of challenge were dissected. More than one fighter who faced Red Tiger in the tournament that year never fought again. His Ultimate Tiger Rush attack was a blur of precise, powerful and unerringly painful strikes that left opponents unconscious and bleeding on the floor.*

*By the time his last fight was announced, his victory was assured. No one would take wagers on his opponent. Instead, they wagered if he would survive.*

*When it was over, Red Tiger was once again victorious.*

*When the syndicate awarded him the prize, he immediately cashed in his reward with the syndicate.*



*"The blood in the Thunderball Crime Syndicate has grown weak. You can no longer claim to be fighters... now, the syndicate is only fit to watch them, a parasitic leech draining the lifeblood of those who step out to fight for their amusement. The city needs new blood, new energy restoring this city to power. That power I represent.*

*If our esteemed host is wise... he will step aside. If, however, he thinks his rudimentary skills are up to proving me wrong, then he can step on the fighter's field and show me the blood of the Thunderball Crime Syndicate still runs hot!"*

*Danielson knew that he was outclassed. His skills had indeed softened in his time away from fighting. However, he could not let Red Tiger's words pass unchallenged, for to do so would prove them correct.*

*The fight was amazing. Though Danielson's skills had decreased, he still had the power of many years as a fighter, and Red Tiger was pushed harder than any fighter before had done. But the tiger's mask he wore showed an almost feral glee. Here was an opponent worth fighting. Here was an opponent worthy of battle!*

*Eventually, the rust on Danielson's skills cost him. And then, his punishment began. Red Tiger seemed intent on inflicting every bit of pain that he could on his opponent's body. Several times, Danielson was surely only one or two punches away from a fall.*

*Each time, Red Tiger would step back and let his opponent recover before re-starting the unholy dance. The*

*cheering, gambling crowd grew silent, as it became clear that this was no fight. It was an execution.*

*Danielson's bleeding body, like so many others, finally lay upon the concrete. He attempted to get up... to continue fighting... but Red Tiger turned away.*

*"Your stamina is great. Your heart, worthy. But you have become enamored with worldly things. I let you live today, in hope that someday, you will find skills to match your heart and pride. Then we will battle again."*

*The crowd was silent, as the former crime boss of the Thunderball Syndicate crawled away.*

*In the last five years, Red Tiger has not fought, although the rules of the Kings of the City tournament state that he has the right to challenge any champion, should he find them worthy.*

*Red Tiger's reign has caused explosive growth in the Thunderball Crime Syndicate. No longer focused on being an unknown player, they have become frighteningly open about their activities. They have absorbed several other crime syndicates, becoming the unquestioned power in Thunder City, and that voracious maw with the face of a tiger looks all around for more prey to cast down.*

*As the calendar crosses over into a muggy and hot August, he smiles. His senses tell them there is something coming, a gathering storm... would he finally find the battle he's seeking? Is there a true challenger in this group of martial artists, would-be thugs, and brawlers?*



*Is there someone who is destined to be the KING OF THE CITY, and give him the true battle he wishes?*

Suggested Starting Power Level: 1-2

Suggested Finishing Power Level: 4-5

Campaign Mood: Gritty, but not grim. The fighters can make a significant improvement to the city by the end.

Finishers? No.

Weapons? Blunt only.

Super Moves: Not until PL 3.

Fighting Style: 2D arenas for scheduled fights, freeform for unscheduled fights or Thug Thrashing.

Boss: Red Tiger (PL 5).

Sub-Boss: Black Hyena (Alex Donaldson under a mask).

Selected Other Fighters:

Hoss (gang boxer seeking redemption) (See *Fight! Challengers*).

Master Tsui (Ex-master of Alex Donaldson, looking to pull his student back to the path of righteousness).

Kai Lin (Daughter of a gang crime boss, wanting to prove her ability).

Matt Clown (Giant juggling clown. Yes, he's a clown – a 6'10", 400 pound clown. Do you want to tell him he can't be a clown?).

Graveyard (Enforcer for the Salvetti crime family).

Masamune: A master of the sword (but with no edge, so it's a legal weapon in the tournament).

Jerry: A rogue cop entering the tournament in an attempt to take the Thunderball Syndicate down.

Kichiro: A former Karate student, entering the tournament for the money to pay off his gambling debts.

### **Killer Combat**

*Every ten years, there is an open competition. The Killer Combat brings the toughest, most brutal, most dangerous (and in some cases, the strangest) fighters from all over the world. Old grudges are settled permanently. New grudges are created. There can be only one champion. The winner will receive the Dimensional Key, which unlocks unimaginable power for their faction. The losers, at least those who survive, will spend the next decade licking their wounds.*

*The Black Skorpion, arms and narcotics dealers, send several of their best fighters to cement their rise to power.*

*Lord Shredd, leader of Kronos Japan, looks to continue his family's dominance in the Killer Combat.*

*The warriors of the Temple of the Bright Star seek to redeem what was once a test of fighting prowess, but since has been corrupted into a lethal blood sport.*

*And the Sukesada and the Sandayu ninja clans seek, as always, to eliminate each other, while a shadow from their dark past stalks them both.*



*Who will win... and who will survive the Killer Combat?*

Suggested Starting Power Level: 5

Suggested Finishing Power Level: 7-8

Campaign Mood: Dark and gritty. Life is cheap, fighters die... but the friendships one makes can make all the difference.

Finishers? Yes (Both normal Finishers and Arena Finishers).

Super Moves: Yes.

Fighting Style: 2D with Environmental Hazards.

Boss: Lord Shredd (mystic armored fighter, proficient in blades).

Sub-Boss: Freakshow (six Cybernetic arms and cybernetic legs... and that's just what's visible).

Selected Other Fighters:

Han Bei (Black Skorpion Warlord, dealer of a new deadly drug).

Li Kwan (Member of the Temple of the Bright Star; nemesis of Han Bei).

Mochizuki (Female representative of the Sukesada ninja clan).

Suzume (Female representative of the Sandayu ninja clan).

Azazel (Member of the Dark Smoke ninja, who have sworn a pact to demons and have vowed to kill both the Sukesada and Sandayu ninja).

Lamia (Fallen demon seeking to lengthen her life and gain sustenance by devouring strong souls).

Androcles (Immortal Greek warrior cursed to never die except in combat).

### **King of the Fighting Street Megamix Alpha Zero XIII**

*The problem with being a world class martial artist who can destroy boards (and bones) with your bare fist or throw ki projections the size of a medicine ball is that there's not much to do when you're not training your latest move that will make you totally unbeatable. Sure, a lot of fighters try to have singing careers, or fight crime, avenge lost loved ones, or take over the world. But have you ever noticed that their heart is not in it? What they really want to do is try out their latest techniques of ultra-pain on other people to see how well they've learned them.*

*Considering most people aren't world class fighters, and can't even sit under a raging waterfall for hours at a time, this can lead to severe property damage, not to mention hospital bills and lawsuits. This is not an acceptable situation.*

*So, something had to be done... and the funny thing is, someone did.*

*Somebody has built a giant temple devoted specifically to hosting a martial arts tournament on an island. The temple covers just about the entirety of the island (except for the airport, the docks, and the vaguely ominous machines that emit sparks and some kinda shrieks all through the day and night). Nobody knows who has done it. Some think a power-mad dictator has*



*done it, looking for a fighter so powerful that he can steal his ki and achieve immortality. Others think that a demon has done this, looking to unleash a hidden gate to some demonic plane, although how they intend to open this by people beating each other up is a mystery. The most popular theory is that some ultra-rich billionaire has seen way too many martial arts movies and thought it would be a good idea to gather people up and watch them fight.*

*So, the invite has gone out to fighters worldwide. They have all received a scroll which simply states:*

*"Come fight, and prove you are the ultimate martial artist. Prizes beyond your wildest imagining to the winner".*

*Fighters have traveled from across the world to fight their rivals, make some money, arrest crime lords, recruit new minions, etc. Will you be the King of the Fighting Street?*

*The idea behind this campaign setting is simply to provide an open forum that could allow any character concept in order to pit them against each other, rather than as a serious setting for extended play.*

*Starting Power Level: 7*

*Finishing Power Level: 8-9*

*Campaign Type: Over-the-top fighting action with bare moments of storyline in between. A campaign where a robot with Gatling blasters that wants to make more of his own kind can take on a singing idol who happens to be an angel slumming it on Earth, and people are ok with that!*

Finishers: No.

Super Moves: Yes.

Fighting Style: 2D with Environmental Hazards.

Boss: Mad Genius (pilots a massive battle suit, but he is your typical 98 pound weakling inside).

Sub-Boss: Gra'z'k'al (Alien green ball of goop that can assume any equivalent form. Likes to sing Broadway show tunes).

Selected Other Fighters:

Mechamorpher: Robot with Gatling guns. Goal is to absorb machinery and make a family of mechamorphers, a race of robots. It thinks that it's good to have goals.

Kami-sama: Hottest singing idol in all of Japan... who just happens to be an angel - literally.

Ivan the Terribad: American who thinks he's Russian... but he beats up anyone who points his nationality out. Wears a Russian hat, furry boots, and speaks Russian with a Texan accent.

Eric: Has been zapped, pummeled, bent, spindled and in one case disintegrated... but for whatever reason, he's always in the next game promising that this time he will win the tournament!

Fumiko: Ninja who dresses up in... um... actually, very little... that fails to conceal much. If being a ditz was a super power, she'd be Superman.



Kash Money: Flashy capoeira fighter who's almost as good as he thinks he is.

The Shoot-Clones: Four female gunslinger assassins controlled by Mad Genius. They all look alike, so they wear different colors so they don't confuse who they are!

### **WFC Battlemasters**

*Currently the hottest show touring America, the World Fighting Council™ presents the Battlemasters Live™ Tour! Featuring some of the greatest martial artists in the world under contract! Thrill as they take on the BattleNinjas™ and each other to determine the next challenger to Battlemaster Champion Superball™!*

*You've seen the weekly shows on Saturday morning. You may have even seen some of the championship events on Pay Per View! But it's nothing compared to seeing it live! The Battlemasters are coming to your town, and if it was any closer to you, you'd be sitting in the BattleDome™ itself!*

Starting Power Level: 1

Finishing Power Level: 3-4

Campaign Type: Traveling fighting company, going from city to city, getting involved in weird stuff, doing good things for people (like fighting crime and solving problems). Basically, this setting is a mix of low-level super-powered martial arts, professional wrestling, and a dash of mystery and hijinks thrown in, possibly with brief "life lessons" included at the end of each session.

Finishers: No; that would scare the kiddies.

Super Moves: Kids, don't try this at home, so: No.

Fighting Style: 3D arenas inside (see the sample arena earlier in the book for the BattleDome); freeform outside the BattleDome.

Boss: The current champion is Superball, but this can change to whoever your fighters' nemeses are. In fact, if one of them wins the Title then your other fighters can try to take down the champ.

Selected Other Fighters (sure, they're mostly stereotypes, but that's because that's what sells!):

Red Dragon: Previous champion, the mainstay of the circuit.

Gold Dragon: Has a friendly rivalry with his brother (Red Dragon).

Wise Wolf: Gives most of the "life lessons" after the shows.

Karateka: Yes, he wears a white gi and a black belt.

Johnny Hollywood: Arrogant with a heart of gold... always looking to present his good side to the camera (Which is his good side? Trick question! All his sides are good!).

Mad Bear: Fury of the bear! Most young kids find him scary, but outside of the arena he's a quiet book reader who wears glasses.



Lady Lightning: Some of the fastest kicks in the BattleDome. Actually caused the BattleDome to break with a kick.

Ice Princess: One of the few Battlemasters with ki powers, she's also featured in a lot of their posters, featuring the slogan "Cold as Ice..."

## **Ruined City**

*The year is 20XX, and the post-apocalyptic gang Thousand Blades controls the streets of the Ruined City. But they've gone too far this time. Their leader, Mr. Super, has kidnapped Kenny Kahn's girlfriend Angel! It's up to Kenny, his brother Henry, and family friend Rie to take back the streets and fight their way to Mr. Super's headquarters and rescue Angel!*

Starting Power Level: 3-4

Finishing Power Level: 4-5

Campaign Type: Typical Beat 'Em Up game.

Finishers: No

Fighting Style: Scrolling 2D (see Chapter 1 for additional ideas).

Boss: Mr. Super (gun slinger, points and laughs at the heroes often, usually allowing them to get in a free hit).

Sub-Bosses:

Brawdre: Giant brawler.

Dommie: Leather-bound whip-cracking female.

Edger: Running knife-wielder.

Nunc: Nunchaku wielder.

Selected Other Fighters:

Thousand Blade Fighters of all shapes and colors: Thugs and lower Power Level characters.

## **CHAPTER 3 • ACHIEVEMENTS**

Most fighting games on home consoles these days have a system to reward particularly skilled play or to push players to keep playing, such as defeating a certain enemy 20 times. They are variously called achievements, unlocks, or trophies.

Some things that could possibly be considered Achievements are listed on page 28 of the core rules of *Fight!* as things that provide bonus Glory. Some of those will be repeated in this section to show how they can be integrated into a larger system of Achievements.

Here are some questions you need to think about when developing a campaign using Achievements. Whether or not to include this option in your own game is, of course, a stylistic question. Some Directors will decide that they provide a good way to encourage differentiation between fighters and to provide an impetus to not always min max their decisions in building their fighters. Other Directors will say that it's an additional level of tracking, and detracts from roleplaying. In any case, this is definitely a



metagame rule and thus will not be appropriate for all campaigns.

If the rules for Achievements are being used, what Achievements are active in the game? Are all Achievements known at the start of the game, or are there some hidden Achievements players don't necessarily know about but can earn through roleplaying or clever move description? Alternatively, are Achievements something that players can define through their game play?

And finally, what, if any, mechanical benefits do Achievements give fighters during the game?

We'll talk about each in its own subsection below:

### **What Achievements are available (and how are they earned)?**

We've provided a list of sample Achievements later in this section. Directors can apply any or all of them to their campaign, as well as come up with some of their own. There are also a couple examples of setting-specific Achievements in the first chapter.

For example, Achievements could be related to interactions that could occur in the fighting arena. This could mean using an arena hazard to damage your opponent, for example.

Achievements could instead be offered as a way to compensate for all the trouble fighters inevitably get tossed into: sure, your character is kidnapped and drugged, but if you manage to defeat the jailor thugs while affected by the drugs, your character earns the "Just Say No" Achievement.

Try to give each Achievement a semi-witty name, and if the fighters know how to earn it, make it clear *how* the Achievement is earned. Then decide the bonus for earning the achievement.

### **Types of Achievements:**

**Open:** The players know the Achievement's name, and how to earn it.

**Closed:** The players know the Achievement's name, but not how to earn it.

**Hidden:** the players do not know the Achievement's name, or how to earn it.

**Player-Defined:** The players can propose Achievements in-game based on their character's actions. The Director can decide whether to grant or deny Achievements (and to disallow suggestions entirely if the players are trying to get benefits off of every move).

**Example 1:** A Director is creating a fight arena on the grounds of a Buddhist temple, dominated by a giant bell. The Director tells the players that there is an Open Achievement "Ring My Bell" for this arena. The Achievement is earned by doing a move in the right area of the arena that results in the opponent's head bouncing off the bell. The Director would then define what must be done to make this occur, whether it's a specific roll or just an appropriate description at the right time. It's a fairly minor Achievement, so he decides it's worth one Glory the first time someone bounces an opponent off the bell, but repeated bell ringing, while quite possibly funny, will not earn additional Glory.

**Example 2:** In a game which allows player-defined Achievements, Hoshi runs along a narrow railing to get by a blocking opponent to catch a teammate from falling off the platform. His player suggests that the instance is cool enough to deserve an Achievement. He suggests that the Achievement be called "Riding the Rail" and be worth two Glory. The Director decides that while it *is* cool, it's not *that* cool, and instead gives the player one Glory.

### **What mechanical benefits do Achievements give Fighters?**

Here are some different options to apply to Achievements.

**Option One:** No mechanical benefits. The thrill of accomplishing Achievements is its own reward.

**Option Two:** Bonus Glory. Achievements earn a small amount of Glory when they are earned.

**Option Three:** Second chance. Each Achievement earned can be "cashed in" to re-roll a single die roll. The Achievement is then marked on the character sheet as having been used.

**Option Four:** For some groups, unusual out-of-game bonuses might be appropriate. For example, the person with the most Achievements gets to choose what chair to sit in, or the person with the fewest Achievements has to bring the snacks to the game.

### **Sample Achievements:**

Here's a list of sample Achievements. Achievements marked with an \* come from Page 28 of the core rules, and

replace those Glory awards if Achievements are being used. Unless otherwise noted, these Achievements offer bonus Glory each time they are earned, but only qualify for mechanical bonuses once

**Fast Fingers\*:** 1 Glory. Defeat an opponent with 70% or more time left.

**Supersonic\*:** 2 Glory. Defeat an opponent with 80% or more time left. Also earns Fast Fingers.

**Blazing Speed\*:** 3 Glory. Defeat an opponent with 90% or more time left. Also earns Fast Fingers and Supersonic.

**Super Finish\*:** 1 Glory. Defeat an opponent with a Super Move.

**Perfect Round\*:** 3 Glory. Defeat an opponent without losing any Life Bar.

**Victory!\*** 1 Glory. Defeat an opponent.

**Insert Coin to Continue\*:** -5 Glory. You are defeated by opponent. Even though this is a Glory penalty, it still counts as an Achievement.

**Keep It Simple:** 1 Glory. Defeat an opponent using only Basic Moves.

**Fists of Fury:** 1 Glory. Defeat an opponent without using Moves with the Throw or Ranged Elements.

**Never Going to Keep Me Down:** 2 Glory. Get Knocked Down three or more times in a fight and still win.

**Ki-riffic!:** 1 Glory. Use three or more Special Moves with the Ranged Element



in a single fight. The same Move can be used to achieve this.

**Captain Comeback:** 2 Glory. Win a fight with less than 10% of your Life Bar remaining.

**Close Call:** 1 Glory. Win a fight in the last 10% of time remaining.

**Finish the Fight!:** 1 Glory. Finish off a fight with a Finisher. This is in addition to the Glory earned with the Finisher.

**Flows Like Water:** 1 Glory. Use Evasion to avoid being hit three or more times in a single fight.

**Face Your Rival:** 3 Glory. Defeat your character's Rival in a fight. This obviously requires the Rivalry Quirk.

*Albert Hayward Jennings IV, known as Alfie to his mum, and more colloquially as "The Mad Genius" to the world - a sobriquet he despised, but in his more calm moments, had to admit fit him well - was working on his latest suit of battle armor. He was busily pre-programming all his recent opponent's styles and maneuvers into the battle computer when he was distracted. Usually, distracting the Mad Genius meant something was about to go "boom," but luckily, he was not working on anything explosive at the time, and was thus spared.*

*He did, however, hit his head on the suit's clear plastic faceplate when someone spoke in a well-modulated but emotionless voice behind him.*

*"Master... we have received a letter from a mysterious masked man offering*

*to host the greatest fighting tournament known to man or machine."*

*Jennings rubbed his head, trying to clear the swirling birds from his field of vision, and screeched. "Ow! How many times have I told you Shoot-Clones not to bother me when I am working on the Battlesuit Mk. 26?" He turned towards the speaker.*

*"Including this time, Master, this is the 14<sup>th</sup> time. That is, including the time you were talking in your sleep."*

*That was one of the problems with creating your own harem of supermodel gun-toting clone bodyguards who could double as assassins in a pinch. If you gave them enough free will to **not** take your orders literally, they tended to end up using that free will to turn against you in a sudden yet inevitable betrayal.*

*However, Red showed none of that free will in her expression. To save time, Jennings just named his Shoot-Clones after the colors of the clothing they wore; it saved time.*

*"What makes this so different from all the other fighting tournaments I've been invited to? I mean, it's nice to be recognized as the fighting genius and world-conquering intellectual that I am, but this is what, the fourth tournament I've been invited to, this month? What makes this so special?"*

*Red nodded. "Normally, Master, I would have not bothered you with this... but computer scans indicate that two of your targets would be attending this tournament, making this a higher priority on your notification list."*

Despite the fact that the throbbing pain in his head was clearly not going away anytime soon, Jennings felt his interest piqued by the information. He asked, with a tinge of irritation in his voice. "I assume you're going to tell me who the targets are?"

Red consulted a clipboard she carried with her. "Yes, Master. The first target is the idol singer and fighter known as Kami-sama."

If the Mad Genius's interest was raised before, Red's statement got his complete attention. Ah, Kami-sama! Rumor had it that she was an angel brought down to earth, and her singing was truly angelic. If he could just get a sample of her DNA... not only would it improve the looks of the Shoot-Clones (taking them from a 9.9 to a perfect 10 on the Mad Genius's hotness scale), but the benefits of finding out how she channeled her ki would be priceless. The power of angels behind his genius: a perfect match!

"Ah, yes, the idol singer is fighting once again." Jennings voice shook as he tried to conceal his interest. He wasn't quite sure if his Shoot-Clones would be jealous of the idol that Jennings longed for, but he didn't want to take chances, in any case. "Who is the second target, anyway?"

Red's voice became even more emotionless, if that were possible. "The Shoot-Clone Green, now calling herself Madeline, has indicated that she also will attend."

Now **that** brought his thinking to a complete, utter and screeching halt.

Madeline... Madeline... Madeline. The name ran around his head like a bull in a china shop. The Shoot Clone Green. His greatest creation. His greatest failure. She had been his greatest work, a nearly invincible fighter; he had poured all his effort and genius into building her. Giving her the will to carry out the Mad Genius's work across the world. The only Shoot-Clone he ever trusted with working on his battle armors! She was like a daughter to him!


And then she turned on him. Called him a monster for trying to play God by creating her and her sisters. She had turned on him four years ago and had avoided recapture ever since. His fingers bent reflectively, as he wondered what he could do to reprogram her once he reclaimed her services.

"Send my acceptance immediately, and prepare the jet. I will be leaving as soon as I finish the programming on the Mk. 26," he said, and immediately leaned back in to his work, sore head forgotten, his mind racing with the news and his plans. Yes, his plans. His perfect, incomparable plans!

"Master? Before I go, I feel I should inform you that the inverted power coupling on the right arm of the Mk. 26 is not securely lodged, and I estimate a 10.5% chance that if hit with sufficient force, it will cause a catastrophic loss of power to the right arm."

"Yes, yes... I will attend to that immediately. Now go! Send my acceptance. Tell them I will be coming!" Jennings snapped, mind awl with the thoughts of his upcoming victory.





*Red bowed and left. And it was a testament to how deeply in thought the Mad Genius was that it took him several minutes to realize that Red had offered unsolicited mechanical advice. He looked at the door thoughtfully.*

*“Could she...? No. I made sure that none of Madeline’s sisters could ever rebel against me. And I am, of course, a genius!”*

*Left unthought was the fact that the fruits of genius were not always what their maker intended.*



