



STREET FIGHTER™ MEMORIAL ARCHIVE
Beyond the World

From **STREET FIGHTER™** to **STREET FIGHTER™ V**



CAPCOM





1987-2020

STREET FIGHTER MEMORIAL ARCHIVE: Beyond the World

INTRODUCTION:

Beyond the World



STREET FIGHTER AND THE WORLD

When the competitive fighting game *Street Fighter* emerged in 1987, it garnered an even bigger reception overseas—particularly in America—than in Japan, and this led to the development and massive success of *Street Fighter II* in 1991. In response to one of our interview questions for this book, current Capcom corporate chairman Kenzo Tsujimoto said the following: “With entertainment, you have to take on the entire world.” History clearly shows that *Street Fighter II* was responsible for establishing fighting games as a genre in the video game scene thereafter, but Tsujimoto’s doctrine of focusing on players all over the world is key to examining the essence of the *Street Fighter* series.

THE WORLD OF STREET FIGHTER

What follows is a premium fan book commemorating the thirtieth anniversary of the *Street Fighter* series through valuable testimonials and related visuals from those who have been involved with the series throughout its history. To the passionate, veteran fighters of the past, it’s a retrospective archive. To the current fighters still waging battle now, it’s a monument to how we got where we are. Embedded in this book is a message, built over the course of thirty years by developers and players all over the world, and it is my sincere hope that it will serve as a guidepost for the future of the series.

After thirty years, the strength of *Street Fighter* still goes beyond the world.

—Daisuke Kihara, Editor



Illustration: BENGUS [Capcom Co., Ltd.]/Cover illustration for this book (original piece)



STREET FIGHTER

TITLE LINE UP

TITLE	PLATFORM	YEAR	MAJOR EVENTS
Street Fighter	[AC]	1987	Asahi Super Dry beer debuts/X68000 released/PC Engine released
Fighting Street	[TG]	1988	USSR—Perestroika begins/Daiei buys the Nankai Hawks/Seoul Olympics/Mega Drive released/ <i>Dragon Quest III</i> released, becomes social phenomenon
Street Fighter II	[AC][SNES][GB]	1991	New Tokyo Metropolitan Government Building opens/Yokozuna Chiyonofuji retires/Warsaw Pact ends/Baltic states gain independence/Soviet Union falls
Street Fighter II': Champion Edition	[AC][TG]	1992	Tōkaidō "Nozomi" Bullet Train begins service/Los Angeles riots/Barcelona Olympics/ <i>Sanma no Super Karakuri TV</i> , <i>TV Champion</i> , <i>Asakusabashi Young Yuhinten</i> , and <i>Tamori's Vocabula Tengoku</i> air
Street Fighter II' Turbo: Hyper Fighting	[AC]		
Street Fighter II Turbo: Hyper Fighting	[SNES]	1993	Czechoslovakia splits/First foreign sumo wrestler (Akebono) ascends to yokozuna rank/World Trade Center bombing/ <i>Iron Chef</i>
Street Fighter II': Special Champion Edition	[SG]		
Super Street Fighter II - The New Challengers	[AC][SNES][SG]		
Super Street Fighter II Turbo	[AC][3DO]	1994	Matsumoto sarin attack/Inauguration of the Murayama Cabinet/Prime Minister's Office website launched/Narita Brian completes Triple Crown of Thoroughbred Racing/Sega Saturn released/PlayStation released
Street Fighter: The Movie	[AC]	1995	Great Hanshin earthquake/Tokyo subway sarin attack/Five-day school week system commences/ <i>Neon Genesis Evangelion</i> begins airing, becomes social phenomenon
Street Fighter Alpha: Warriors' Dreams	[AC][PS][SS]		
Street Fighter: The Movie	[PS][SS]		
Street Fighter II MOVIE	[PS][SS]		
Street Fighter Alpha 2	[AC][PS][SS][SNES]	1996	Tokyo Big Sight opens/Purikura and loose socks see popularity boom/Yoshiharu Habu becomes first person to hold all seven crown titles in shōgi/Atlanta Olympics/Nintendo 64 released/closure of the Magdalene Laundries/First cloned sheep born/Andy Hug wins K-1 World Grand Prix/Steve Jobs returns to Apple
Street Fighter Zero 2 Alpha	[AC]		
Street Fighter EX	[AC]		
Street Fighter III: New Generation	[AC]	1997	Handover of Hong Kong/IBM's Deep Blue computer beats world chess champion Kasparov/TV anime blamed for numerous epileptic attacks/X JAPAN breakup/Toyota Prius debuts/Pride 1 Rickson Gracie vs. Nobuhiko Takada fight
Street Fighter EX Plus	[AC]		
Street Fighter EX Plus α	[PS]		
Street Fighter Collection	[SS][PS]		
Street Fighter III: 2nd Impact	[AC]	1998	FIFA World Cup Japan debut (held in France)/iMac debuts/Transition to seven-digit postal code/Popularization of the term "kireru" (to snap)/Daisuke Matsuzaka pitches no-hitter at Summer Koshien final/Akashi-Kaikyo Bridge opens/Dreamcast released
Street Fighter EX2	[AC]		
Street Fighter Alpha 3	[AC][PS][SS]		
Street Fighter Alpha 2 Gold	[PS][SS]	1999	Euro currency introduced in the EU/Treaty of Amsterdam takes effect/Japanese Diet holds first debate session between party leaders/Transfer of sovereignty of Macau/Y2K problem/AIBO robotic pet debuts
Street Fighter III: Double Impact	[DC]		
Street Fighter EX2 Plus	[AC][PS]		
Street Fighter Alpha 3: Saikyo Dojo	[DC]		
Street Fighter III 3rd Strike: Fight for the Future	[AC][DC][PS2]		

About This Chart

This chart lists every major installment in the Street Fighter series released prior to February 2020. The list of titles included here is derived from the series' official website. Furthermore, titles whose release spanned multiple years on different platforms have been included in the year of their first release (or operation). The "Major Events" column has been populated by the editor with key phrases that recall the state of society at that time.

→Series official website title lineup: <http://www.capcom.co.jp/game/content/streetfighter/lineup>

PLATFORM ABBREVIATIONS

[AC]: Arcade

[PC]: PC Computer

[PS4]: PlayStation 4

[PS3]: PlayStation 3

[PS2]: PlayStation 2

[PS]: PlayStation

[PSP]: PlayStation Portable

[Switch]: Nintendo Switch

[GBA]: Game Boy Advance

[GB]: Game Boy

[SNES]: Super Nintendo

[Xbox One]: Xbox One

[Xbox 360]: Xbox 360

[Xbox]: Xbox

[DC]: Sega Dreamcast

[SS]: Sega Saturn

[SG]: Sega Genesis

[TG]: TurboGrafx-16

[3DO]: 3DO

[iOS/Android]: iOS/Android-compatible app

TITLE	PLATFORM	YEAR	MAJOR EVENTS
Street Fighter EX3	[PS2]	2000	BS Digital broadcasting begins/Sydney Olympics/Snow Brand mass food poisoning incident/Kamitakamori Ruins hoax/Tiger Woods becomes youngest person in history to achieve Grand Slam/Namco Wonder Eggs closes/PlayStation 2 released
Super Street Fighter II X: for Matching Service	[DC]		
Street Fighter Alpha 3: Saikyo Dojo for Matching Service	[DC]	2001	Central Government Reform (from one office and twenty-two ministries to one office and twelve ministries)/Universal Studios Japan (USJ) opens/H-IIA rocket test unit 1 launches from the Tanegashima Space Center/Tokyo DisneySea opens/"Suica" smart card launches for train passengers/Hidetoshi Nakata leads Roma to victory at Italy's Serie A
Street Fighter Zero 3 Upper	[AC][GBA]		
Street Fighter Alpha: Warriors' Dreams	[GBC]		
Super Street Fighter II Turbo Revival	[GBA]		
Hyper Street Fighter II: The Anniversary Edition	[PS2][AC]	2003	Human genome deciphered/Personal Information Protection Act established/Japanese crested ibis goes extinct/Digital terrestrial television commences
Street Fighter Anniversary Collection	[Xbox]	2004	Athens Olympics/Nintendo DS released/PSP released
Street Fighter Alpha 3 MAX	[PSP]	2006	Livedoor scandal/Earthquake resistance data forgery scandal/cell phone "mobile number portability" system begins/FIFA World Cup in Germany/PlayStation 3 released/Wii released
Street Fighter Alpha Anthology	[PS2]		
Street Fighter IV	[AC][PS3] [Xbox 360][PC]	2008	iPhone3G debuts in Japan/Beijing Olympics/Lehman Brothers securities company files for bankruptcy/Barack Obama elected 44th US president
Super Street Fighter II Turbo HD Remix	[PS3][Xbox 360]		
Super Street Fighter IV	[AC][PS3] [Xbox 360]	2010	Yokozuna Asashoryu retires/Statute of limitations abolished for brutal crimes/Expo 2010 Shanghai/FIFA World Cup in South Africa
Super Street Fighter IV: Arcade Edition	[AC][PS3] [Xbox 360]		
Street Fighter III: Third Strike Online Edition	[PS3][Xbox 360]	2011	Sanriku-Oki Earthquake/Nadeshiko Japan wins Women's World Cup soccer/Japanese racehorse Victoire Pisa wins Dubai World Cup/Racehorse Orfevre wins Japanese Triple Crown/Global population breaks seven billion
Super Street Fighter IV 3D EDITION	[3DS]		
Ultra Street Fighter IV	[AC][PS3][PS4] [Xbox 360][PC]	2014	Tokyo Station centennial/Riken research institute (falsely) announces success in STAP cell development/Mt. Gox cryptocurrency exchange files for bankruptcy/FIFA World Cup in Brazil/PlayStation 4 released
Street Fighter V	[PS4][PC]	2016	Rio de Janeiro Olympics/Sharp becomes subsidiary of Taiwan's Hon Hai Precision Industry Co. (a.k.a. Foxconn Technology Group)/Hokkaido Shinkansen begins service/Japanese national security laws go into effect/Japanese voting age lowered to eighteen/Kumamoto earthquake/2020 Tokyo Olympics/Paralympics emblem established/Panama Papers publicized/113th element observed, given the name "nihonium"/Ichiro sets world record with 4,256 career hits/Pokémon GO launches/Shinji Okazaki leads Leicester City to win English Premier League
Ultra Street Fighter II: The Final Challengers	[Switch]	2017	Nintendo Switch released/Donald Trump inaugurated 45th US president/Yoshiharu Habu becomes first-ever Lifetime Seven Crown holder/Sōta Fujii renews record for youngest professional shōgi player (fourteen and two months)/Kazuyoshi Miura becomes first 50-year-old to score a goal in J.League history/Kōhei Uchimura wins tenth consecutive All-Japan Gymnastics Championship
Street Fighter V: Arcade Edition	[PS4][PC]	2018	Super Blue Blood Moon observed/Yuzuru Hanyu takes second consecutive gold medal at PyeongChang Olympics/FIFA World Cup in Russia
Street Fighter 30th Anniversary Collection	[PS4][Xbox One] [Switch][PC]		
Street Fighter V: Champion Edition	[PS4][PC]	2020	PlayStation 5 released/ Xbox Series X released



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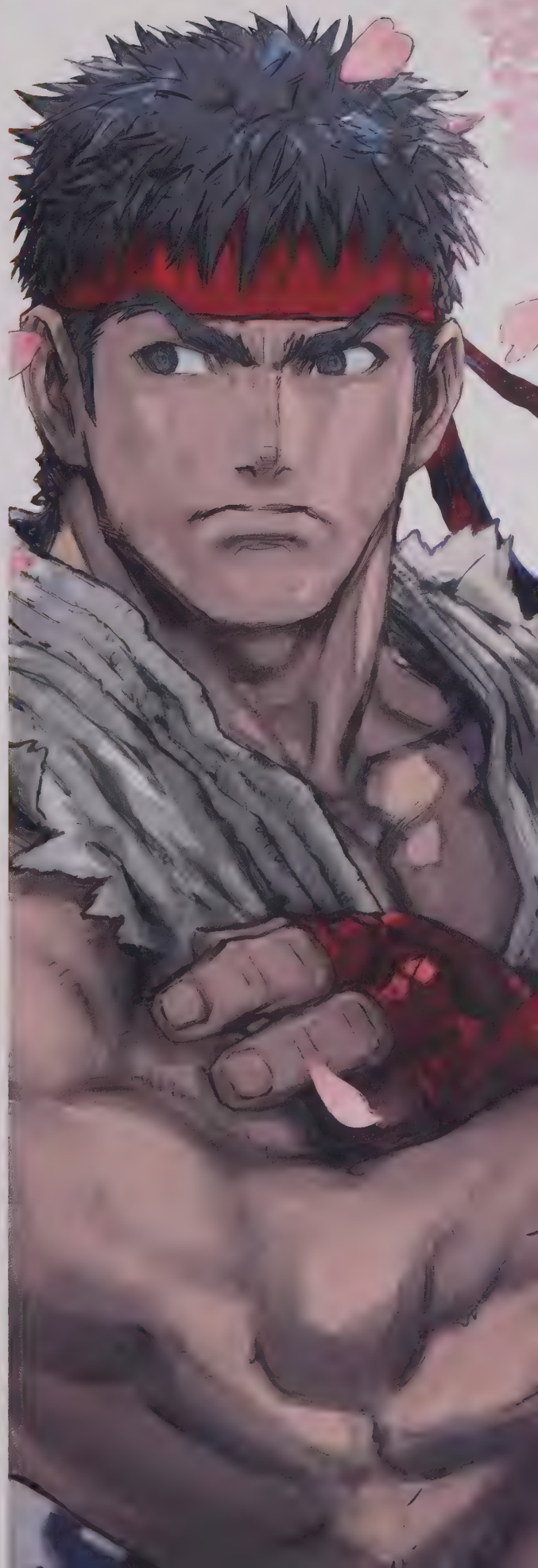
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Abbreviations used in this book—This book uses the following title abbreviations.

- Street Fighter → "SF1"
- Street Fighter II → "SFII"
- Street Fighter III → "SFIII"
- Street Fighter IV → "SFIV"
- Street Fighter V → "SFV"
- Street fighter EX → "EX"
- Street Fighter Alpha → "SF Alpha"

We extend our sincere thanks to Capcom's Hiroaki Kitaura, Shimpei Takasugi, and Kano Urasawa, as well as Zenji Ishii, for their tireless efforts in gathering the materials and assets for this book.



SPECIAL ILLUSTRATIONS

This special illustration gallery exhibits the talents of the various illustrators, manga artists, and others who have been close to the series over the years, with a focus on the artwork used in *Street Fighter V: Arcade Edition*'s various ending screens (known as "end cards").



BENGUS

ベンガス

Character Designer/Illustrator

I chose to do a *Street Fighter 1* drawing, thinking not many people would. The first things that sprang to mind when thinking of *SF1* were Sagat's boisterous laughter—"DAAAAHAHAHAH!"—and the tile-breaking bonus stage. I tried to stick as closely as possible to the vibe of the game's graphics. I thought it'd be cool to have this demonic-looking pack of global goons saying, "Look at the weak little twerp lolll," while Ryu/Ken are going, "Dammit!... (Can't even break a roof tile!)"



First Appearance: Original piece for this book



KINU NISHIMURA

西村キヌ

Character Designer/Illustrator



In this piece, everyone's invited the cat goddess Menat out to a cat cafe. You've got a variety of types here—those just tagging along, those who are totally into it—but most actual cat cafes aren't like this, because you're not allowed to touch or pick the cats up (because it stresses them out). Plus, in reality cats only go where the treats are. In the end, there's no cat like the one you have at home. What type are you?!?! (I mean in terms of your attitude toward cats.)

First Appearance: Original piece for this book



BETTEN COURT

別天荒人

Manga Artist/Illustrator

Happy 30th to Street Fighter! Come to think of it, it was my desire to play *SFII* that got me to start going to the arcade, and that's one thing that led to my being in the games industry now. And now Street Fighter has given me yet another opportunity, so I'm over the moon! Here's hoping the Street Fighter series sticks around forever!



First Appearance: Original piece for this book



COM

YUSUKE MURATA

村田雄介

Manga Artist/Illustrator

Happy 30th to Street Fighter. Even as a middle schooler who was bad at games, I was so drawn into *SFII*'s lush and lively character visuals that I became a loyal arcade frequenter. *SFII* hinted at what it means to create powerful expression, and I still employ those hints in my work today.

First Appearance: Original piece for this book









First Appearance: *Street Fighter V: Arcade Edition* end card

AKIO

Akio (あきお)

Character Designer/Graphic Artist/Illustrator

Decades ago, we were making a game like *Final Fight* at the company where I worked, and I heard a rumor that some awesome game was getting location-tested, so I zipped over to the arcade. I pushed my way through a huge crowd of gamers and was blown away by the power of those graphics as soon as I laid eyes on the screen. I remember returning to work with my head hung low. *laughs*

To think that decades after that first encounter with *SFII* I'd have the opportunity to work on *SFV*—it was beyond my wildest dreams. I'm as glad as can be.



JUN TSUKASA

司淳

Character Designer/Illustrator

I was still a school kid when *Street Fighter 1* came out and I used to smash those pressure-sensitive buttons at the arcade. *laughs* Sometimes a Hadoken or Shoryuken would come out by pure accident, and even though I was the one performing the moves I'd be shocked by their awesome power. *laughs* *SFII* came after that and accompanied my adolescence, and I think it had a major impact on my art. Getting to draw an illustration for *SFV: AE*, the latest game in the series, was deeply moving for me!! Decades of emotion from continually playing this series went into this piece!!

First Appearance: *Street Fighter V: Arcade Edition* end card





First Appearance: *Street Fighter V: Arcade Edition* end card



AHNDONGSHIK

アントンシク

Manga Artist

I tried to manifest my idea of "This is what a Street Fighter illustration is like!" I'd imagined it to have more of a sleek feel but somehow it came out with this grittiness... This gave me a real appreciation for the challenge of doing a group piece. It's all a labor of love for Street Fighter, so I hope you like it.





First Appearance: *Street Fighter V: Arcade Edition* end card

KRENZ

KRENZ

Illustrator

This was my first time drawing a female *Street Fighter* character. For me, it was very challenging work.



TOIHACHI

toi8

Illustrator/Manga Artist

I'm of the generation that was directly struck by the fighting game boom, so I had a really hard time at first deciding what character to draw. I considered drawing Yun and Yang with a cat between them—a Yun-Yang-Nyan—but then I thought, "For an official piece it's gotta be Chun-Li!" Thank you for giving me a platform like this. I'm really glad I didn't draw Captain Sawada.

First Appearance: *Street Fighter V: Arcade Edition* end card





CAPCOM 30TH ANNIVERSARY
"STREET FIGHTER" © MIKA & ANDREWS

Rockin' Jelly Bean

Rockin'Jelly Bean

ロッキン・ジェリー・ビーン

Illustrator/Artist/Musician

Happy 30th Anniversary!!! It's already been thirty years since Chun-Li's bouncing chest and digital writhing in defeat had me gazing at the screen with intense jealousy. Street Fighter! With a morality and sensibility all its own, it's continued to earn the love of people all over the world. As a Japanese person, it makes me proud.



First Appearance: *Street Fighter V: Arcade Edition* end card



First Appearance: *Street Fighter V: Arcade Edition* end card



MISAWO AKUTAGAWA

漫画家

Manga Artist

Congratulations on thirty years since the birth of Street Fighter!! Out of all of Capcom's games, this was the first series I fell in love with, drawing countless pictures of its characters. I bought the Super Famicom version, *Super Street Fighter II*, on release day with my saved-up New Year's money, and was always playing and drawing Cammy...

TATSUYA YOSHIKAWA

吉川達哉

Character Designer/Illustrator/Game Designer

Happy 30th to Street Fighter! It's an honor to have the opportunity to contribute a piece to this ever-popular series. I got to choose a character so I drew Cammy. Back in the day, someone gave me a sneak peek at Cammy mid-development, and I was blown away by the springy vigor of this thing of bone, muscle, and fat. I also thought, "Dang this is racy! Can you do this?!" I'm a fan of her pixel art from back then, so I tried to keep that in mind here. How's it look?



First Appearance: *Street Fighter V: Arcade Edition* end card





First Appearance: *Street Fighter V: Arcade Edition* end card

HAJIME UEDA

ウエダハジメ

Manga Artist/Illustrator

When you feel daintiness or coolness
In the pointy feel of acute angles,
Or elements with a negative feel, if you like,
It's instant love

You think, make it less user-friendly
It's instant love
There was a lot of that



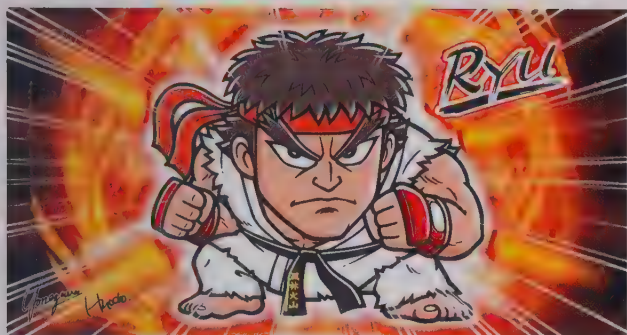
First Appearance: *Street Fighter V: Arcade Edition* end card

GRAPE BRAIN

グレイプ・ブレイン

Illustrator

Happy 30th birthday to Street Fighter. I'm proud and sincerely grateful to have been involved as an artist in *Street Fighter V: Arcade Edition*, a title worthy of celebration. My introduction to Street Fighter was during my school days, right smack in the middle of the "yankee" movement. Though I didn't play it myself, every day I was at the arcade, eyes glued to my friend's skillful play while fearing I might get jumped. Those appealing characters held my heart captivated. Now I apply myself each day to the hope that I might someday get to work on the series as a character designer.



First Appearance: *Street Fighter V: Arcade Edition* end card

I believe Street Fighter was an eighties game, and if my memory's not mistaken it was right around the same time as my own work on Bikkuriman/Demons vs. Angels. That was during the Famicom craze, so I was doing quite a bit of gaming as research for work.

That said, I don't remember playing Street Fighter very much. ...I suspect it's probably because I was bad at fighting games and couldn't win. *laughs*

I was studying video game characters from a work perspective at that time, and I felt Street Fighter with its many distinct characters was an interesting study in that regard.

When we received the request to draw these characters in our own style, I was worried our "two-head-tall" figures wouldn't be able to convey the appeal of these unique, imposing fighting game characters, but when all was said and done I think we achieved a good balance between the appeal of Bikkuriman and that of Street Fighter.

First Appearance: *Street Fighter V: Arcade Edition* end card



GREEN HOUSE

グリーンハウス 米澤 稔 兵藤 聡司

Character Designers/Graphic Designers

As far as character selection, we couldn't leave out Ryu, who occupies a similar space as Bikkuriman's "Super Zeus". For the second character, we chose the beautiful and strong Chun-Li, an iconic character in her own right whom we'd wanted to draw.

It would be neat if this occasion leads to a collaboration with Bikkuriman.



First Appearance: *Street Fighter V: Arcade Edition* end card

MAGO

まご

Illustrator

Congratulations on thirty years of Street Fighter! I love the designs and game graphics, and I've looked through the Capcom Design Works book so many times it's fallen apart. As far as the games themselves, I like EX. Fan for life!!





First Appearance: *Street Fighter V: Arcade Edition* end card

MINE YOSHIZAKI

吉崎観音

Manga Artist/Illustrator

The great thing about Capcom games is that they always try to create a “look”. The last game, *Street Fighter IV*, took the look and proportions of the pixel-era games and directly evolved them into a look that had a really nice texture to it. And with *Street Fighter V* they showed us another big evolution, unifying all the characters under a brand new style in a way reminiscent of *Street Fighter III*. The fighting feels good, a clash of textures. The art makes the games more fun. I think that’s the great thing about Capcom’s “looks”.





First Appearance: *Street Fighter V: Arcade Edition* end card

FUZICHOCO

藤ちょこ

Illustrator

Chun-Li's all about those legs! So this composition puts them front and center. I usually only draw slender characters, so I'm extremely unsure of whether I've done justice to the delicate balance of muscle and beauty in Chun-Li's legs, but I did my best. It's really nerve-wracking drawing a character who's been beloved for a long time... For the background, I'm a fan of the China stage and its feeling of colorful disarray, so I tried to capture that ambience as I drew.





First Appearance: *Street Fighter V: Arcade Edition* end card

SENRI KITA

北千里

Character Designer/Illustrator

When I saw Ibuki for the first time in *Street Fighter III*, I thought she was so cute, she was so cool. To think I'd be blessed with this opportunity to draw her... Thank you so much! Oh, I should have drawn her with Don-chan!



First Appearance: *Street Fighter V: Arcade Edition* end card



KAZUSHI HAGIWARA

萩原一至

Manga Artist

I started playing with *SFII*. We were the generation that bought our own arcade boards and destroyed countless controllers and practiced until the spaces between our fingers bled, so the release of *Arcade Edition* is very emotional for me. Doing cross-ups, landing attacks “from the root”, crouching and standing, canceling, poring over magazine articles and carving out combos with my own fingers—I played fanatically, lol. At times you could even feel the “ki” flowing between you and your opponent, y’know? ...Not so much? Please keep making awesome fighting games!



First Appearance: *Street Fighter V: Arcade Edition* end card

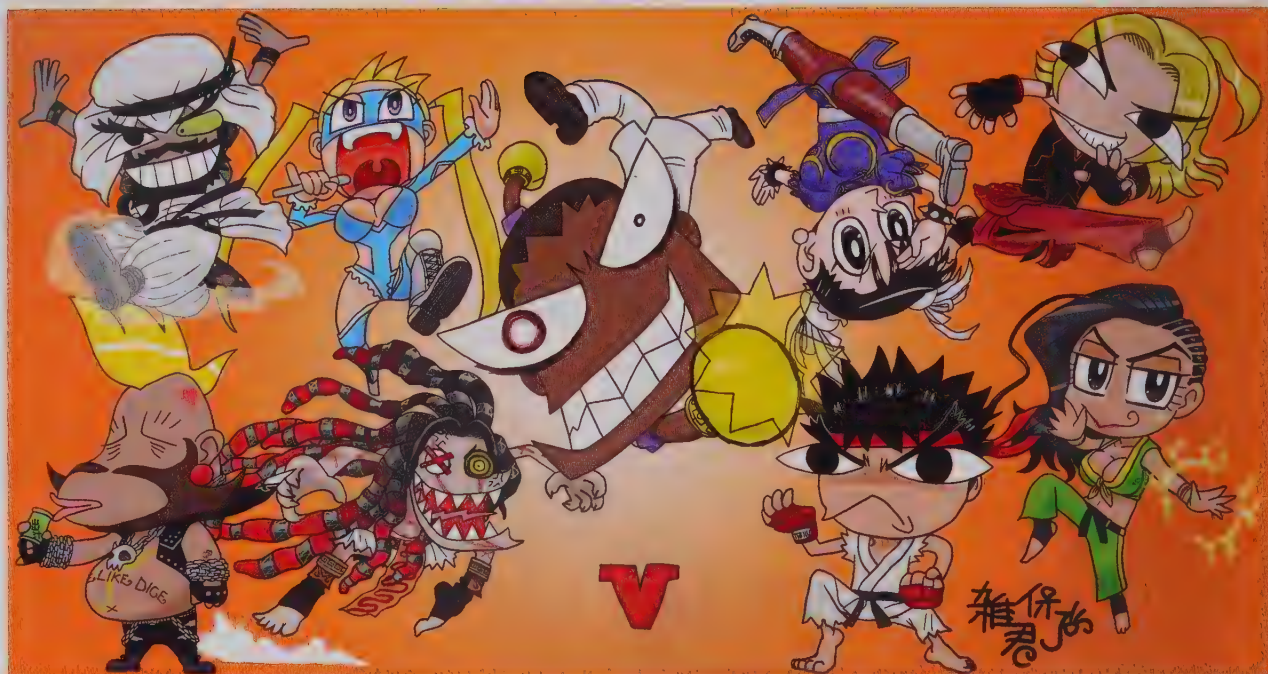


TARO MINOBOSHI

箕星太朗

Character Designer/Illustrator

Street Fighter is a work globally beloved by its users. I'd thought it fell into a category I didn't have much connection with, but here I got the opportunity to do an illustration for it, and it's simply an honor. I thought about how to draw the world of Street Fighter in my own style. The theme for this piece is "Duel at High Noon". Lunchtime at the school concession stand. Yakisoba rolls, the treat beloved by all. The students are always waging fierce battle to get their hands on them! Chow down, power up, and fight it out!



First Appearance: *Street Fighter V: Arcade Edition* end card

ZAC'N POP

雑君保プ

Manga Artist

My career debut was a parody of the first game, and when the last game brought back fighting games, I played it to my heart's content. Now watching pro gamer tournaments is one of my undeniable pastimes, and I continue in the present tense to have a strong attachment to this game. I had a great time working on this project.



First Appearance: *Street Fighter V: Arcade Edition* end card

IPPEI GYOUBU

形部一平

Illustrator/Mechanic Designer

Happy 30th anniversary to Street Fighter. My first contact with Street Fighter was when I went to an arcade while skipping cram school. With those cabinets for the first game with the giant buttons, I would often miss and draw blood. And then there was *SFIII*! It will forever occupy my memories of high school. I was so obsessed with the character design and posters, it was almost a little sad. When I think about it now I can even smell the arcades from back then, and I realize how much of a part of my adolescence it was.



First Appearance: *Street Fighter V: Arcade Edition* end card

RENSUKE OSHIKIRI

押切蓮介

Manga Artist

It's been awhile since I've been this fond of a character and their abilities. I often choose the wrong character as a main, but... is Necalli the right pick? That standing mp > crouching mp is insanely addictive!



First Appearance: *Street Fighter V: Arcade Edition* end card

DOWMANSAYMAN

道満晴明

Manga Artist

Happy 30th anniversary to Street Fighter. I've completely ignored my main, Adon, and drawn Poison instead. When you talk about Poison, *Capcom Fighting All-Stars* comes to mind, but that probably won't be mentioned in this book so I'll stop talking about it. Next time I think I'll go with Ingrid, so see you at the 40th anniversary.



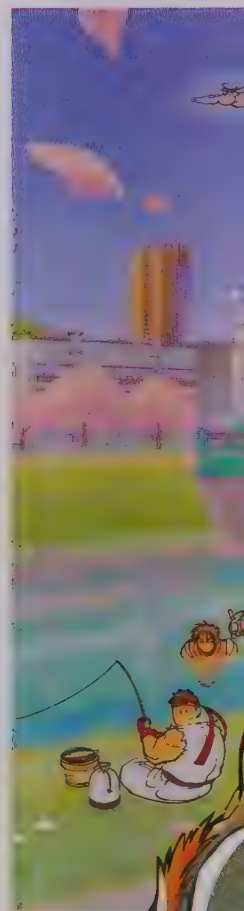
First Appearance: *Street Fighter V: Arcade Edition* end card

NAMBOKU

南北

Manga Artist

I drew Sakura, Blanka, and Dan running along the riverbank. I've always liked this trio—uneven, yet cohesive. There are other characters here and there in the background I'd love for you to notice!



MASAHIKO NAKAHIRA

中平正彦

Manga Artist

Hello, my name is Nakahira. They said I could draw whatever I wanted, so I drew Sakura and Karin indulging in some gaming. I bet someone else has drawn this motif before, but I couldn't resist the urge to draw a "salty Karin"! By the way, when I was doing image searches on the web to check the clothing colors, guess what came up—my old drawings. All that lack of skill... no, I mean all that nostalgia, brought tears to my eyes.

...Well, in reality I'm not that skilled even now. Sorry to sully your eyes.

First Appearance: *Street Fighter V: Arcade Edition* end card





First Appearance: *Street Fighter V: Arcade Edition* end card

DAISUKE KURITA

來田大介 [株式会社カプコン]

Designer, Capcom Co. Ltd.

It's a tremendous honor to be called upon for a project such as this. I'd wanted to depict the rivalry between these two characters back then but didn't get to, so drawing this was very nostalgic and exciting for me. Looking forward to Street Fighter's ongoing evolution!



First Appearance: *Original piece for this book*

KEI ICHIMONJI

一文字 蛭

Manga Artist

Wow!! I get to draw for Street Fighter!! It's a good thing I've been going to the arcades since high school!! And I get to leave a comment, too?! ...O... Okay... I'm just gonna say what I feel like! Here I go!! Capcom overlords, please make Yamato Nadeshiko a playable character!!!!



First Appearance: *Street Fighter V: Arcade Edition* end card

HINANANA

ヒナナナ [株式会社カプコン]

Designer, Capcom Co. Ltd.

Happy 30th anniversary. As a first-year newbie I'm very pleased to have an opportunity like this. As a young child watching *Street Fighter* over my cousin's shoulder, I never imagined one day I'd be drawing for it. You never know what might happen in life. Peonies for Chun-Li, rose of Sharon for Juri, and water lilies for Menat. I drew it to my own taste.



First Appearance: *Street Fighter V: Arcade Edition* end card

KIRAITO

キライト [株式会社カプコン]

Designer, Capcom Co. Ltd.

"The proud Karin Kanzuki and her butler, Shibusaki, backed by the cherry trees of Kanzuki Manor. Whom does she think of as she walks among the falling blossoms...?" The theme here is, "Next time we meet, we'll settle this." The stark contrast of vivid pink cherry blossoms and blue moonlight is a quiet expression of the fighting spirit.



First Appearance: *Street Fighter V: Arcade Edition* end card

TAMIO

たみお [株式会社カプコン]

Designer, Capcom Co. Ltd.

Happy 30th anniversary! *SF1* Ryu had this hot-headed, glaring image, so I tried imagining what would happen if he ran into *SFV* Ryu.

“Yo, current me!” “Hey there, original Ryu!”

Clutch!! Hrrr...!

Chun-Li’s wrist spikes poking them is an homage to Master AKIMAN’s Shadaloo secret base drawing. That pained expression was just the best.



First Appearance: *Street Fighter V: Arcade Edition* end card

NORIHIDE FUJII

藤井紀秀 [株式会社カプコン]

Designer, Capcom Co. Ltd.

Happy 30th. I felt like I did a lot of work for fighting games at the time, but if you limit it to just the *Street Fighter* series, these are essentially the only three characters I dealt with. This was my first time drawing Oro in twenty years, but I was able to do it from muscle memory alone, without digging up any old reference material. Frankly, even I was surprised. It was a reminder of the importance of codifying your characters.

Drawing illustrations for Street Fighter was a crown on my Capcom career. I really enjoyed working on these images. I decided to draw my two favorite characters: Chun-Li and “Hot” Ryu!

Snow is falling as Chun-Li is preparing to fight. I've always loved Chun-Li — she is so powerful but has a sweet side as well. I wanted to draw a moody scene with a contrast between the cold environment and the warm lanterns.

First Appearance: *Street Fighter V: Arcade Edition* end card



First Appearance: *Street Fighter V: Arcade Edition* end card



JONKERS MARTHE

ヨンカース マルタ | 株式会社カプコン |

Designer, Capcom Co. Ltd.

I like taking photos of the city when it rains, because all the neon lights start to reflect and sparkle. A city can become more beautiful when it rains. With this in mind, I created this scene with Ryu. I like the mystery of it, it makes you wonder: did he lose a fight, or is he preparing for one?

CHISATO MITA

実田千聖 [株式会社カプコン]

Character Designer/Illustrator, Capcom Co. Ltd.

Each of the SF series* characters had an appeal that kept me transfixed, but I was particularly fascinated with Vega. First it was his beauty that caught my eye, then I saw his arrogant dialogue, his absolutely excellent defeat portrait, and the slippery way he crawled along that fence, and I was transfixed. Some years later BENGUS drew him with his mask off for *SF Alpha 3*, and I was stricken by this even cuter psycho-hunk! For this project we were allowed to draw whatever character from whichever series, however we wanted, so I chose an *SFII* rendition where you get to appreciate his upper body.



First Appearance: *Street Fighter V: Arcade Edition* end card





YUSUKE NAKAMURA

中村佑介

Illustrator/Manga Artist/Musician



First Appearance: *Street Fighter V: Arcade Edition* end card

Centering on Chun-Li and Juri, I drew iconic elements from the stages of each of the eight original *Street Fighter II* characters as well as from the game itself, to express this game's originality and exhilarating feeling.

My first contact with the series was with the still-foundational *Street Fighter II*, and though it had many revolutionary elements, the one that surprised me most was that it showed Asian women, too, could be presented in an attractive way.

What I mean is, in anime and games culture up to that point, the female characters were always modeled after white women, and were almost never playable fighters, just princesses or supporting characters.

Given that situation, strong, beautiful Asian women like Chun-Li and Juri, whom I've drawn here, had a huge impact. They're indicative of our present-day society of active, successful women, and directly connected to my own professional goals of current style of "drawing Asian (Japanese) women properly".

AKIHIRO YAMADA



山田章博

Illustrator/Manga Artist

It's deeply moving to bask in the honor of drawing Chun-Li, one of the most valued names in the entire series. I'm bad at fighting games myself, so I can't say I've seen all there is to see of Chun-Li. I just hope this piece doesn't betray the image you all hold of her.

First Appearance: *Street Fighter V: Arcade Edition* end card



KATSUYA TERADA

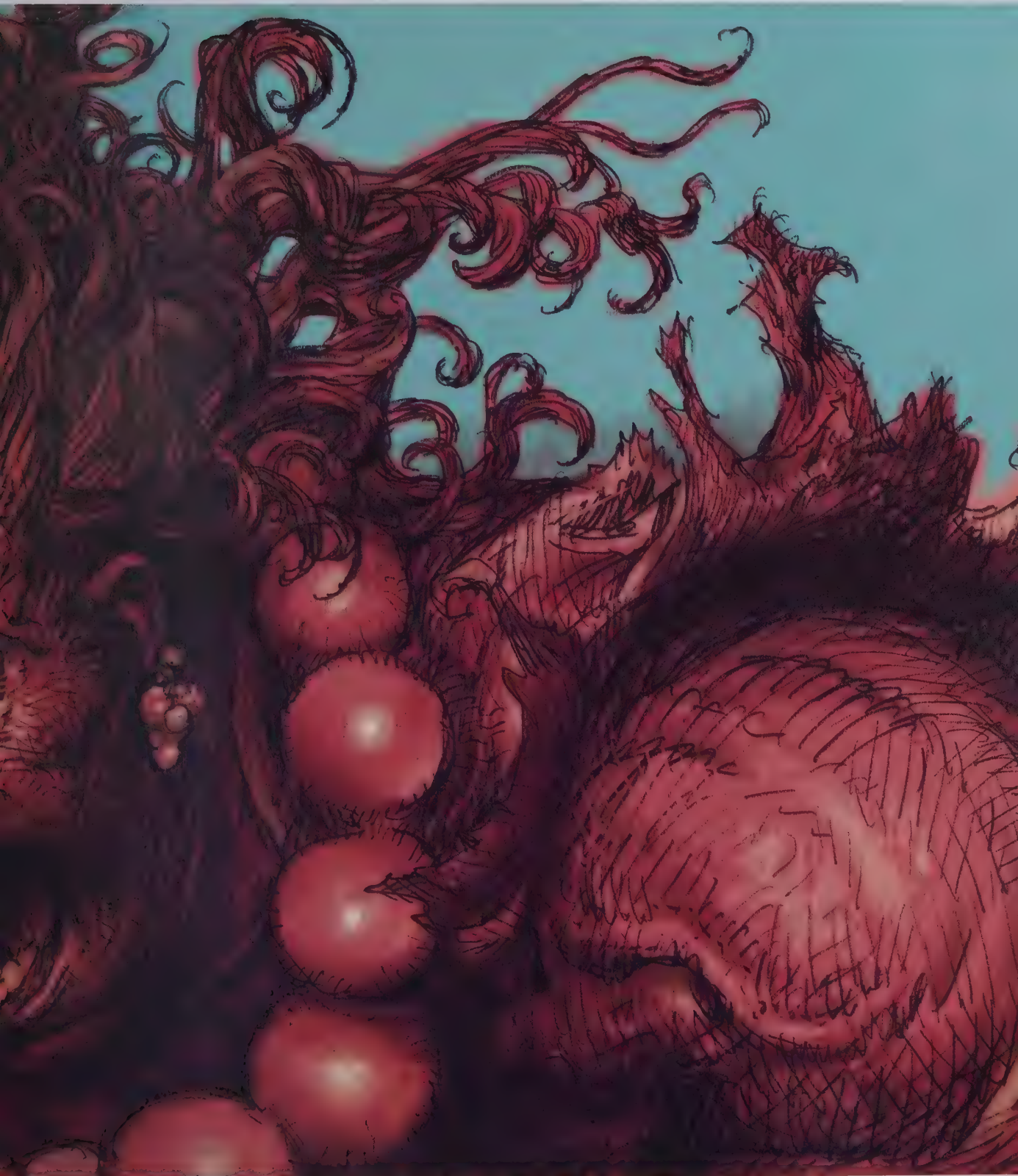


寺田克也

Illustrator/Character Designer/Manga Artist

As a member of “team Virtua Fighter”, it’s sort of an odd feeling drawing an *SFII* character, but it was fun getting to draw Akuma.

First Appearance: *Street Fighter V: Arcade Edition* end card





▶ *Street Fighter V* key visual



Chapter

1

STREET FIGHTER V

Following the end cards, published here are associated visuals from *Street Fighter V*, as well as an introduction to the character roster. The character introduction section includes a relationship chart offering an overview of the entire series, as well as a story mode digest. I hope that it serves as a chance to deepen your understanding of the SFV world and narrative.



▶ Street Fighter V: Arcade Edition main art

Kiki

Capcom Co. Ltd.

Kiki [株式会社カプコン]

A Capcom designer and artist. Has created character designs and concept art for numerous titles, including the *Dead Rising*, *Resident Evil*, and *Otoranger* series. For the *Street Fighter V* series he manages character design and artwork for promotional materials, while also providing oversight and design work for various figures and sculptures.



▶ *Street Fighter V: Arcade Edition* original poster art



▶ *Street Fighter V: Arcade Edition* art



▶ New York Comic Con 2017 poster art



▶ Poster art

▶ Ken



▶ Shadaloo Elite Guard



▶ Exclusive package art for *Street Fighter V* HOT! Package



▶ Alternate Costume Chun-Li



▶ *Street Fighter V: Arcade Edition* e-Capcom exclusive package art





▶ Street Fighter V art displayed at E3

BENGUS

Capcom Co. Ltd.

ベンガス [株式会社カプコン]

A Capcom illustrator and character designer. After doing the cutscenes for *D&D Tower of Doom* and *Alien VS Predator*, he was hand-selected to join the design department, where he was involved in illustration and cutscene work for not only the *Street Fighter* series, but also the *Darkstalkers* and *CAPCOM VS.* series, and many other titles. Of the many pen names he used during that time, BENGUS is particularly well known. Currently he is an illustrator for *Street Fighter V*.





► Street Fighter V Special Pack original sleeve art

YUSUKE MURATA

村田雄介

Manga Artist



► *Street Fighter V* Asia & North America version package art

SHINKIRO

Capcom Co. Ltd.

森気楼 [株式会社カプコン]

A Capcom designer. Did illustrations for *Capcom Fighting Jam* and other titles. Actively involved in a diverse array of titles, including the *Monster Hunter* and *Resident Evil* series.

CHARACTERS

The following section offers a *Street Fighter V* character relationship chart, profiles for each of the game's thirty-two playable characters (as of March 2018), and a Story Mode digest. Characters are listed alphabetically, from Abigail to Zeku.

Super Human Hot-Rodder

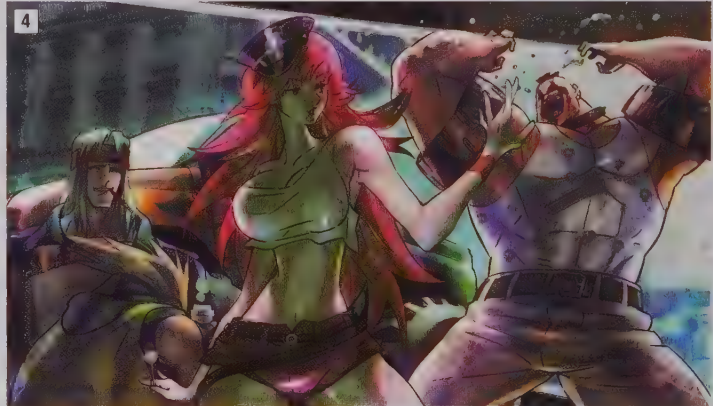
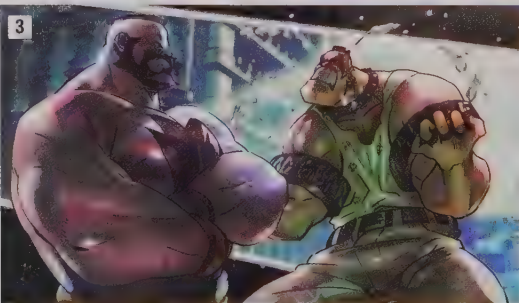
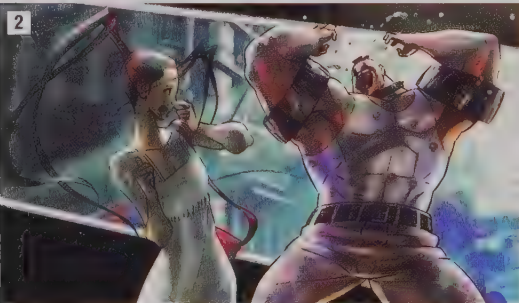
ABIGAIL



Height	244cm
Weight	265kg
Nationality	Canada
Job	Former Mad Gear boss
Likes	Big cars, death metal

A former member of the Mad Gear gang with an inhuman physique. Now runs a successful car modding and scrap metal business in Metro City. When the blood rushes to his head he goes indiscriminately berserk, instilling terror in all his employees. Every move unleashed with his enormous fists is a ferocious one.

STORY MODE



STORY MODE: FIERCE BEAST

- 1) Abigail making sobbing and roaring noises.
- 2) Ibuki mistakes his sounds for farting.
- 3) Zangief mistakes his sounds for rude boogie.
- 4) J, Axel, and Roxy return from shopping.
Abigail had lent them the car for the day, but had forgotten.
"Oh, hey Boss, we're back!"
- 5) Abigail takes out his frustrations on his subordinates.

Master of the Fist

AKUMA

Height	178cm
Weight	90kg
Nationality	Japan
Job	Unknown
Likes	Unknown

Unleashing the power of the Satsui no Hado, Akuma fights on in search of the ultimate battle with a worthy opponent.

STORY MODE



STORY MODE: MUDO TENSHO!

- 1) "You will never reach the path of the divine.
Heh heh ha heh heh..."
- 2) Necalli attempts to swallow Akuma's soul.
- 3) "I have surpassed heaven. I am power made flesh."
- 4) Akuma's demon god fist defeats Ryu's fist of humanity.
But Ryu still asks if he may challenge Akuma again.
- 5) Akuma answers, "Very well."

Shoulders to Carry the Next Generation

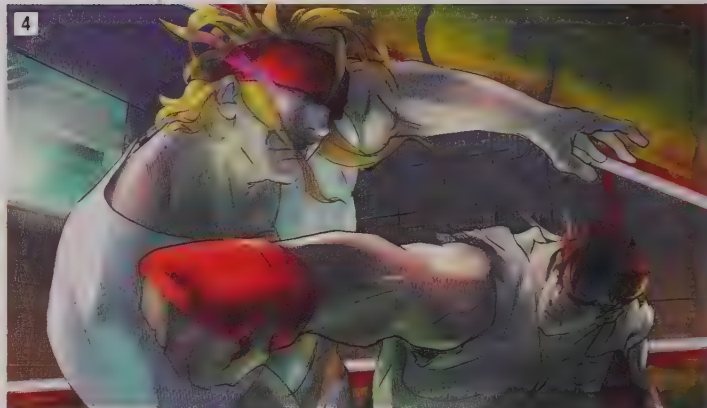
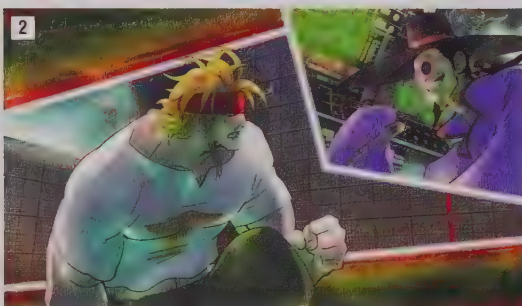
ALEX

Height	195cm
Weight	111kg
Nationality	United States of America
Job	Martial Artist
Likes	Training, his family

A young martial artist living in a trailer in New York. He continues his training in the pursuit of strength, but has never left New York and has no interest in doing so. This worries Tom, a close friend of Alex's father. Alex is a man of few words, but he is direct when he has something to say.



STORY MODE



STORY MODE: UNTAMABLE NEW BLOOD

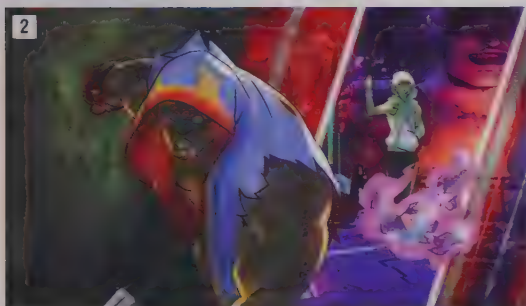
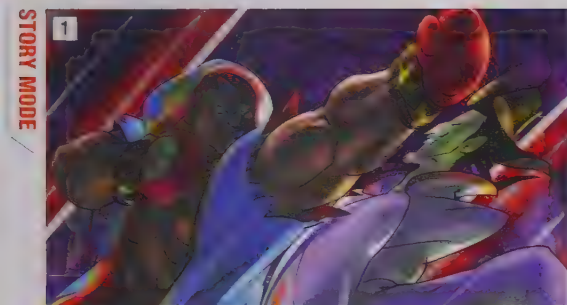
- 1) "Again, huh..." Alex receives a letter, then decides to take a nap after eating Patricia's sandwiches.
- 2) "So you're finally awake? Shadaloo test body 222222!"
- 3) Alex fights simulated battles against world warriors.
- 4) "If there's no way out, I'll make one!"
- 5) "A dream?" But Alex's face remains scarred from the battle.

Destroyer of Rules

BALROG

Height	193cm
Weight	135kg
Nationality	United States of America
Job	One of the Four Kings of Shadaloo
Likes	Women, bourbon, money

One of the head members of Shadaloo. Short-tempered and avaricious, Balrog follows his desires, charging into the enemy with powerful punches without paying heed to the before or the after.



STORY MODE: BINARY STAR OF CORRUPTION

- 1) Balrog is asked about the experimental body he discovered in a S.I.N. laboratory.
- 2) The experimental body turns out to be Ed.
- 3) As Balrog and Ed meet with the Secret Society, Necalli appears.
- 4) Balrog accepts Urien's offer, but knows the Secret Society is not to be trusted. "After we do the job and I get my money, we'll be in the clear. Then I'll bash his face."
- 5) Balrog and Ed share a laugh.

Headbutt Happy Glutton

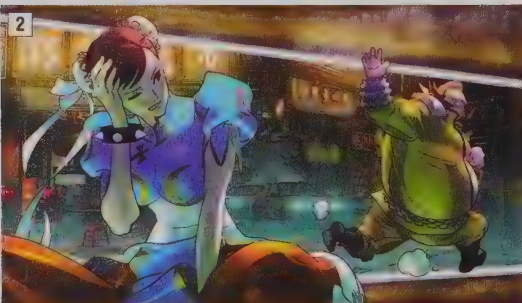
BIRDIE

Height 216cm
Weight 230kg
Nationality England
Job Freeloader
Likes Beer, beef jerky, food

This marks Birdie's first appearance since the *Street Fighter Alpha* series. Though slow, he boasts high attack power and a host of expressive new moves that are a feast for the eyes!



STORY MODE



STORY MODE: ON THE RUN: EXTREME HUNGER!

- 1) Birdie decides to leave Shadaloo. He evades the pursuit of F.A.N.G.
- 2) Chun-Li tries to arrest Birdie, but he escapes.
- 3) He flees to the Kanzuki Estate, where he explains the true reason he left Shadaloo.
- 4) "Where's it writ that I got to wear this hat?"
- 5) Karin hires Birdie with food.

"The Kanzuki-ryu 'one hundred man Kumite'!"

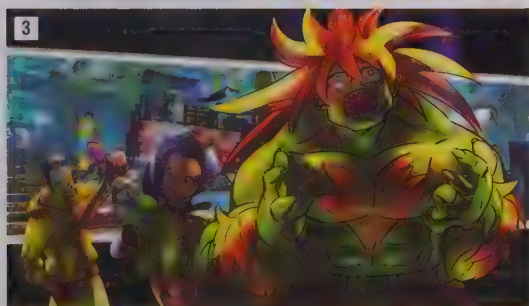
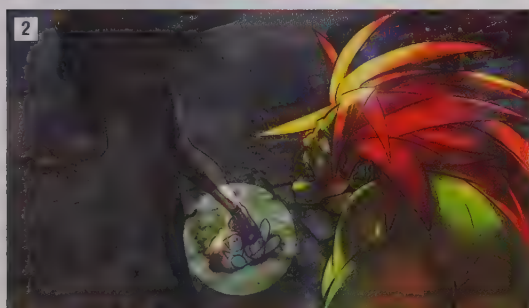
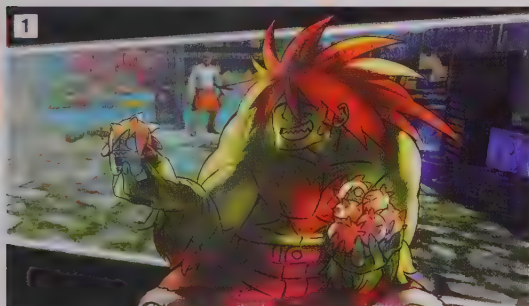
Warrior of the Amazon

BLANKA

Height	192cm
Weight	98kg
Nationality	Brazilian Amazon
Job	Unemployed
Likes	His mother Samantha, Arapaima, tropical fruits

An Amazonian warrior with a heart of gold. Employs a wild fighting style honed in the jungle, and the electric powers he acquired after battling an electric eel. Has plenty of leftover inventory of the "Blanka-chan" dolls he had made after being taken in by a smooth-talking manufacturer who said they'd make him popular.

STORY MODE



STORY MODE: THE AMAZON THREAT

- 1) In Brazil, Blanka tries to sell his Blanka-chan dolls on the street.
- 2) Laura steps on a Blanka-chan doll.
- 3) Blanka is stuck with a lot of inventory. Laura and Sean suggest he should try selling them in Japan.
- 4) Jealous of the arcade prizes' popularity, Blanka damages the machine.
- 5) Through her job at the arcade, Sakura is able to get the Blanka-chan dolls added to the arcade's prizes.

Techniques of Incomparable Precision

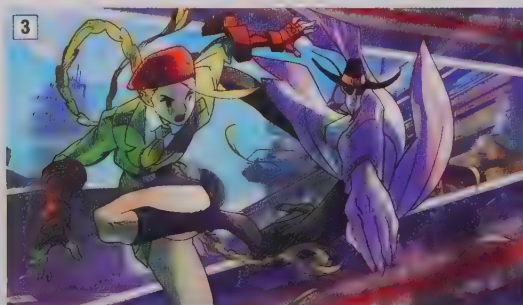
GAMMY

Height	164cm
Weight	61kg
Nationality	England
Job	Delta Red Operative
Likes	Cats

Cammy sports quick movements and attacks that deal multiple hits—a true embodiment of the “float like a butterfly, sting like a bee” fighting style. Cammy excels at toying with the opponent while exploiting any openings with chain combos and rushdown attacks.



STORY MODE



STORY MODE: CHOICES AND BURDENS

- 1) "...Shadaloo is on the move?"
- 2) Birdie, working for Shadaloo, mistakes Cammy for Decapre. "But you... I thought... you were... in for recalibrating."
- 3) Cammy heads to Shadaloo's base, but is discovered by F.A.N.G.
- 4) Cammy sees Juni overlaid with Decapre.
- 5) "I have to save you all... no turning back..." Juni thanks Cammy for already saving her. "Please don't let it worry you."



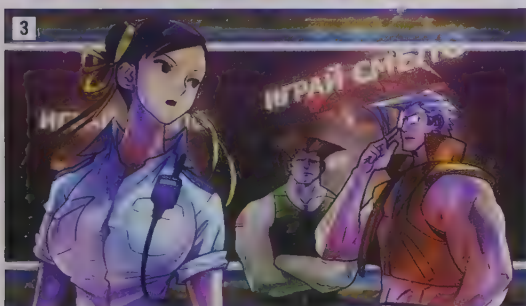
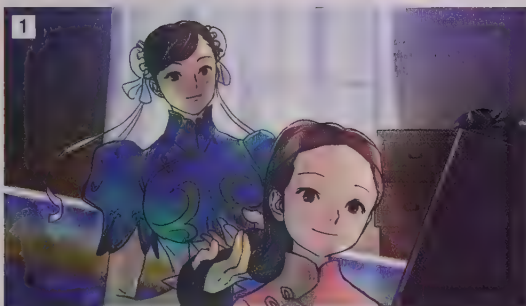
Blue Jade

CHUN-LI

Height	169cm
Weight	Secret
Nationality	China
Job	Investigator for the ICPO
Likes	Martial arts, red bean jelly

An ICPO investigator who fights with graceful kicks. Became a detective at age eighteen to find her missing father.

STORY MODE



STORY MODE: THE POWER OF BELIEF

- 1) A young girl, Li-Fen, has begun living with Chun-Li.
- 2) As a young police officer, Chun-Li investigates her father's death.
- 3) Chun-Li encounters Guile and Nash in Russia.
The group is ambushed by Vega.
- 4) After the battle, Vega escapes.
"We'll meet again after you bloom."
- 5) "Chun-Li... I wanna be strong... just like you are."

Metro City's New Mayor
CODY



Height	185cm
Weight	80kg
Nationality	United States of America
Job	Mayor of Metro City
Likes	Metro City, spinach, milk

A legendary hero who once saved Metro City. Unable to adapt to peaceful life, he committed a series of violent crimes and was thrown in prison. Metro City mayor Mike Haggar, sensing an impending crisis as a new menace threatens the world, manages to pull some strings and acquit Cody of his charges, and he is appointed the new mayor of the city. Though Cody complains about the role, he seems to have found a new calling.

STORY MODE



STORY MODE: **MAYOR'S SCHEDULE**

- 1) Marlowe laying out Cody's upcoming mayoral agenda.
- 2) "You parked illegally."
- 3) "I can't clean up this city by simply beatin' them up."
- 4) Zeku offers his services to Mayor Cody.
- 5) "I understand, Miss Marlowe. I know what my job is."

Flame That Lights the Way

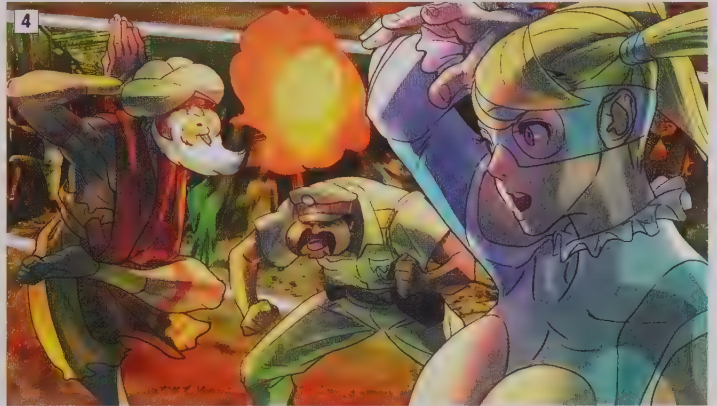
DHALSIM

Height 176cm (variable)
Weight 48kg (variable)
Nationality India
Job Ascetic Monk
Likes Curry, meditation

An Indian ascetic monk. Fights by stretching his limbs at will through the miraculous powers of yoga. A technical character who wields mystical flames bestowed by the God of Fire, Agni.



STORY MODE



STORY MODE: THE PATH OF A YOGI

- 1) Mahesh implores Dhalsim to teach him Yoga.
- 2) Rashid also arrives, seeking the power of Yoga.
- 3) Dhalsim encounters the hermit Oro. "Haha, not to completely master the skill, but to spread the skill!"
- 4) Mika arrives, drawn by the Yoga Flame.
- 5) Mahesh finally learned to breathe a small flame. "Hmm. It was an excellent fire."

Supreme Sumo

E. HONDA



Height	185cm
Weight	137kg
Nationality	Japan
Job	Sumo Wrestler
Likes	Sento, chanko nabe, tiramisu

Wishing to educate the world on the long-term benefits of a relaxing soak in the tub, E. Honda is re-opening his popular bathhouse - Honda Sento. But as steadfast as his devotion is to all things hot and steamy, his number one passion will always be sumo wrestling.

STORY MODE



STORY MODE: HONDA BATHHOUSE INSTRUCTIONS

- 1) "This is gonna be so much fun! I won't hesitate to dive right into this tub!"
- 2) Honda enforces the rules of the sento.
- 3) "When you come out from the bath, you must dry your body as well!"
- 4) Honda's sento is becoming quite popular.
- 5) "I'll make this a worldwide sento!"

Young Commander

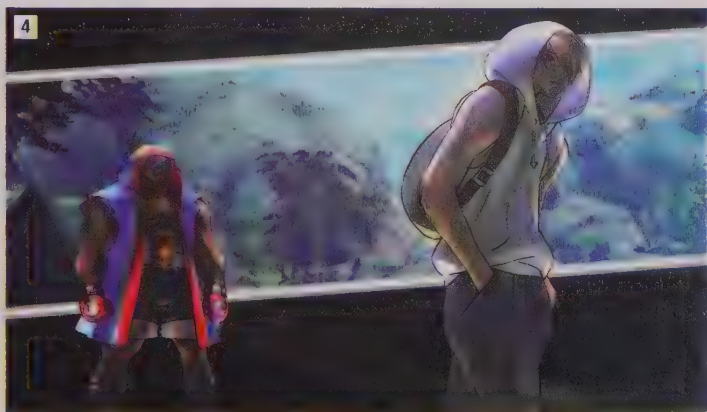
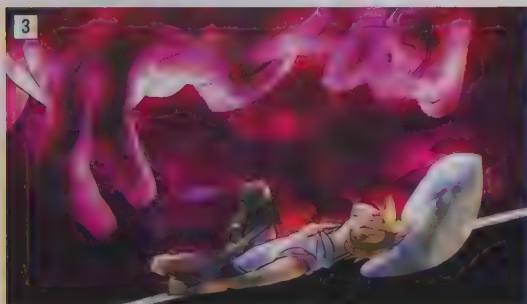
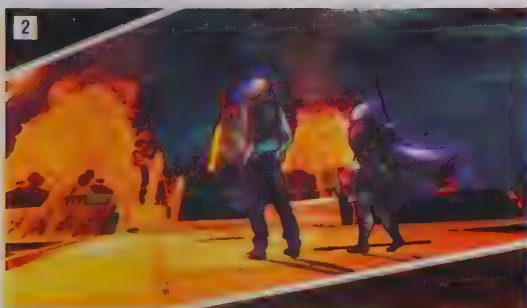
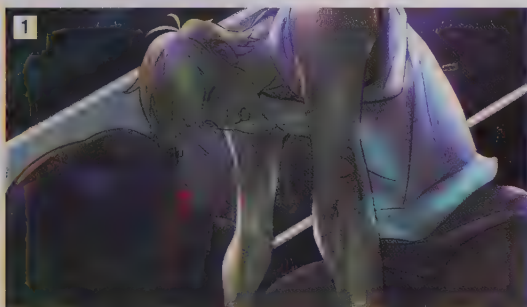
ED

Height	182cm
Weight	86kg
Nationality	Unknown
Job	Commander of Neo Shadaloo
Likes	Boxing, total victory

This young man was rescued from a S.I.N facility by Balrog, and the two have worked together ever since. Ed fights using Psycho Power and boxing techniques Balrog taught him. With a new fate and mission, he sets out on a journey.



STORY MODE



STORY MODE: THE NIMBLE BOXER

- 1) Stirred by nightmares, Ed is berated by Balrog.
- 2) The Shadaloo base is destroyed by the attacks of Guile and his allies.
- 3) But nightmares continue to haunt Ed.
- 4) Ed leaves Balrog, striking out on his own.
- 5) Around Ed, new allies gather. "My destiny's mine to write!"

Cunning Trickster

F.A.N.G



Height 212cm
(can extend to 222cm)

Weight Unknown

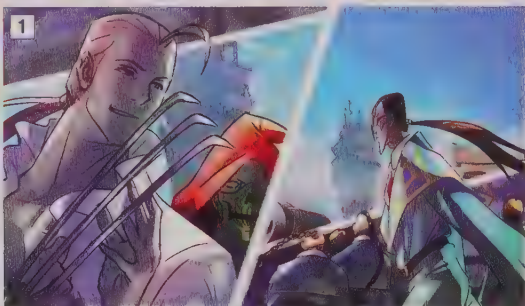
Nationality Unknown

Job One of the Four Kings of Shadaloo

Likes Experiments, the number 2, Bison

A new addition and one of the Four Heavenly Kings. Self-proclaimed second-in-command. Swears fealty to M. Bison, performing experiments and developing weaponry. Uses tricky movement and underhanded poison techniques to confuse the opponent and make them suffer.

STORY MODE



STORY MODE: PREDATOR AND PREY

- 1) The Nguuhao, one of the largest cartels in Asia, have allied with Shadaloo.
- 2) The "Fang of the Nguuhao" trained from an early age as an assassin using the art of the "Poison Hand".
- 3) The Nguuhao assassins all attack Bison at once, and fail.
- 4) F.A.N.G's poison has no effect on Bison.
- 5) Bison's power is unmatched. F.A.N.G is impressed.

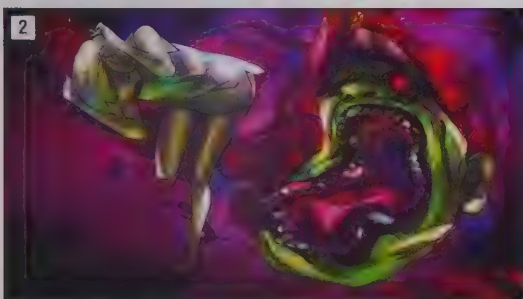
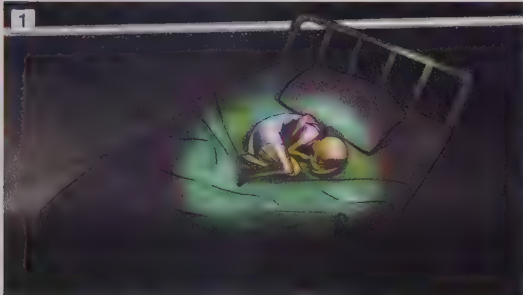
The Guardian Hawk

FALKE

Height	176cm
Weight	54kg
Nationality	Unknown
Job	Ed's aide
Likes	Milk tea, theater appreciation

Has the ability to charge and discharge Psycho Power from the rod she uses as her weapon, "Harmony". Was confined to a Shadaloo research lab, where she underwent her training. A perfectionist who studiously applies herself to each endeavor.

STORY MODE



STORY MODE: BREAKING FREE

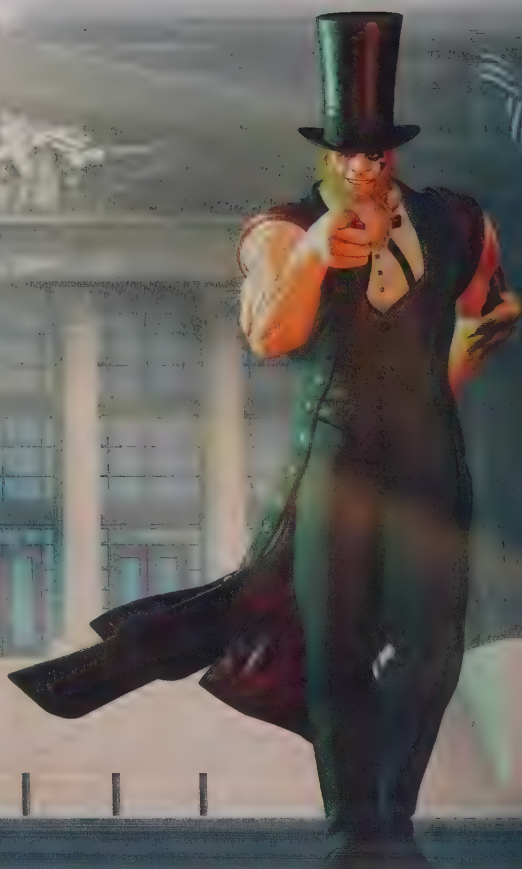
- 1) "I've been escaping all my life..."
- 2) Visions of Bison haunt Falke's dreams.
- 3) Ed and Falke make their escape from Shadaloo together.
- 4) "Man, if you were this strong, I didn't need to rescue you."
- 5) Falke and Ed vow to rescue others who need help.

Man of Mystery

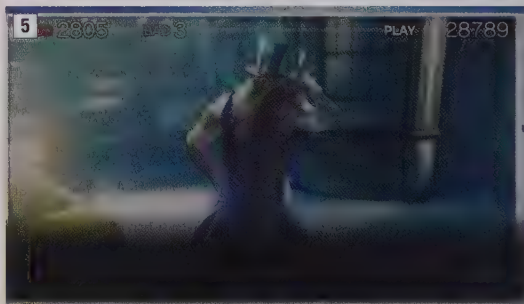
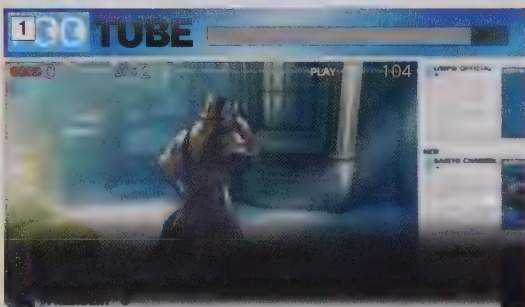
G

Height	200cm
Weight	150kg
Nationality	Earth
Job	World President
Likes	Bedrock baths, speeches

A mystery man who suddenly appeared on the video site FooTube, declaring himself "President of the World". Claiming to stand at the pinnacle of humankind, G's videos have him trying out a variety of experiences, from various sports and games to, yes, street fighting.



STORY MODE



STORY MODE: LET'S FIGHT G

- 1) "All citizens of the Earth, every one of them, must fight..."
- 2) Rashid takes notice of G through social media.
- 3) Menat also takes an interest in this new fighter.
- 4) Rose warns Menat that G is a fool.
- 5) "...by the Earth's people, for the Earth's people, and to the power of the Earth's people!"

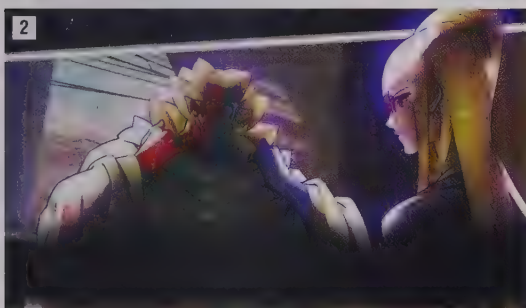
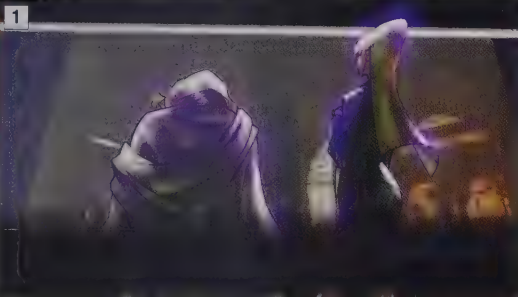
Imperator GILL

Height	Unknown
Weight	Unknown
Nationality	Unknown
Job	President of the Secret Society
Likes	Unknown

Gill, the leader of the mysterious Secret Society. Gill is now ready to reveal himself to the world, as he sets out to fulfil the prophecy that the Secret Society has coveted since ancient times.



STORY MODE



STORY MODE: THE EMPEROR DOESN'T LOOK BACK

- 1) Gill plans to reveal himself to the entire world.
- 2) "When the time comes, everyone will be able to achieve their hopes and dreams..."
- 3) Gill realizes that G's power feels somehow familiar.
- 4) "Damn him! How can he reveal himself in such an idiotic manner?"
- 5) "...Fear not, your time as my spare will soon be at an end."

The Impregnable Moving Fortress

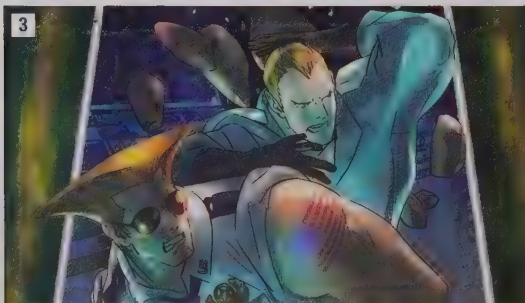
GUILE

Height 182cm
Weight 99kg
Nationality United States of America
Job Soldier in the United States Air Force
Likes American coffee

His calm exterior and cool manner belie a hard-boiled, hot-blooded fighter. Fights for the peace of his homeland. Holds a special flame for Bison's Shadaloo, the evil organization which disturbs the world's peace and brought his dear friend, Nash, to ruin.



STORY MODE



STORY MODE: THOSE WHO FIGHT ON

- 1) Guile rescues Abel from F.A.N.G. "Calm yourself down. Recklessness and bravery aren't the same thing."
- 2) It was a lesson Guile learned from his best friend.
- 3) While investigating the S.I.N. laboratory, Guile and Abel learn of Operations C.H.A.I.N.S.
- 4) "I prepared a very suitable death for any filthy rats who happened to crawl in."
- 5) Guile renews his vow to destroy Shadaloo.

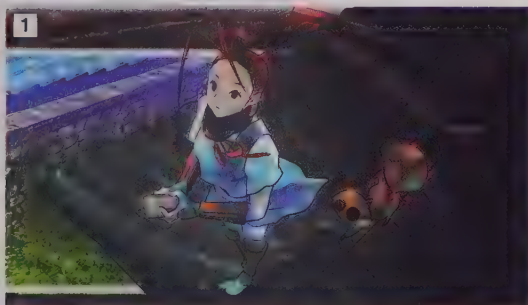
Shinobi of the Summer Breeze

IBUKI

Height	162cm
Weight	55kg
Nationality	Japan
Job	Ninja
Likes	Don-chan, roasted potatoes, toads

A kunoichi born and raised in a shinobi village. A technical fighter who excels in agile movement and the use of ninja tools and martial arts.

STORY MODE



STORY MODE: THE WORLD IS MY OYSTER!

- 1) Ibuki receives a phone call from Sakura, inviting her to a party at the Kanzuki Estate.
- 2) Ibuki receives a rough welcome from both Birdie and Karin. But is revealed to all be a test, before Karin offers Ibuki employment as a ninja.
- 3) Ibuki is impressed by the number of handsome men at the party.
- 4) Ibuki recalls all the impressive fighters she's met.
- 5) She returns home to the Glade of Ninjas.

Purple Smoke of Deception

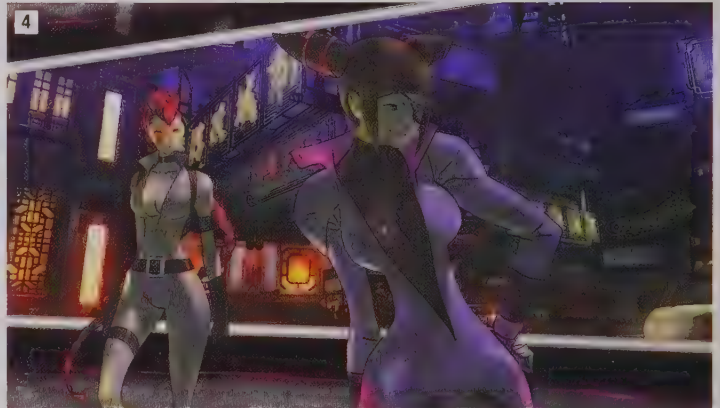
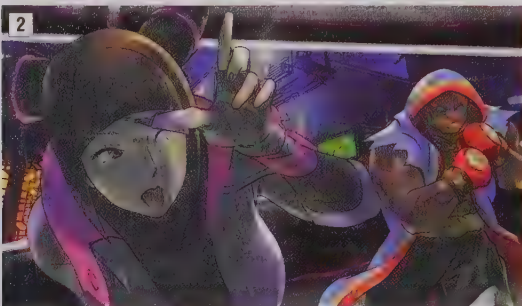
JURI



Height	165cm
Weight	57kg
Nationality	Korea
Job	Ex-member of S.I.N.
Likes	Spicy food, spiders

An indulgent sadist with a taste for human conflict and suffering. For Juri, there is no greater pleasure than obliterating an opponent.

STORY MODE



STORY MODE: GRIN OF THE POISON SPIDER

- 1) "Is this the engine he developed?"
Bison rips the Feng Shui Engine from Juri's left eye.
- 2) After obtaining a new eye from a S.I.N. laboratory, Juri arrives in China...
- 3) Balrog is hunting down the remnants of S.I.N., but Juri makes quick work of him,
- 4) "If you're investigating this, something's going on, right?"
- 5) Juri calls up Helen, and agrees to join in on her plan.

Embodiment of Satsui

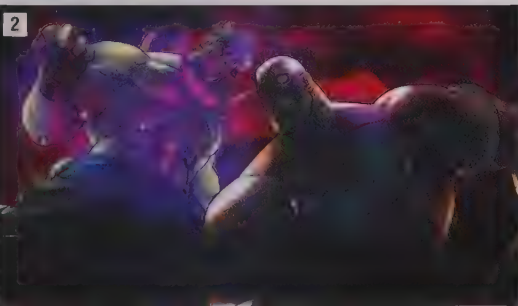
KAGE

Height	Unknown
Weight	Unknown
Nationality	Unknown
Job	Embodiment of the Satsui no Hado
Likes	Defeating strong opponents

Ryu's shadow is the physical embodiment of the Satsui no Hado – a raging spirit born out of humanity's obsession with power.



STORY MODE

**STORY MODE: WHERE SATSUI LEADS**

- 1) Ryu's meditation is disturbed by the emergence of Kage.
- 2) "I have absolutely no fear of you. You do not have the strength to crush the spirit of the king."
- 3) "Impudent... you are nothing... but a soulless silhouette."
- 4) "Do you accept it? ...I am the strongest part of you!"
- 5) "...Why aren't you afraid of me?"

Little Miss Perfect

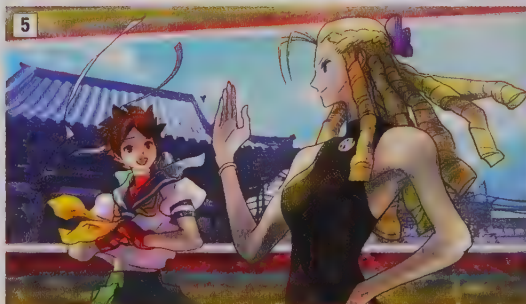
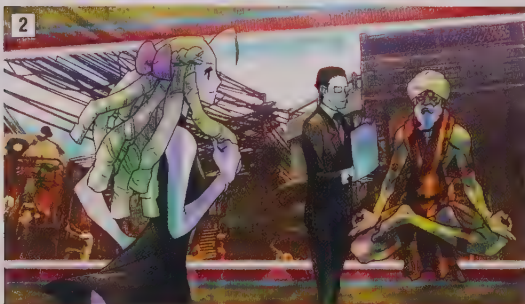
KARIN

Height 162cm
Weight 59kg
Nationality Japan
Job Head of the Kanzuki Zaibatsu
Likes Total victory

A prideful female fighter who never lets herself settle for less than victory. Karin is a masterful practitioner of Kanzuki-ryu Martial Arts, a style incorporating other martial arts both domestic and foreign. A "perfect princess" type who lives to do battle with the strong.



STORY MODE



STORY MODE: SEEKING WORTHY CHALLENGERS

- 1) After returning home from a meal with the Prime Minister, Karin receives a report from Shibazaki.
- 2) Karin's search for a master of Senjutsu leads her to India. She instead finds Dhalsim, and can't turn her back on the opportunity to fight such a strong opponent.
- 3) The art of the Kanzuki family is able to overwhelm an opponent as far as twelve thousand kilometers away, as Karin does to a few low-level Shadaloo goons.
- 4) "That match positively burned with passion."
- 5) Sakura was waiting when Karin returned to the Kanzuki Estate. "I'm glad to see you."

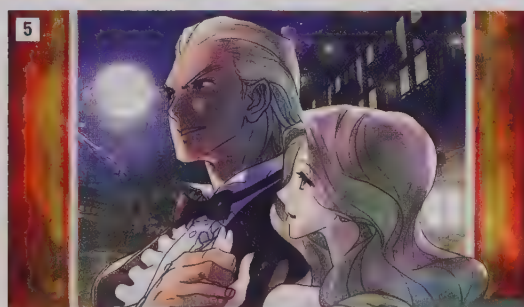
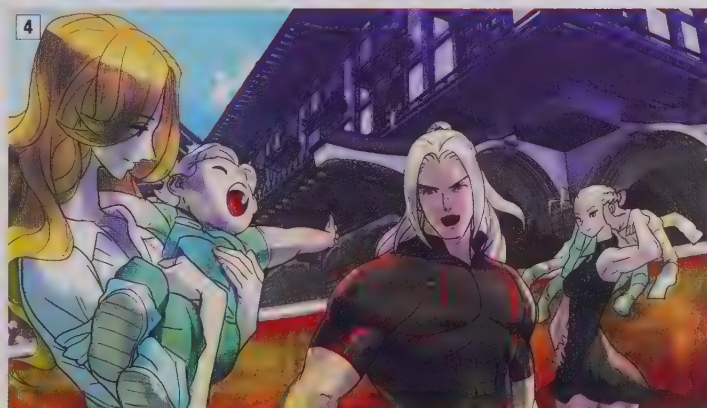
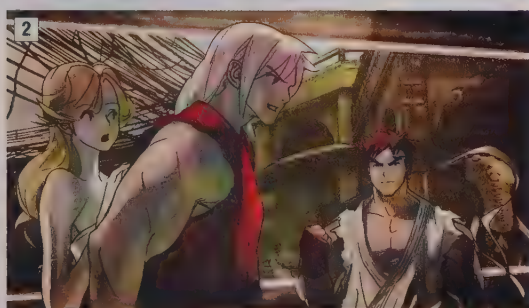
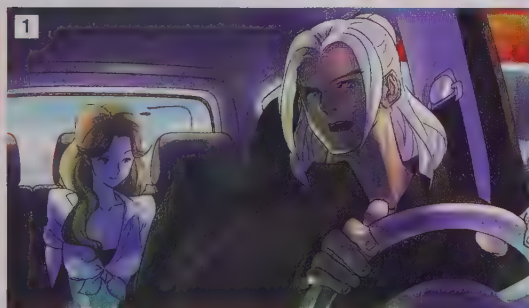
The Fire-Breathing Fis

KEN

Height	175cm
Weight	83kg
Nationality	United States of America
Job	Masters Family Business Tyc00n/Martial Artist
Likes	Family, pasta

Ryu's fellow disciple, close friend, and ultimate rival. Heir to the Masters Family and their distinguished American foundation.

STORY MODE



STORY MODE: A BOND ENDURING

- 1) Ken and his wife Eliza are headed to Karin Kanzuki's party.
- 2) Ken has fought his friend Ryu many times around the world.
- 3) Arriving at the Kanzuki estate, Ken & Eliza are confronted by Birdie, Karin's newly-employed bodyguard.
- 4) Ken's son, Mel, awakens as after Ken spars with Karin.
- 5) "He's out there fighting against... the Satsui no Hado..."

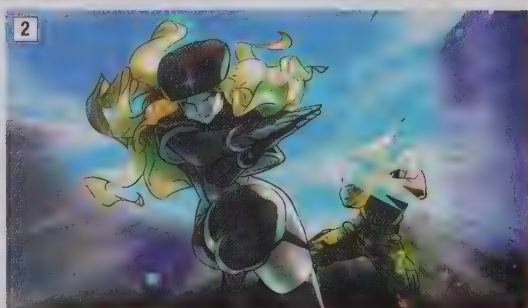
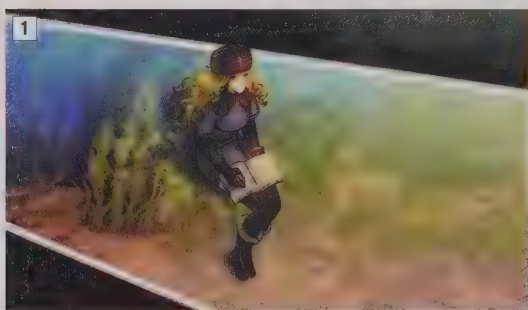
Phantasm of Snow and Ice

KOLIN

Height	168cm
Weight	65kg
Nationality	Unknown
Job	Agent of the Secret Society
Likes	Reading, butterflies

Gill's personal assistant and a member of the Secret Society. Kolin doesn't speak of her past and is a character of many mysteries. She uses her military martial arts training and any means necessary to wipe out those who would interfere with the Secret Society.

STORY MODE



STORY MODE: FROZEN BLADE

- 1) She is a woman who lost her home and her hope, and with them, her name.
- 2) A soldier appears in front of Kolin, searching for a missing friend.
- 3) Like an angel, HE appears before her, saving her from a world of death and despair.
- 4) "Then I shall forge one. The Country of God."
- 5) "...I guess you've woken up."



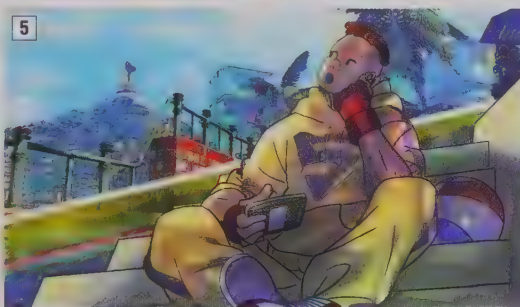
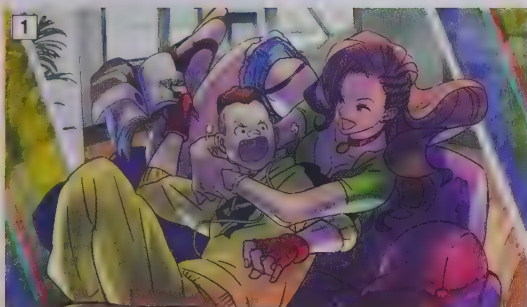
Just Gotta Dance

LAURA

Height	175cm
Weight	72kg
Nationality	Brazil
Job	Practitioner of Matsuda Jiu-jitsu
Likes	Her brother Sean, meat, fighting

A free-spirited thrillseeker with a big personality. Expert practitioner of Matsuda Jiu-jitsu, with her own personal twist. Quickly finds the opponent's openings and unleashes her special joint lock techniques.

STORY MODE



STORY MODE: MATSUDA JIU-JITSU FIGHTING TOUR

- 1) "Sean! It's time to start your Matsuda style electric shock training!"
- 2) Laura takes Sean's advice to make a name for herself by beating strong opponents. Her first opponent is Birdie, who leads her to Karin Kanzuki.
- 3) Karin suggests to Laura that she should seek out Ryu next.
- 4) "There are so many interesting people to fight in the world!"
- 5) "Laura, where on Earth did you go?"

Metro City Cop

LUCIA



Height	172cm
Weight	58kg
Nationality	United States of America
Job	Metro City police officer
Likes	Instant ramen, naps

Having received a tip-off from Haggar about a possible plot to take out Mayor Cody, Officer Morgan hits the streets of Metro City in search of answers.

STORY MODE

1



2



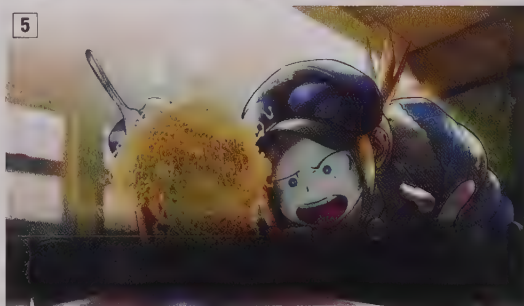
3



4



5



STORY MODE: LUCIA'S PATROL LOG

- 1) Former Mayor Mike Haggar recruits Lucia to seek out a new Mad Gear resurgence.
- 2) Roxy and Abigail seem to have gone legit.
- 3) Lucia catches Mayor Cody meeting with Zeku.
- 4) "Having meetings in the city, late at night, with suspicious people... That kinda thing... don't look too good."
- 5) "I forgot about my lunch! The noodles!"

The Ultimate Evil

M. BISON

Height	182cm
Weight	112kg
Nationality	Unknown
Job	Commander of Shadaloo
Likes	World conquest

Leader of the secret criminal organization Shadaloo. His hair has gone white... but why?!

STORY MODE



STORY MODE: BRINGER OF DESTRUCTION

- 1) Shadaloo's leader, Bison. So many people have lost their lives in pursuit of this man.
- 2) Bison exterminated the world's largest drug cartel after they came into conflict with Shadaloo.
- 3) The remains of the drug cartel were absorbed into Shadaloo, making it stronger.
- 4) With everything in place, Bison's ambitious goal of conquering the Earth is close to its final stage.
- 5) Sensing C. Viper's infiltration, Bison's conviction remains firm. "They have no way of stopping this. Soon everything will come to an end."

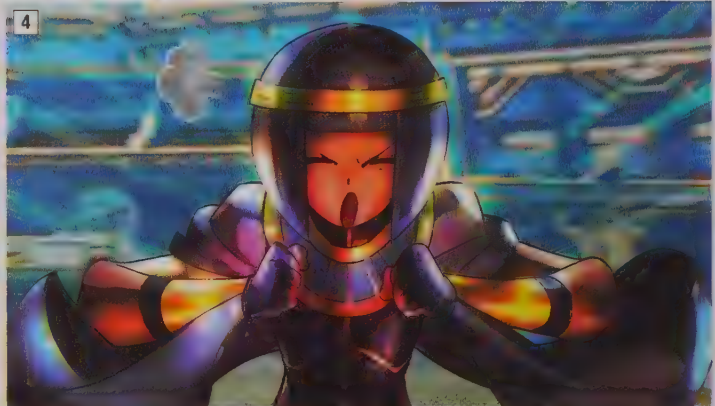
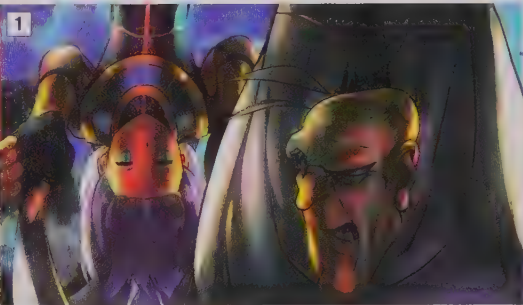
MENAT



Height	163cm
Weight	55kg
Nationality	Egypt
Job	Fortune Teller
Likes	Souvenirs from around the world, diaries

A mysterious fortune-teller who uses Soul Power to control a crystal ball. Lives in Italy's "Palazzo Mistero" as the apprentice of a famed fortune-teller. She travels the world carrying word of various prophecies. Menat is well-mannered and serious, if a bit scatterbrained.

STORY MODE



STORY MODE: INSIGHTS FROM A FORTUNE TELLER

- 1) Menat delivers her master's warning to the hermit Oro.
"One body can no longer contain such evil power."
- 2) The image of a demon is reflected in her crystal ball.
"I suppose I can share Master's prophecy with this person as well."
- 3) Several Shadaloo soldiers intercept Menat.
- 4) "You guys are annoying!"
- 5) "To resist and change one's fate... this is what comes with true power."

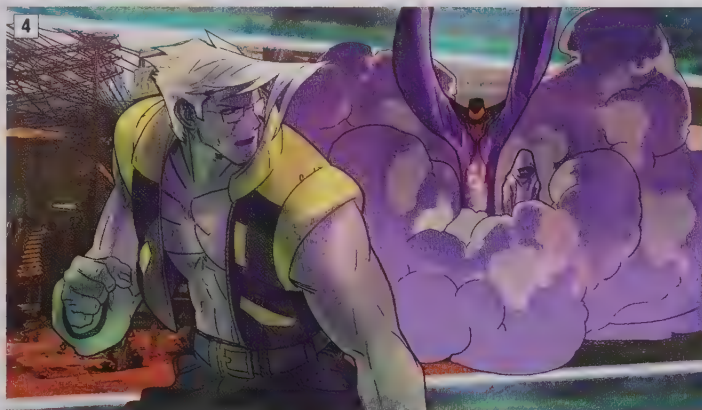


Paradoxical Avenger NASH

Height	186cm
Weight	93kg
Nationality	Unknown
Job	Ex-Air Force Lieutenant
Likes	Nothing special

Reborn a shadow of his former self, but how?! What truth lies behind Nash's reconstructed face and scarred body?

STORY MODE



STORY MODE: THE MAN WHO LOST IT ALL

- 1) Nash awakens, having miraculously escaped death.
- 2) Nash had been defeated when he challenged M. Bison alone.
- 3) On the hunt for Shadaloo, Nash encounters a boy who uses Psycho Power. "Dead bodies don't generally move around or fight people."
- 4) The boy's Shadaloo ally steals him away.
- 5) "I'll kill Bison." With that mindset, Nash is ready to fight again.

Soul-Consuming Darkness

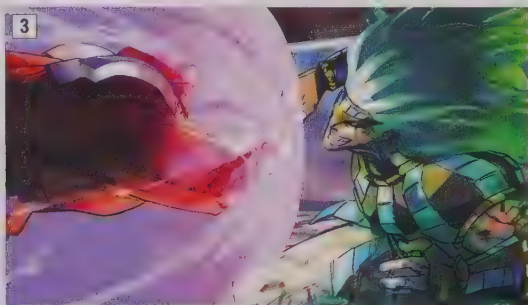
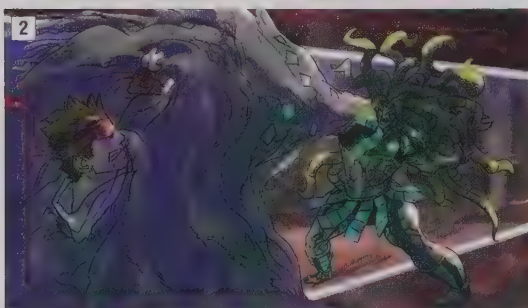
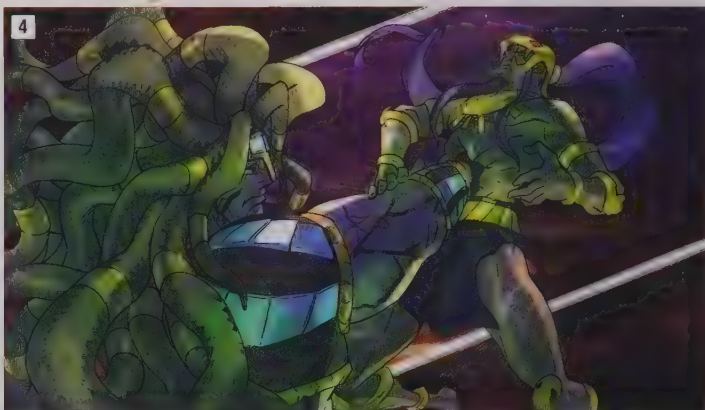
NECALLI



Height	190cm
Weight	113kg
Nationality	Unknown
Job	Emissary of the gods
Likes	Powerful souls

An ancient warrior who devours the souls of the mighty. Sniffing out the scent of battle, he stands in the way of worthy warriors. His overwhelming destructive power strikes down all.

STORY MODE



STORY MODE: PROPHECY OF OLD

- 1) Necalli wields an unearthly power, in order to devour the souls of strong warriors.
- 2) When the man who agonizes along his path devotes himself to the battle, the red power will be awakened.
- 3) Even the god's fire will not be able to stop Necalli.
- 4) To witness Necalli is to know that you are a true and strong warrior.
- 5) "I am the jaws of death. The souls of warriors will return to ME!"

THIS ROSE HAS THorns

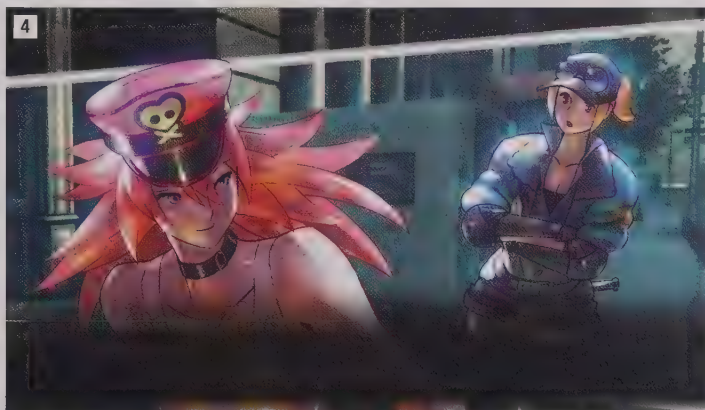
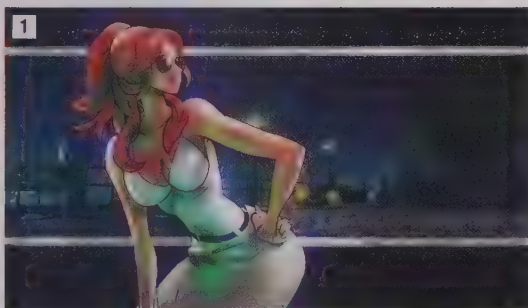
POISON



Height	175cm
Weight	52kg
Nationality	United States of America
Job	Wrestling promoter, manager
Likes	French fries, high heels

Feeling down in the dumps after parting ways with her former partner-in-crime, Poison returns to Metro City in search of a new headliner for the wrestling federation.

STORY MODE



STORY MODE: MOVE OVER

- 1) Poison make her return to Metro City in search of new talent.
- 2) She runs across her old Mad Gear Gang crew.
- 3) "Why the hell would someone like you take on the mayor's job?"
- 4) "Even if I wanted to make trouble, it wouldn't help..."
- 5) "You want a second chance? Fine!"



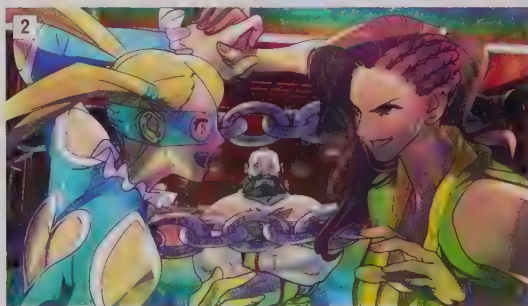
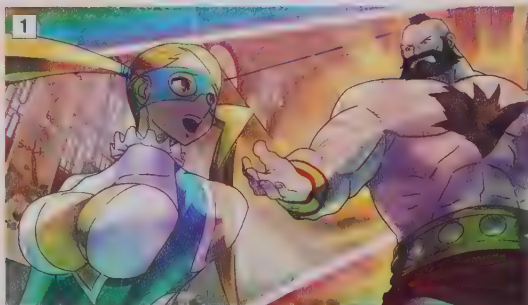
7 Colored Bomber

RAINBOW MIKA

Height 168cm
Weight 70kg
Nationality Japan
Job Pro Wrestler
Likes Zangief's wrestling philosophy and special training (sandy beach running, finger push-ups, neck bridge)

Mika Nanakawa. An admirer of the legendary "Red Cyclone", Zangief, just fulfilling her dream of becoming a pro wrestler.

STORY MODE



STORY MODE: KINDRED MUSCLE SPIRITS

- 1) "To follow in my footsteps, you need Muscle Spirit, young one."
- 2) Mika faces off with a runaway Birdie in India and spars with Laura in Russia.
- 3) Mika stops an enraged bear from ruining Zangief's match.
- 4) Mika has inherited Zangief's passionate spirit. That is the Muscle Spirit!
- 5) Ibuki wasn't even listening to Mika's story... "Why don't we step outside?!"

A Friend Indeed

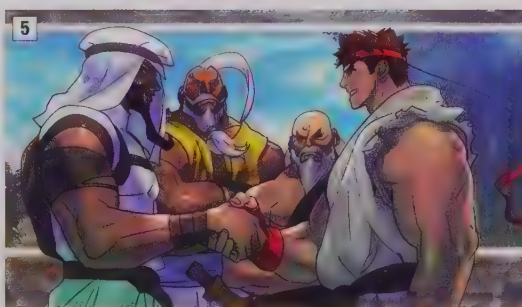
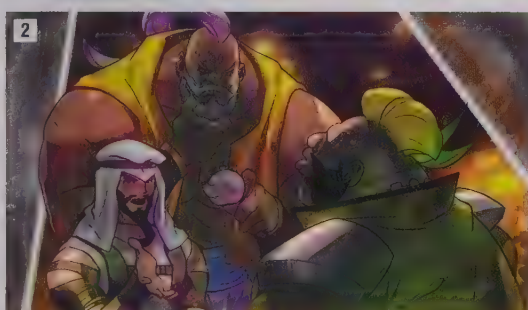
RASHID

Height	178cm
Weight	85kg
Nationality	Unknown
Job	Eldest son of a wealthy Middle-Eastern family
Likes	New things, movies, friends

Mixes up opponents with his swift acrobatic prowess while utilizing whirlwinds to further enhance his mobility. A lighthearted way with words can't hide his passionate spirit. He also has an irrepressible fondness for gadgetry and the latest things.



STORY MODE



STORY MODE: EMBARKATION

- 1) Searching for a friend who once worked for S.I.N., Rashid is trying to locate a Shadaloo base.
- 2) Birdie claims to have left Shadaloo.
- 3) On the trail of Ryu, Rashid heads to New Zealand to test his strength.
- 4) "Shoryuken!"
- 5) Though he lost, Rashid learned more about his own skills. "Whether I have the ability or not isn't the big issue."

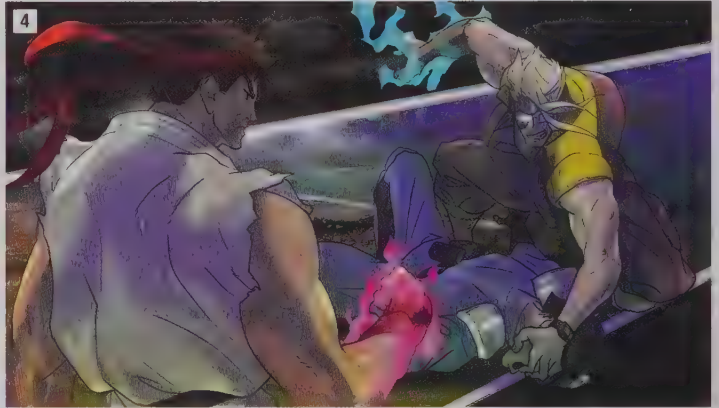
Special Wanderer
RYU



Height 175cm
Weight 85kg
Nationality Japan
Job Martial Artist
Likes Martial arts, red bean jelly

Ryu travels the world pursuing the path of a "true martial artist", and is the protagonist of this title.

STORY MODE



STORY MODE: FINDING TRUE STRENGTH

- 1) "The power of absolute destruction, the kill, that is the only destiny of your fist."
- 2) Ryu continues to fight against the murderous intent within him.
- 3) In search of answers, Ryu embarks on a journey, seeking a path that does not lead to the Satsui no Hado.
- 4) "A power no man should have... the powers are drawn to each other, as I expected."
Nash is also on a journey to understand his own power.
- 5) They speak through their fists. "Until we meet again."

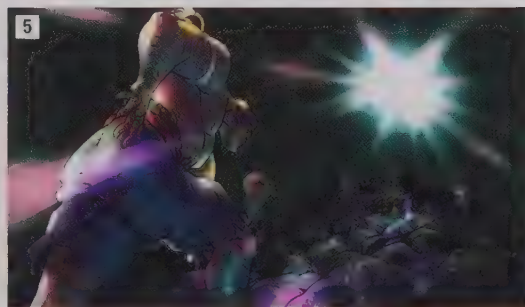
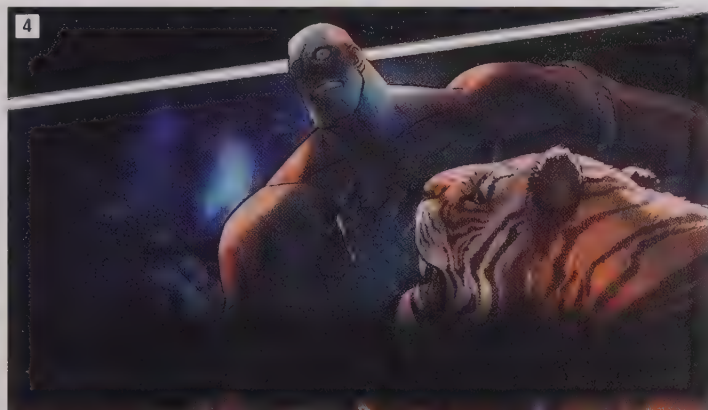
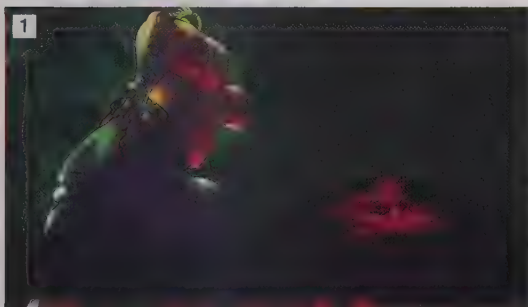
SAGAT

Height	226cm
Weight	98kg
Nationality	Thailand
Job	Martial Artist
Likes	Strong opponents, tigers

Formerly one of the Four Heavenly Kings of Shadaloo, Sagat now lives a quiet and reclusive life in a Thai village. Dubbed "The King" due to his hardened physique and masterfully honed techniques. A proud warrior who doesn't tolerate foolishness or picking on the weak.



STORY MODE



STORY MODE: THE PATH OF THE KING

- 1) Numerous victories, unforgettable defeats.
The man turned every battle he fought into he strength.
- 2) Sagat faces his own Shadow.
- 3) "Kill them... kill them... kill them..."
- 4) "I see. This is the Satsui no Hado."
- 5) The man will keep walking... and the man will keep fighting.

The Exuberant Youth

SAKURA

Height 157cm
Weight 52kg
Nationality Japan
Job Part-time arcade worker
Likes Physical education,
white rice

A globetrotting fighter in a search of "a strength all her own", Sakura works odd jobs to support her travel expenses. Currently she works at an arcade while continuing her training. When it comes to the things she loves, she has an astounding degree of focus and passion that are second to none.



STORY MODE



STORY MODE: THE FUTURE ME

- 1) Sakura wonders if she has spent too much time focused on fighting.
- 2) "It seems that her best friend is troubled about something."
- 3) On the way home from her part-time job, Sakura encounters Ryu. Karin had summoned him to help Sakura sort through her doubts.
- 4) "Now I understand what I was looking for, and I realize this is what I wanted!"
- 5) "I'm not trying to have a kid right now!"

King of Chaos

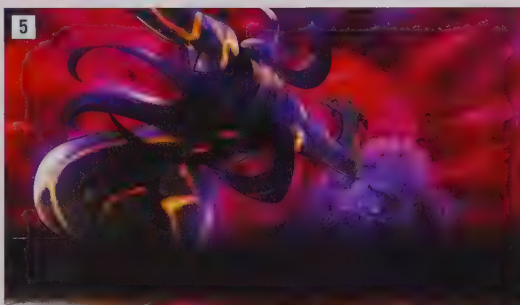
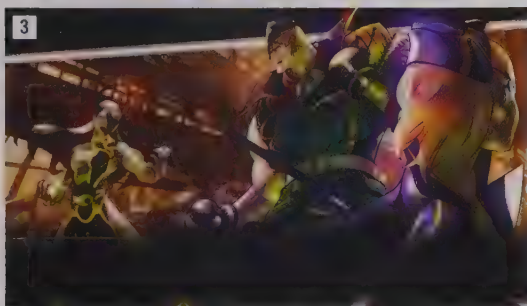
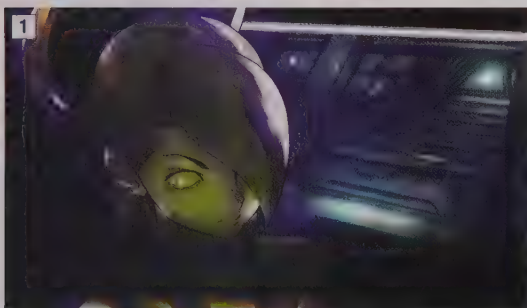
SETH

Height	Unknown
Weight	Unknown
Nationality	Unknown
Job	Former head of S.I.N.
Likes	Destruction, learning new techniques

The former head of S.I.N., Seth's biological brain has been paired with Doll Unit Zero, as the intelligence continues to seek new data and install moves from the fiercest fighters in the world.



STORY MODE



STORY MODE: PERSONALITY MALFUNCTION

- 1) Juri activates Doll Unit Zero.
- 2) She learns to her horror that the mind inside Doll Unit Zero is actually Seth.
- 3) Seth mistakes Ed for Bison.
"It's time I defeated you by my hand... Bison!"
- 4) "My name is Seth!"
- 5) "It's the beginning of my era! I am the king!"

Dominating Light

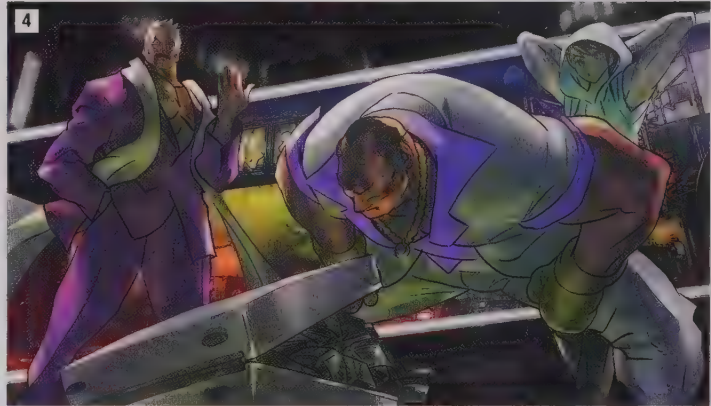
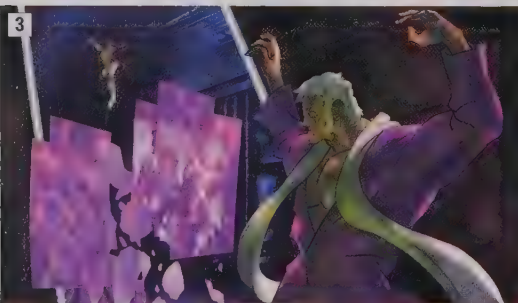
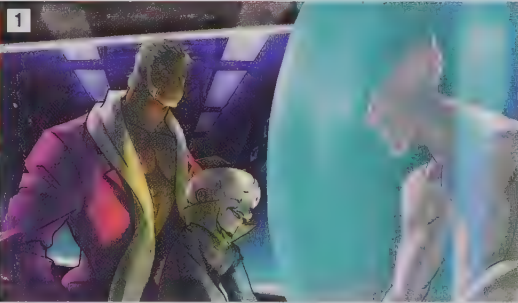
URIEN



Height	195cm
Weight	120kg
Nationality	Unknown
Job	Vice President of the Secret Society
Likes	His own personal gain

Vice President of the Secret Society. Urien possesses absolute confidence in his ability and an elitist pride, making for an extremely arrogant and self-serving personality. Flaunting his overwhelming power and asserting control over others brings him great joy.

STORY MODE



STORY MODE: A NIGHT TO CONSPIRE

- 1) Urien tests the combat abilities of the duplicate created by Dr. Wu at a Secret Society Laboratory. "It's nothing but a repugnant failure."
- 2) Helen invites Urien to New Zealand. "A little issue with... resurrecting Nash."
- 3) Crimson Viper investigates Urien.
- 4-5) Urien hires Balrog and Ed to provide information about Shadaloo's Operation C.H.A.I.N.S. "Remember this well. As it won't be happening again."

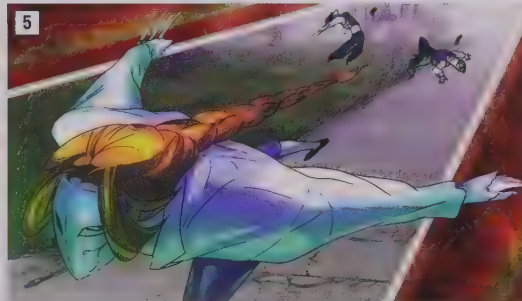
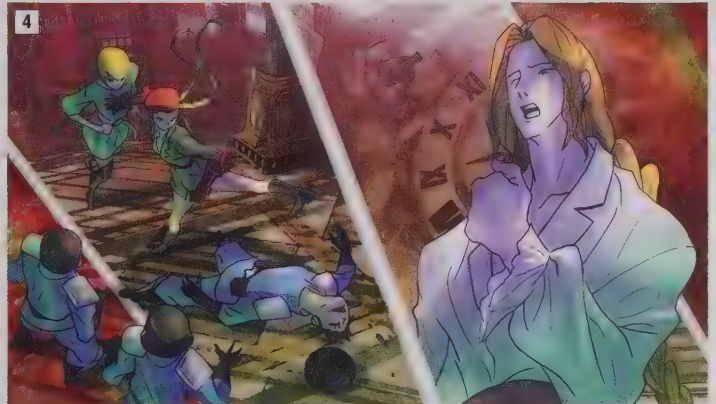
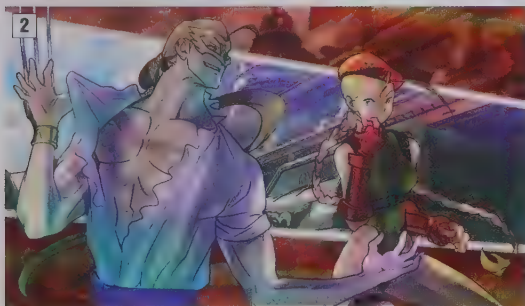
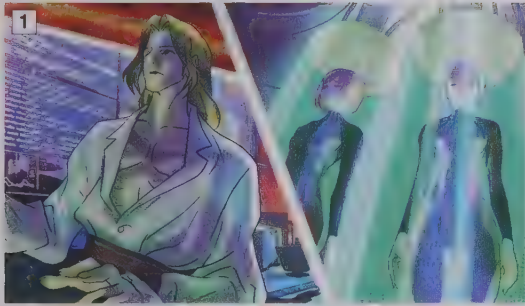
The Sweet Whisper of Death

VEGA

Height	186cm
Weight	84kg
Nationality	Spain
Job	One of the Four Kings of Shadaloo
Likes	Beautiful things, himself, roses

A Spanish fighter and one of the lead members of the evil organization Shadaloo. Vega is a narcissist who believes beauty is above all else.

STORY MODE



STORY MODE: BALLAD OF GREED

- 1) "To think: even now, these dolls continue to be used."
- 2) Vega recalls a past encounter with Cammy.
- 3) "We have found body number 006. It is working in conjunction with Killer Bee."
- 4) Vega discovers and makes contact with Cammy, formerly known as Killer Bee.
- 5) He hopes Cammy's choice will serve to create a new beauty.

Iron Cyclone

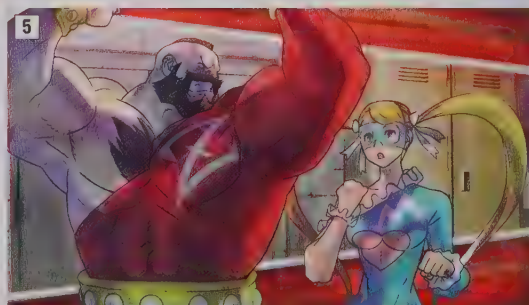
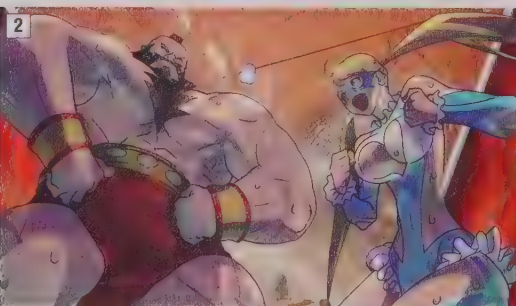
ZANGIEF



Height	214cm
Weight	181kg
Nationality	Russia
Job	Pro Wrestler
Likes	Wrestling, Cossack dancing

A gargantuan pro wrestler who bears the nickname "Red Cyclone". His ferocious, terrifying visage belies a big-hearted and affable personality. His physique and his grappling techniques are stronger than ever.

STORY MODE



STORY MODE: A RED OMEN

- 1) "New muscle generation..."
- 2) Reuniting with Rainbow Mika in London. After a quick match, the two embark on of a journey to achieve the strongest Muscle Spirit.
- 3) Meeting up with his old friend Azam in China, Zangief spars with his master, Rashid.
- 4) Mika also wishes to challenge Rashid to a match.
- 5) Zangief makes his tag team debut with Mika at the New York Fighting Tournament.

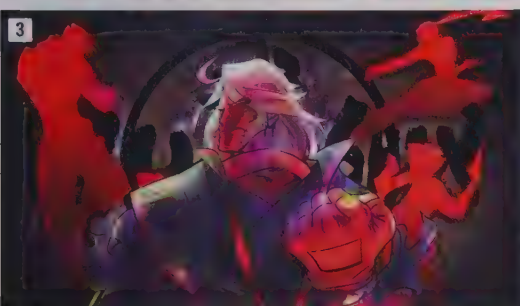
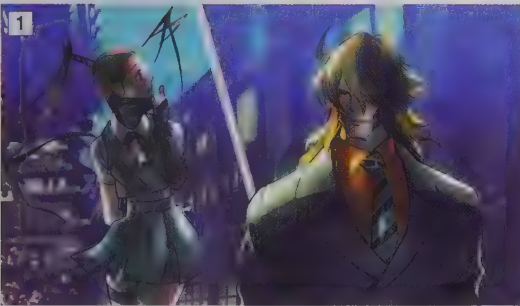
38th-Generation Successor to Bushinryu

ZEKU

Height	181cm
Weight	89kg
Nationality	Japan
Job	38th master of Bushinryu ninjutsu
Likes	Watches, potato chips

The 38th-generation successor to the Bushinryu style and Guy's master. A martial arts expert who specializes in finely honed kicking techniques. He also wields a special technique that allows him to revert his physiological age to a younger form. A supple-minded and good-natured old guy. Not a fan of Western languages.

STORY MODE

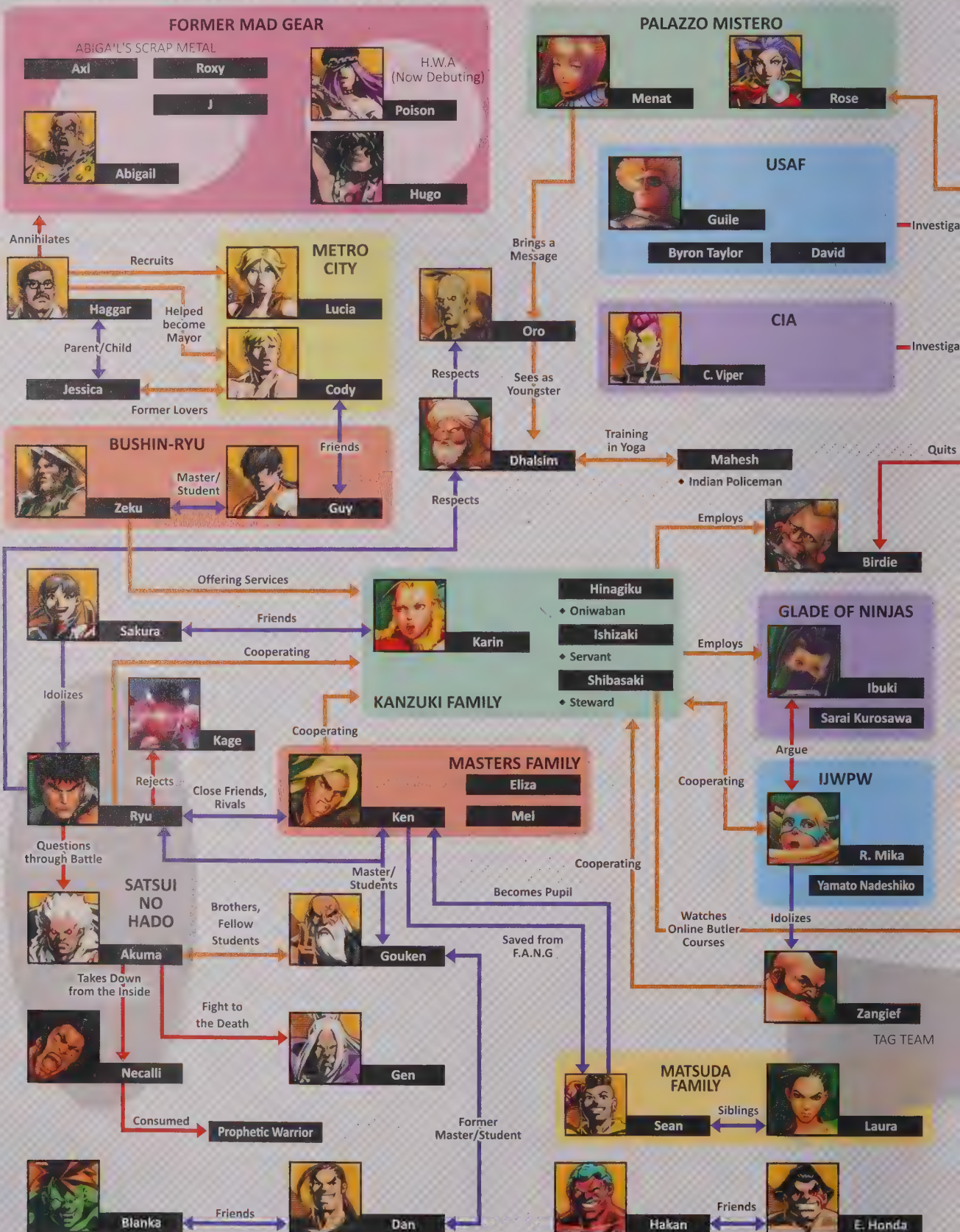


STORY MODE: GREETINGS, I AM ZEKU

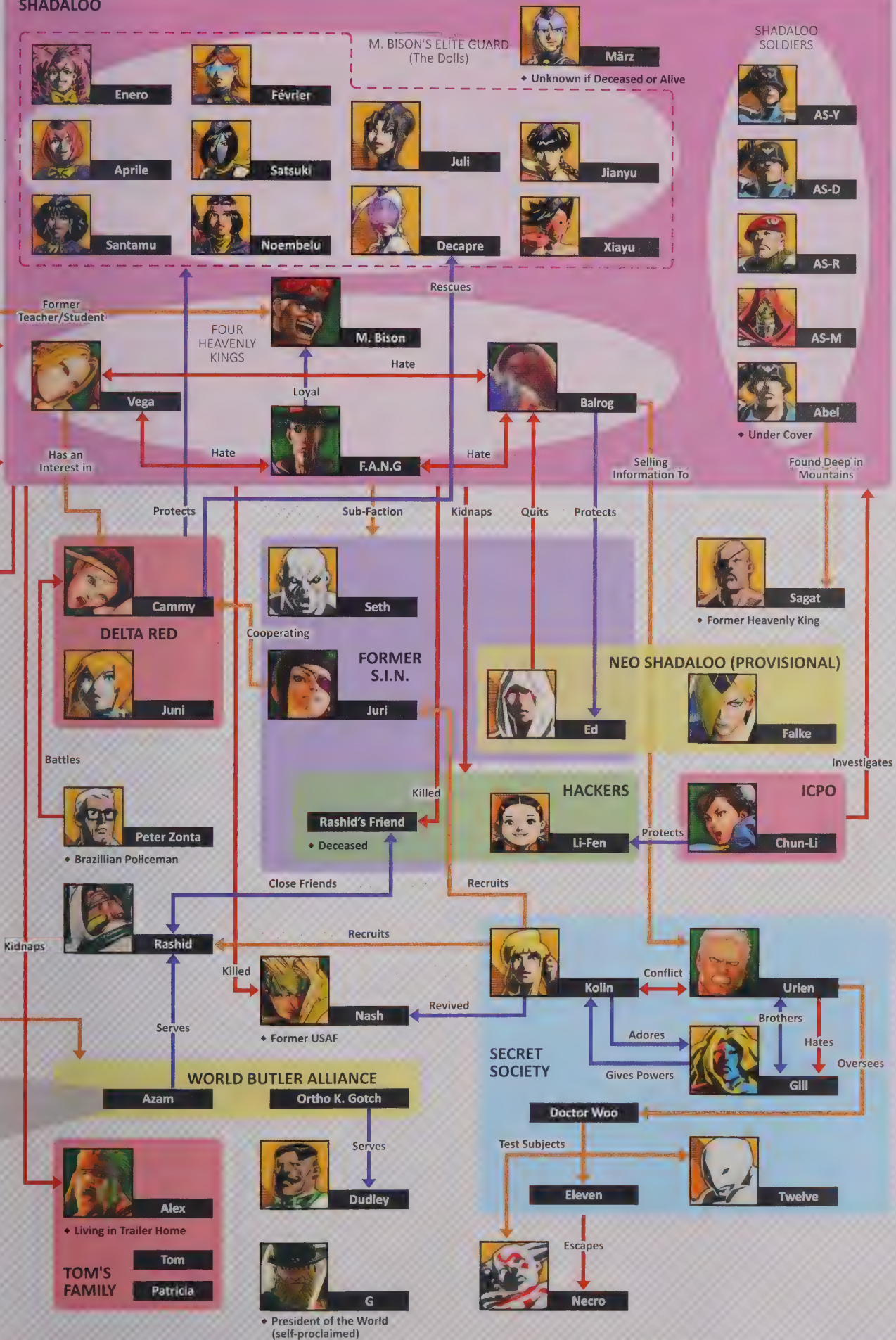
- 1) Ibuki finds Zeku's business card embedded in the door of the Kanzuki Estate.
- 2) Zeku reveals he is leaving the discipline of Bushinryu to start a new ninja group.
- 3) "Time marches on, and the world seeks a new warrior for a new age."
- 4) "I regret to say that we already have enough Oniwa-ban."
- 5) Zeku tries to come up with a name for his new fighting style.
Slashers... Slayers... Striders...

Street Fighter V: Champion Edition Character Relationships Chart

This chart shows the relationships between characters who appear in some form throughout the General Story of *Street Fighter V*, be it in the background, the cinematics, or social media posts—as well as other peripheral characters. There are many threads of connection between characters in this series, but this chart focuses on *SFV: CE* information specifically.



SHADALOO



CHUN-LI BY AKIMAN

Concept art for Chun-Li's alternate costumes, which can be selected in *Street Fighter V* if purchased. Made by Chun-Li creator Akiman, these costumes were announced at Comic Con International: San Diego and were a big topic of discussion. The image on the right is what was shown at the announcement.



▶ Wedding Dress



▶ Special Forces



▶ Covert Operations



▶ Undercover Cop



▶ Vacation



▶ Training



▶ Pajamas





STREET FIGHTER

DESIGNER TALK

AKIMAN and BENGUS, two artists synonymous with Street Fighter character design and illustration, discuss the past, present, and future of character design.

Reporting: Daisuke Kihara With Cooperation From: Muscle Kitaura

Of course, I was the one who said I wanted to make Street Fighter II. Someone had to. (AKIMAN)

DESIGN IN THE STREET FIGHTER SERIES

AKIMAN: At thirty years, it's all so ancient you start to wonder if it really even happened. *laughs* Of course, I was the one who said I wanted to make *Street Fighter II*. Someone had to. This was right around the start of early mixed martial arts, and the obvious thing to do was to have all these martial artists fight it out on the global stage to determine who was the strongest. This was already a thing in anime and manga. *Tiger Mask*, *Ashita no Joe*, and *Karate Master* all had people from around the world fighting it out. It just hadn't been done very much in video games. Ken is obviously based on Benny Urquidez. He's even red. *laughs* But the people who'd made *SF1* weren't around anymore. There was already a rough pitch for *SFII* before *Final Fight*, but we weren't able to do it due to the ROM supply issue [*at this time there was a global shortage of the ROMs used in games' circuit boards]. So to buy time we made *Final Fight*, which we were able to do with limited memory capacity. Rough prototype designs for the eight characters were already in place in that early *SFII* pitch, including one for Chun-Li. But *Street Fighter* was this drab thing, a subdued world of men duking it out. The moment we put in a girl, it would become something flashier. So I deliberated over that just briefly, but decided introducing a girl character made it more fun. I think the moment we made that change in course is the moment the game's character design found its trajectory. To include a girl or not. If we were going to include a girl, we might as well include a man-beast. Anything was fair game. Nowadays you'd just call that

"entertainment". I don't think we used that term at the time, but we wanted to make something that felt more fun.

—*SF1* had sort of a kill-or-be-killed mood to it, but *SFII* shifted to something more "sporty"... It was still street fighting, but the mood wasn't "whoever loses, dies". So the deciding factor in that transition was...

AKIMAN: It was Chun-Li.

—Interesting, I could see that. So, BENGUS, twenty-five years later with the newest installment, *Street Fighter V*, were there specific things you tried to keep in mind in your art and design work?

BENGUS: Not in particular. It's not something you figure out by thinking; that just makes your hands stop moving. *laughs*

AKIMAN: That's brilliant.

BENGUS: I just draw things and submit them all as fodder for decision making, even if they're crummy or off the mark. I guess I just figure if they're no good someone will say so.

AKIMAN: Right, as far as concept. I'm always logical, so...

BENGUS: You do think things through. I say I don't think, but I'm sure there is something going on somewhere inside my head.

AKIMAN: You are a thinker, BENGUS. You just don't say "I thought it over" at times like this. But when you're asked various specific questions you have answers.

BENGUS: If I'm able to return to the feeling I had at the time, I can recall things, but not on command, I guess. With my *SFV* illustrations, I hope I'm able to produce more impassioned pieces.

AKIMAN: I'm looking forward to that. Nakayama should be sure to



あきまん

Twitter: @akiman7

AKIMAN



ベンガス

Twitter: @bengasu

BENGUS



Akira Yasuda. Game designer, illustrator, character designer. After joining Capcom in 1985, took part in the production of numerous series titles, including *Street Fighter II*. After shifting to freelance, he has been involved in numerous animated works, including *Turn A Gundam* (character design), *Code Geass: Lelouch of the Rebellion* (mecha design), and *Gundam Reconguista in G* (mecha design).



A Capcom illustrator and character designer. After doing the cutscenes for *D&D Tower of Doom* and *Alien VS Predator*, he was hand-selected to join the design department, where he was involved in illustration and cutscene work for not only the *Street Fighter* series, but also the *Darkstalkers* and *CAPCOM VS.* series, and many other titles. Of the many pen names he used during that time, BENGUS is particularly well known. Currently he is an illustrator for *Street Fighter V*.

AKIMAN X BENGUS

create opportunities for you to do so.

BENGUS: When you've got thirty drawings to do, one drawing amounts to one thirtieth of the labor. Once in awhile I'd like to do a drawing that's the entirety of the labor... I think. I don't know. Maybe I'm not cut out for this.

AKIMAN: You are! You should just do multiple things side-by-side.

BENGUS: If I try to come up with some really amazing design or draw something really great, my hands stop working.

AKIMAN: I'm that way too, actually.

BENGUS: If I start trying to plan out an illustration, my hands don't work at all.

AKIMAN: Even I'm like that. I can't do anything that great, but I have to put the hurdle even lower. I design better on dirty paper than on white paper.

BENGUS: Me too, my sketchbooks are the cheap straw paper kind.

AKIMAN: I actually looked into this—how thick the paper can get before I can't design anymore. I can design on copy paper, but probably at about the 135kg point [paper that's quite heavy]. I can't. It's got to be 90kg or less. When drumming up ideas, I think spontaneity is extremely important.

BENGUS: Wow, you actually looked into that. *laughs*

AKIMAN: The absolute best is those paper towels you see in cafes, that are hard to draw on. *laughs* Those are surprisingly high-performance. In terms of design ability. I'll draw something really weak and then go home and fix it.

BENGUS: Why don't you buy some of these [things for stocking paper towel rolls] to keep around?

—Why bother when he can work where they're already lying around?

AKIMAN: It's that thing where you just have to draw right then and there. Even if I actually kept that kind of paper at home, I don't think I'd be able to draw there.

BENGUS: Me too, it's like I get my best ideas when nothing's required of me. It happened just recently, during a meeting.

AKIMAN: Meetings are good for that. I think it's the same logic as drawing in school. You can't stand class, so you end up doodling.

BENGUS: You naturally shut out the outside world. *laughs*

AKIMAN: It's escapism. *laughs*

BENGUS: Also, if you draw with a pen, you don't have to fix anything. With a pencil you can revise, so...

AKIMAN: It's important that you not be able to take anything back.

THE FIGHTING GAME CRAZE FOLLOWING SFII

—After that there was the "versus fighting game" boom.

AKIMAN: That was the age of "Our SFII".

BENGUS: Our SFII. *laughs*

AKIMAN: Even SFII is "Our SF1", so that's the natural progression of the times. Edmond Honda was inspired by that phony Japanese guy who lived upstairs in the movie *Breakfast at Tiffany's*. You see that stuff a lot—weird decor and "samurai" that show a

misunderstanding of Japanese culture. As far as video games go, there was a sumo wrestler enemy in *Ninja Gaiden*.

BENGUS: Did that come first?

AKIMAN: Yeah. After that, it was like I had no choice but to put a sumo in. I liked it too much, I loved that fat guy who comes charging at you.

BENGUS: There was one in basically every Capcom game around that time. A fat guy who comes charging at you. *laughs*

—Are there any games you created that "Our SFII" applies to? SFIII, maybe?

AKIMAN: Well, SFIII was a different game. We took a different game and turned it into "SFIII"... Maybe it would've been better not to change it and let it go down its own path, but there's no going back now.

BENGUS: Actually, there were some elusive "III" designs drawn by you, weren't there? I wanted to play *that* game so bad. We've come all the way to SFV now and I still don't feel like we've seen anything with the range of "AKIMAN's SFIII".

AKIMAN: Games are evolving content now. It used to be that once

Introducing a girl character made it more fun. I think the moment we made that change in course is the moment the game's character design found its trajectory. (AKIMAN)



Actually, there were some elusive "III" designs drawn by you, weren't there? I wanted to play that game so bad. (BENGUS)

I wanted to create a lore in which this person is free in all that she does, so she dates, and she even thinks about marriage. (AKIMAN)

You drew it, so this must be the right call. (BENGUS)



you put a game out, that was how it was until the sequel, but now they rapidly evolve.

BENGUS: Meaning?

AKIMAN: They get updated. Instead of "SFII Turbo", now you get updates. So I think that's okay.

BENGUS: What an age we live in.

AKIMAN: I know. And I don't dislike SFV for being that way; I even play it. The good thing about it is that the animations and the visual effects are so labored. Compared to other games, there's this overpowering insistence.

BENGUS: It's very SFIII, isn't it. The models, too. When I saw Abigail I thought, "This is good stuff. I could never create that."

AKIMAN: Abigail's great. I like SFV's Cammy, too. I think she's cute in general.

AKIMAN DESIGN AND BENGUS DESIGN

—With *Street Fighter V*, were you conscious of how you were interpreting or succeeding AKIMAN's original designs? We see things like Sakura Kasugano becoming an arcade clerk, and her gloves that are shaped like Ryu's but apparently hand-made.

BENGUS: I took orders from the planning staff, so... I didn't have any specific desire to turn Sakura into this or that.

AKIMAN: The new Sakura?

BENGUS: Sakura's SFV design. That was me.

AKIMAN: With the scarf. So that was you. It's really good.

BENGUS: Thank you. I'd submitted a rough sketch of her as a "pachinko parlor clerk" as a joke, but Ono-san [Producer Yoshinori Ono] liked it. So I thought why not make her an arcade clerk? The scarf seemed nice because it makes her look grown up.

AKIMAN: Is it supposed to stand in for the fluttering fabric of the school uniform?

BENGUS: That's right. I guess I did try to line things up with Sakura's original image.

AKIMAN: So you did think it through. Look how much thinking you did. I'd expect no less from you. I'm really quite fond of that design, I think it's super adorable. The headset is great too. I think it feels modern, realistic.

BENGUS: All right, let's go with that. *laughs*

AKIMAN: I mean video game tournaments are all the rage right now.

BENGUS: She's got the headband and gloves, so [the essence of the Sakura character is still there]. I never thought they'd give that design a pass as-is though.

AKIMAN: It's awesome.

BENGUS: Why, thank you.

AKIMAN: You're welcome.

BENGUS: I guess you sort of take in the feedback from the people around you and get a feel for how a design should be, and then you just automatically react and reflect that in your output.

AKIMAN: That's definitely a thing, that automatic response.

BENGUS: There's something you accumulate. And then it's all about tossing out random things and seeing what you come up with.

BENGUS: I thought your alternate costume designs for Chun-Li in this game were excellent.

AKIMAN: That's right, if I may say so. Thank you. I mean I did those with you, after all. You were the one who picked out those alternate Chun-Li designs. I got a call one day from SHOEI-san in the design department. He said, "How about we do seven different Chun-Li costume designs all at once?" "Easy-peasy," I said.

BENGUS: You threw out a ton of ideas all at once.

AKIMAN: Ideas, sure. But I got sick of it midway through. *laughs* I had to go all the way to Osaka for meetings.

TWO TYPES OF DESIGN

AKIMAN: Essentially you have two types of character skin, in terms of approach, right? You have the ones that have nothing to do with that character's personality and are just ways to dress them up as if for a special event, and then you have the ones that express something about that character.

BENGUS: Like what this person would choose to wear if they really existed.

AKIMAN: Chun-Li must be living a life somewhere, so I wanted to bring out a sense of that life, as well as a sense of what she does for a living. I thought maybe they would reference that if they ever turn it into a web drama or something.

BENGUS: You're thinking that far ahead?!

AKIMAN: That's how I feel. In order to sell our characters... I don't think a film is enough to stick in people's memory long-term, so to strengthen the brand you need to do a drama series. Your style is to not embellish very much, but compared to that I tend to over-elaborate to an obscene degree.

AKIMAN: I mean what could ever top seeing her in a wedding dress (P112)? I did it before someone else could. She could be wearing it for an undercover investigation, or of course she could have someone. I'm the type of person who's always thought Chun-Li has someone. I even drew her on a date. In that old SFII ending.

BENGUS: That's right. The one where she clobbers that guy.

AKIMAN: I wanted to create a lore in which this person is free in all that she does, so she dates, and she even thinks about marriage.

Women ought to be able to live more freely, without having to worry about whether it's convenient for men. Chun-Li must live that way.

AKIMAN X BENGUS

Those are good. It's good to have Mad Gear and Bushinryu in there. (AKIMAN)

designs were renewed really well.

AKIMAN: True. So at what point did you get involved in the character design?

BENGUS: With Menat in Season 2. I didn't do all of them after that, though.

AKIMAN: That's a cute one. I like this fresh sort of cuteness. Really, I want you to do all of them with a fresh cuteness. It just feels right.

BENGUS: Understood. *laughs* The order was for a disciple for Rose, who was Egyptian.

AKIMAN: It's nice that we're getting more Middle Eastern characters. The gamers over there are rather passionate.

BENGUS: Rashid is like that too.

AKIMAN: Right. When I do video streams, I'll get comments from Kuwait and such.

BENGUS: You can't read them, can you?

AKIMAN: Sometimes I can. Just recently a student from Syria asked me for my autograph. "I'm in Tokyo now, can you meet me?"

laughs What should I do?

BENGUS: I guess if I were living in America or visiting some country for fun, I might also reach out to local creators and people I like.

AKIMAN: So my image of Middle Eastern people is that they're gamers. The thing is, and I complain about this sometimes when I'm playing, but fighting games nowadays are too hard. *laughs* It's assumed that you can do combos. Then again, without that they probably wouldn't be very interesting, so what can you do? It's hard. Very hard.

STREET FIGHTER'S POTENTIAL

AKIMAN: If a cute character takes off, you make cute characters; if the character with the bouncy chest is really popular, maybe you should make the chests bouncy. The game with lots of handsome characters sold really well, so maybe we should be sure to have handsome characters. I'm of the "handsome faces not necessary" camp, but the young people said you had to have 'em, so we lost



THE WORLD OF STREET FIGHTER

AKIMAN: Street Fighter's is a world with a lot of street fighters in it, wouldn't you say? I think street fighting must be even more thriving than modern competitive gaming. I mean I've never seen a street fight in real life. Maybe a just a bit in Kabukicho. *laughs* But it's different from how I'd envisioned it. This world [of Street Fighter] is just that kind of world, while everything else is the same as the real world you and I live in.

BENGUS: I wouldn't have thought to do a web drama. Looking at you, I really feel like I don't think think about things.

AKIMAN: You do. I'm just getting carried away. And another thing: those street fighters need to update their defensive gear or it'll be weird. Ryu's original gloves, for example—I've never seen ones like that in real life. *laughs* So you need to change them into something more plausible.

BENGUS: Those original gloves were paper thin.

AKIMAN: That first pair was awful. *laughs* We added the fist pads later on. Back then it was pixel art so you could just phone it in, but now... You know, Chun-Li's bracelets were never updated either.

BENGUS: But in terms of drawing, I find the old gloves easier to draw. It's easier to communicate the bulkiness of his fists. With the new ones they become reaaaally round. So I prefer the old ones.

AKIMAN: The gloves they wore in Bruce Lee's *Enter the Dragon* when he's fighting Sammo Hung, those would be a good fit for Street Fighter. Also, they always use the same thing for the characters written on Ryu's gloves [the "Furin Kazan" logo]. They ought to do something cooler with that.

BENGUS: You drew it, so this must be the right call.

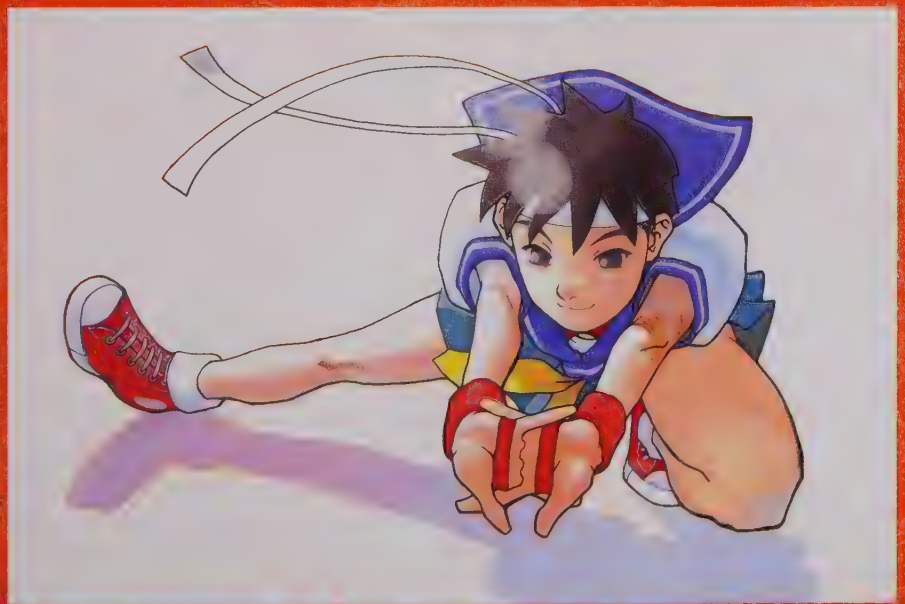
AKIMAN: I don't have a good sense for logos. It's embarrassing, in some way. I'd like to evoke more of a cyber feel now.

BENGUS: A cyber feel? *laughs*

AKIMAN: It doesn't have much to do with Street Fighter, but still. Nowadays even sporting goods you can buy at the store have a cyber feel to them, don't they? In that way, Ken's clothes have gotten sportier in *SFV*, which I like.

BENGUS: All the *SFV* designs are great. I wasn't involved so I'm not going to be shy with the praise. *laughs* The

I guess you sort of take in the feedback from the people around you and get a feel for how a design should be, and then you just automatically react and reflect that in your output. (BENGUS)





guys like E. Honda...

BENGUS: That was how things went around the time of *SF Alpha*.

AKIMAN: Thinking about it now, I think maybe it would've been okay to go down that road. Back then, I too had this attitude like Street Fighter had to be a certain way. Maybe we should've just released a few different types of Street Fighter at the same time.

BENGUS: We still could. I'd like to play one geared towards beginners.

AKIMAN: Let the numbered installments be what they are, for the players who want to master them. What's lacking in Street Fighter is literary value. Story, background, drama, and so on. I think the more you accumulate those things, the more you can branch out into other media.

BENGUS: What about *SFV*'s story scenes?

AKIMAN: Those are good. It's good to have Mad Gear and Bushinryu in there.

BENGUS: Nakayama-san [Director Takayuki Nakayama] has been gathering together lots of Capcom games. At this rate he'll unify all of them into a single thing.

AKIMAN: It feels kind of like *Giant Robo*, doesn't it? Like the one directed by Imakawa. Even if you ignore the game aspect and just

If you've got time to make everything feel consistent, do something more interesting instead. (AKIMAN)

look at the characters, you've got a war going on that says, "how active can we make all these character IPs?" A crossover that brings in characters from the past. Let's create a cinematic universe and reunite everything, and then just activate these IPs one after another. Once they're active you can branch out any number of ways. As it happens, online competitive games are a viable ground for this, which I assume Nakayama-san is aware of and that's why he's doing it this way. Rather than just releasing a single product to be soon forgotten, by having an ongoing internet presence you can produce something richer. Those are the kinds of things that create movements and stay in people's memory for a long time, so it's a lot more advantageous than just releasing a one-off story. In that sense I think more story is absolutely necessary. You can just supplement with whatever people you like. If the cumulative experience leaves a positive memory, it's bound to work in your favor. Even if you're told it doesn't need more story, it'll come in handy later. If someone shows up demanding a "sense of uniformity" the work suffers for it.

BENGUS: I mean, people are seeing *SFV*'s CG models at the same time they're seeing artwork I drew with a fairly high degree of freedom, and that seems okay to me. It works for me, but I don't think, "That's how it absolutely should be!"

AKIMAN: It's not quite the same as deliberately creating a "hodgepodge" feel, but that's essentially what you get when you keep adding ideas to something. If you've got time to make everything feel consistent, do something more interesting instead.

BENGUS: It's not a matter of broad-mindedness, per se, but that's something that I think defines what it means to be "major".

AKIMAN: I think so, ultimately.

BENGUS: It's not something you do intentionally, but an end result.

AKIMAN: I think so. And *SFV*, as I said earlier, is plenty interesting purely by virtue of being an evolving thing. I think because it's evolving, anyone could take it up even now, and no one knows quite where it's headed.

CAPCOM GRAPHIC DESIGN

AKIMAN: Well, there are a lot of awful things about *SFII*, and I got told off by the boss. I guess I tried to perfect those things with *Vampire*. But in that sense *Vampire* didn't have any gaps, so there was nowhere to expand.

BENGUS: That's right. I feel like maybe the more you polish the graphics, the worse off you are... Although striving for improvement isn't bad in and of itself.

AKIMAN: I feel that way too.

BENGUS: I think *SFV* has that same "jumbled" feeling *SFII* had, and I think that's totally fine for what it is.

AKIMAN: I guess the point is, if you have an idea, just toss it in



Ryu [SHOEI]



Ken [SHOEI]



Chun-Li [AKIMAN]



Guile [AKIMAN]



Balrog [SENSEI]



Vega [KINU NISHIMURA]



Sagat [AKIMAN]



M. Bison [SHOEI]

and don't worry about how it contributes to an overall sense of completeness. When you do that you end up with that jumbled feeling. If I could have, I'd wanted to make Eliza really beautiful, but there wasn't time. That said, we couldn't just not include her because she wasn't beautiful, right? So it is what it is. Plus, I made someone who'd never drawn people before do her pixel art.

laughs

BENGUS: That's why I went into scroll (background) design. That way I could make as much pixel art of people as I wanted, for the cutscenes.

AKIMAN: But the person who created Eliza was the most beautiful person at Capcom at the time, so there is something stylish about her.

BENGUS: Is that right?

AKIMAN: By comparison, "cool" has sort of a narrower range, or it's less universal, so to speak. Because cool is sexy.

BENGUS: So it depends on the person.

AKIMAN: There are people out there who see "cool" itself as painful. Like middle-aged guys who have no luck with the ladies and don't know how to talk to them. So when some cool, club-going stud in development goes down that design avenue, well yeah, you're probably gonna prefer the world of *SFII*. *laughs*

AKIMAN'S TWIN MASTERS OF THE DESIGN DEPARTMENT

AKIMAN: BENGUS and I had a particularly deep and long-running relationship within the company. BENGUS was a background artist originally, and drew the backgrounds for *D&D*. Or rather, the cutscenes. And what he'd produced far exceeded the bar for Capcom at the time, so [he caught my eye]. Even then, I got a real sense that he was a doer. He may not be conscious of it himself, but you can see this "I'm gonna go for it!" vibe come through in his art.

BENGUS: Like how I had the Shadow Elf licking his sword.

*I don't think high-speed mochi pounding goes any faster if you add more people. *laughs* (BENGUS)*



Dhalsim [SENSEI]



Blanka [KINU NISHIMURA]



E. Honda [SENSEI]



Zangief [AKIMAN]

I would calculate it backwards and work within the timeframe I had. (BENGUS)

AKIMAN: Right. *laughs* You definitely put some thought behind that.

BENGUS: I don't know if I thought about it or I just did what I felt like.

AKIMAN: That "go for it" vibe was so strong. But if they had him doing backgrounds, you never knew if there were going to be cutscenes or not, and I thought his talent should be put to special use. So I went and scouted him for a design department-like position. His boss at the time cried, "Don't take BENGUS away!"

BENGUS: He said, "I can't find a replacement!"

AKIMAN: I'd figured as much, but I had my own situation to worry about. *laughs* So we had him start officially with... *Vampire*? At that time, it seemed like the bigger the platform you gave him, the more amazing work he would produce. And so he got an assignment that only he could do. Three weeks before deadline.

BENGUS: *laughs*

AKIMAN: Three weeks before deadline, an order came in to produce fifty fighting illustrations. For me, one drawing took more than two weeks, so it was impossible. BENGUS pulled it off. No one else could.

BENGUS: I would calculate it backwards and work within the timeframe I had.

AKIMAN: He would always say "I can't do it," but then always did it in the end. As we started making more fighting game characters, BENGUS quickly became the only one who could do the job. Though I'm sure it was extremely trying.

—So you never considered, say, drawing names and handling those assignments in groups of three?

BENGUS: There's a routine and a rhythm to it, so I guess it's just faster to go ahead and draw than to spend time explaining and sharing everything. I don't think high-speed mochi pounding goes any faster if you add more people. *laughs* But that was then. In the future I'd like to let others have plenty of chances to do the work.

AKIMAN: Kinu-sensei, BENGUS, and I actually did pretty different things. I wasn't so much a designer back then, I'd already become

You can't help but think, "What's up with your sensibility?" But to each their own. (AKIMAN)

more of a generalist, there to bring the whole project together. —So it was more like art direction.

AKIMAN: Right. Meanwhile Kinu-sensei's job was to outdo the other companies with illustrations that she poured her entire soul into.

BENGUS: Like someone who "only uses Super moves". *laughs* You won't see her do any crouching light kicks.

AKIMAN: Yeah, she's the type who uses nothing but Supers.

AKIMAN: So each of us was totally different. When I do designs, I'm the type who just draws a rough sketch and goes, "You take it from here, thanks!" Of course, when I was young I even did my own pixel work.

DESIGNING CHARACTER ILLUSTRATIONS

AKIMAN: BENGUS is a pro when it comes to poses. You're a pose pro.

BENGUS: Now that you mention it, I don't remember ever struggling much there.

AKIMAN: I get the sense that you decide on a theme each time so you don't get bored with it.

BENGUS: Hmm. So let's say you have Chun-Li. If I were a cameraman and told her, "Please pose," I wonder what pose she would do? I take that and turn it into an illustration.

AKIMAN: Brilliant. What about this one? (Chun-Li art from GALS ISLAND 2 cover: see P186)

BENGUS: This was the first piece I did. The very first.

AKIMAN: This was from when you said you'd never done coloring before.

BENGUS: I told you with tears in my eyes, "I can't do it."

AKIMAN: You said you'd hardly ever done any illustration before.

BENGUS: This was my first time with Liquitex, and I thought... "with brushes and paints this nice, coloring will be easy." "With these supplies anyone could do a good job."

(*SF Alpha* character art: see P146)

AKIMAN: This Guy takes me back as well. I always wondered how

you thought up this pose. Also the way Chun-Li's legs are twisted... This was a really popular piece.

BENGUS: Is that right?

—They don't seem like the kind of pieces you'd put out when you're introducing the character roster.

AKIMAN: Going by our standards at the time, these pieces had the best balance of manga style and three-dimensional texture. Thanks to BENGUS churning these out en masse, I think these were imitated by people the world over.

BENGUS: Thank you.

AKIMAN: There really are people out there who have been supporting us these thirty years, and you get reminded of that when you look at illustrations from *SFII* and the like. It's a sort of slow-blooming, comforting feeling. Like looking at an old temple.

BENGUS: It's sort of *wabi-sabi*.

AKIMAN: Even my own awful drawings all seem great. I hated them in the past, but now when I look at them it's really nice.

Those crappy drawings get turned into socks and T-shirts. I've had my own awful drawings shown to me again and again. When I do, I can't tell if it's lame or stylish, but I do feel there's a meaningless power to them; they've become designs. I hope they get turned into a kimono at this point. *laughs*

BENGUS: Maybe it's only the artists themselves that don't like looking at all this old art.

AKIMAN: Maybe so.

BENGUS: I'm still doubtful.

AKIMAN: Me too, I haven't quite found enlightenment yet. If I let my guard down it starts to feel painfully embarrassing. Even I can understand the desire to dig up artwork from the past for a 30th anniversary celebration. It's an odd feeling when your old artwork is still being released as a brand new product though. *laughs*

BENGUS: Speaking of history, you once gave a nice compliment to Cody's *SFV* suit design in a tweet.

AKIMAN: Oh, that's right.

BENGUS: I did that Cody design.

AKIMAN: Oh, wow!

BENGUS: I know when people see some guy in a suit come out they think, "Who is this?" but there's a history there.

AKIMAN: Was that based on existing back story? Or did you just want to put him in a suit?

BENGUS: He was a prisoner before, so to broaden his range even more...

AKIMAN: So the story came later?

BENGUS: I said, "What if he's running for congress this time?" and submitted a rough sketch, and it got approved...

AKIMAN: Brilliant! That's brilliant! Nice!

BENGUS: Thank you.

AKIMAN: I didn't compliment it thinking you'd done it. I just thought it was outstanding.

BENGUS: I was so happy!

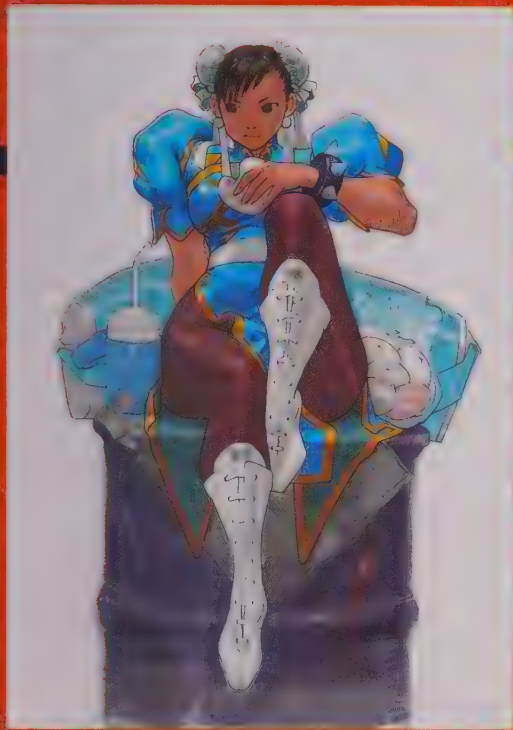
AKIMAN: Plus, Haggar did become president in another game. What I liked about that was, even when he's in the Oval Office with his aides, Haggar's still wearing the same old outfit. *laughs* I thought, "Man, Capcom sure doesn't



The Kinu Nishimura illustration that comes up in this talk. With an art style simultaneously powerful and delicate, Nishimura stands alongside AKIMAN and BENGUS as one of the flagship designers of this era of the Capcom Design Department.

AKIMAN × BENGUS

Chun-Li, by AKIMAN (trading card illustration). It's a piece that exudes an air of "day-to-day life" and a strong sense that she's "really there", as mentioned in this talk.



You can't just have a perfect design anymore. They should exist alongside the shifts and ripples of the era. (AKIMAN)

change much." *laughs* Why don't they get with the times? *laughs*

AKIMAN: In an age where games are made with 3D models and we have the concept of "skins", preset designs are a thing of a bygone era. We've entered an age that moves forward with the times.

I'm an *Overwatch* superfan, so I've come to understand skins. You can't just have a perfect design anymore. They should exist alongside the shifts and ripples of the era.

BENGUS: I haven't quite gotten there yet. *laughs* I still have my own ideas about how a design should be. I haven't played recent games, so I guess I don't know the joy modern users get.

AKIMAN: At first glance people might want the old designs back. For sure. But you know they're going to come out later anyway.

BENGUS: I mean, so many costumes come out, I've started to feel like maybe it's okay if individually they're a little weak.

AKIMAN: That's how I feel. I mean when I play *Overwatch* there are just tons of useless skins, but someone's using those skins I consider useless. You can't help but think, "What's up with your sensibility?" But to each their own.

GREETING THE SERIES' 30TH ANNIVERSARY

AKIMAN: What were you doing thirty years ago? I was going to the arcade.

BENGUS: I was seventeen...

AKIMAN: Were you playing *SFII*?

BENGUS: *SFII* wasn't out yet.

AKIMAN: *Ghosts 'n Goblins* was, what, '85? So in '87...

BENGUS: I've been playing Capcom games forever though.

AKIMAN: Even if you count back from *SFII*, that's like twenty-six, twenty-seven years? All you can do is be grateful at this point.

That's it. There are games that get old after three to four hours, and yet people have been playing this for thirty years—all I can think is they must be crazy. To keep supporting us for thirty whole years. At this point you have to chalk it up to the power of the players, not the power of the game.

BENGUS: I've started to feel pretty thankful.

I haven't quite gotten there yet. *laughs* I still have my own ideas about how a design should be. (BENGUS)

AKIMAN: Thankful doesn't even cover this level of fervor; it's like a special skill at this point. To keep supporting one thing. All you can do is be grateful.

—There are not just millions, but tens of millions of said special people.

BENGUS: Around the world, yes. They cover the whole surface of the earth.

AKIMAN: Even I'm starting to get tired of the original *Gundam*. *laughs*

—That's a rather shocking statement.

BENGUS: Has it been thirty-nine years?

AKIMAN: Thirty-nine years.

BENGUS: I suppose life hits a turning point at about thirty-five years, for humans.

AKIMAN: I hadn't known it took more than a week for the Conscion fleet to be wiped out.

BENGUS: It did?

AKIMAN: I'd forgotten he's still alive after the twelve Doms are destroyed, and he gets taken out in the next battle. I've watched the movie version too many times. That was kind of a fresh discovery.

BENGUS: A fan for over thirty-five years learns you can still make fresh discoveries, just in time for *Street Fighter's* 30th! With that in mind, we hope everyone will keep supporting the *Street Fighter* series from here on!



A Capcom heroine group illustration by BENGUS (for a notebook arcade prize). Even though the piece is composed almost solely of faces, the frame practically overflows with personality.

Street Fighter Series In-Game Chronology

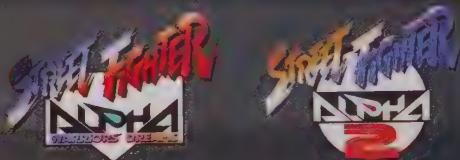
The events which unfold within the games of the Street Fighter series are all connected, forming one long, vast, story over the course of the series' multiple installments. The most major of those events from throughout the series are organized here in chronological order. Please be aware that some character-specific endings from past titles conflict with the whole overarching story. Additionally, the story of *Street Fighter EX* takes place in a parallel universe, so it has been omitted here.

IN-GAME TIME

GAME

MAJOR EVENTS

1987



1991



- Ryu and Ken set out on a street fighting journey to become the "ultimate martial artist"
- Sagat falls to Ryu's "Shoryuken" and swears revenge

- M. Bison travels the world to gather its most outstanding martial artists

- A weapon known as the Psycho Drive goes operational, channeling unlimited amounts of Psycho Power into M. Bison's body

- The Psycho Drive is destroyed by martial artists, leaving Shadaloo ostensibly wiped out

- M. Bison launches "Living Incubator" project to develop new replacement bodies

- Abel, born an artificially engineered human, is rescued by Nash, who goes missing thereafter

- The World Warrior tournament is held, with Shadaloo moving behind the scenes. M. Bison seeks the body of Ryu, the martial artist who defeated Sagat

- S.I.N. CEO Seth defects from Shadaloo

- S.I.N. is wiped out

- Balrog rescues a boy named Ed from S.I.N. and takes custody

- Sagat defects from Shadaloo. F.A.N.G claims his seat as one of the Four Heavenly Kings

- Shadaloo launches "Black Moon Project". All New York falls into chaos following a powerful electromagnetic pulse

- The Kanzuki family calls for the cooperation of fighters from around the world

- The "Black Moon Project" is destroyed by the fighters, and Shadaloo is once again annihilated

- Chun-Li takes custody over the young girl hacker, Li-Fen

- Ed leaves Balrog and forms his own independent organization

- Alex's mentor, Tom, is attacked by a mysterious blonde fighter

- Li-Fen, under Chun-Li's protection, is abducted by a secret organization

- Alex sets out to avenge Tom

- Hugo and Poison launch the new pro wrestling organization H.W.A (Huge Wrestling Army)

- Alex sets out again to undergo ascetic warrior training

Unknown





Chapter

2 STREET FIGHTER "S" ARCHIVE

This section presents key visuals and character illustrations from various titles throughout the series' history, as well as interviews and myriad untold anecdotes from deeply involved series stakeholders. Please enjoy it as a memorial archive, looking back on the series' thirty years.



Street Fighter

Launched 1987 [AC]

The celebrated first installment in the Street Fighter series, which has pulled the versus fighting game scene along for as many as thirty years. Two types of cabinet were released for this game: an upright cabinet with pressure sensors that varied your moves depending on how hard you hit the buttons, and a table cabinet where moves were executed via a six-button layout.



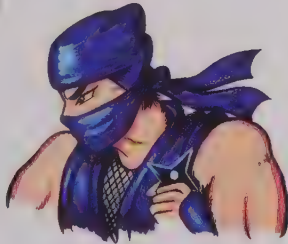
RYU



KEN

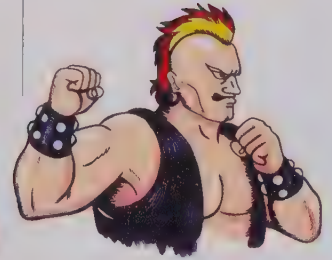


GEKI



JOE

BIRDIE



LEE



RETSU



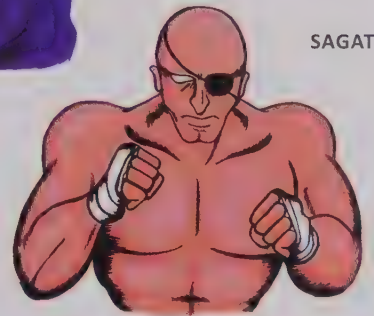
MIKE



GEN



SAGAT



EAGLE



ADON



The game was developed in Osaka, but this main illustration was produced by the Tokyo development staff. There was a team responsible for creating Famicom package designs, and this piece was done by the same designer who did the Famicom version of *Ghosts 'n Goblins*. The elusive "Fire Kick" super move which existed during the planning phase is drawn here in plain sight. The brazen machismo of this earliest installment is on full display here, giving the piece a particularly strong solitary presence, even for this series. Incidentally, an overseas version (PC version) exists, with a different composition. (SHOEI)



Street Fighter II: The World Warrior

Launched 1991 [AC] → [SNES][GB]

Sequel to *Street Fighter*. A monumental title that swept the arcade scene and became the cornerstone of the fighting game genre. Released for the Super Nintendo in December of the following year ('92). Greatly expanded the series fan base thanks to its high level of polish.

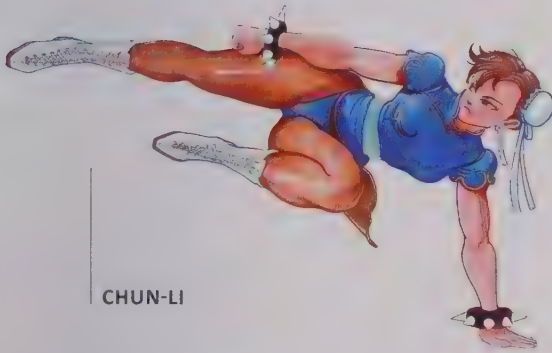


RYU

KEN



GUILLE



CHUN-LI



E. HONDA



ZANGIEF



DHALSIM



BLANKA

It was a trend at the time to use acrylic paints on oil canvas. AKIMAN-san brought his work home over the New Year's holiday and produced this illustration. As I recall, he modeled it after pro wrestling and martial arts posters. Chun-Li's kick pose and other elements have the feel of a movie poster, and it's the piece that springs to mind when I think of Street Fighter. Truly the face of the series. He told me adding a globe helps tie things together, so I followed his example myself. "If you're having composition issues, add a globe." Come to think of it, I feel like the art style changed sometime after the Super Famicom release. . . . (SHOEI)



Street Fighter II: Champion Edition

Launched 1992 [AC/CP System]→[TurboGrafx]

A new version of *Street Fighter II*, developed with a primary focus on versus play. This version added the ability for both players to use the same character, and made the Four Heavenly Kings of Shadaloo (M. Bison, Sagat, Vega, and Balrog), strong opponents who previously only appeared in CPU matches, playable characters.



RYU



KEN



GUILE



CHUN-LI



E. HONDA



BLANKA



ZANGIEF



DHALSIM



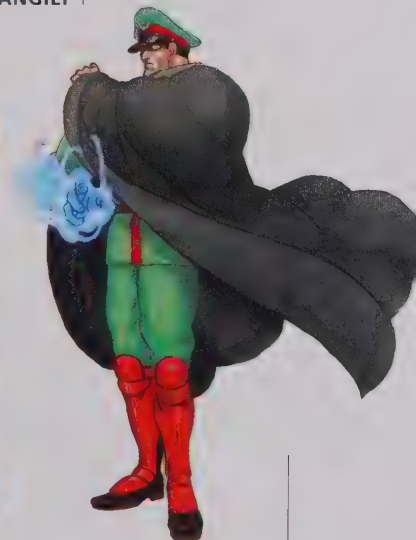
VEGA



BALROG



SAGAT



M. BISON

This main visual came precisely a year after *SFII*, and this time I had to work over New Year's, staying overnight at the office to paint. The Four Heavenly Kings were rushed in, and with pressure mounting to paint twelve different figures, I quietly started removing characters until finally it was just Ryu and M. Bison. Initially I'd figured Sagat, Balrog, and Vega would be required and had even drawn the line art, but the timeframe overlapped with when we were tweaking our in-game character graphics, and I wasn't going to hit the deadline so I ended up cutting various (most) things. I'm sorry. The is also the first appearance of my Shadaloo insignia design and the "Furin Kazan" written on Ryu's belt. Who would've thought they'd still be around twenty-five years later? The character illustrations were done by a still bright-eyed and bushy-tailed Kinu Nishimura. (SHOEI)



Street Fighter II Turbo: Hyper Fighting

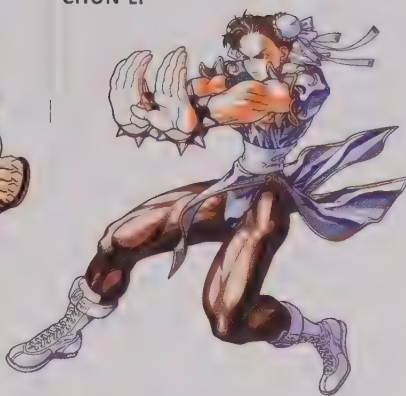
Launched 1992 [AC/CP System]

A new updated version of the game which added new special moves for most characters and new color palettes. Its most notable addition was an increased game speed, leading to intense battles which required more precision and skill.



KEN

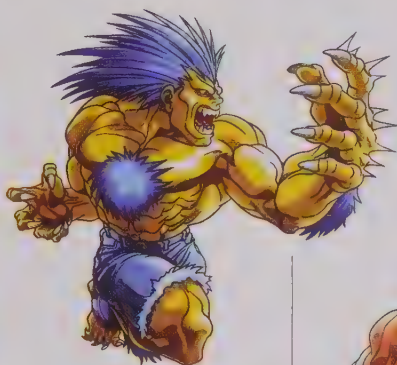
CHUN-LI



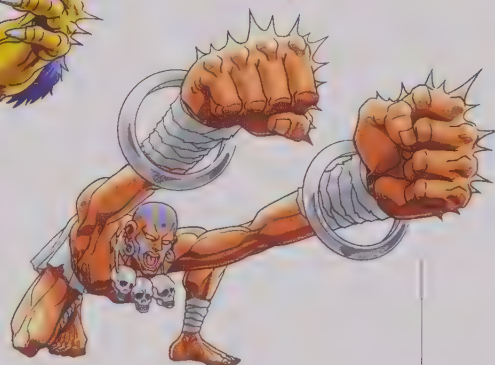
RYU



GUILE



BLANKA



DHALSIM



E. HONDA



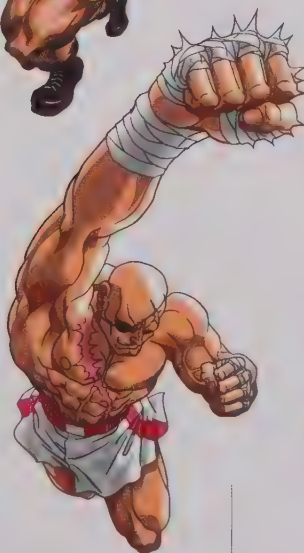
BALROG



ZANGIEF



VEGA



SAGAT



M. BISON

The main visual was done by Kinu Nishimura. To change up the image from the previous installment, it puts Chun-Li as the main subject of the composition. The layout puts Ryu in the rear as a backdrop, while Chun-Li dons a pose with her new special move, the Kikoken. The sorrowful expression on her face is really well done. Kinu-san also took her canvas and paints home to work on this, but when we came back from the holiday I saw it wasn't even close to finished and started to panic. For the character illustrations, Kinu Nishimura did the line art with support from then-rookie BENGUS, and I turned them into cels and colored them. We only turned them into cels because we all liked anime! But as a result, a lot of people praised us because they were easy to use for merchandise, and after that the company told us we had to do everything in that style. Whoops. (SHOEI)



Super Street Fighter II: The New Challengers

Launched 1993 [AC/CP System]→[SNES][Sega Genesis]

A major renewal of the game, adding four new characters, including Cammy. The game speed was also brought back from *Turbo* to the speed of *II* and *Champion Edition*.



RYU

KEN



GUILE

CHUN-LI



BLANKA



DHALSIM

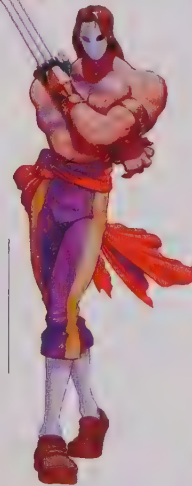
FEI LONG



E. HONDA



ZANGIEF



VEGA



SAGAT



BALROG

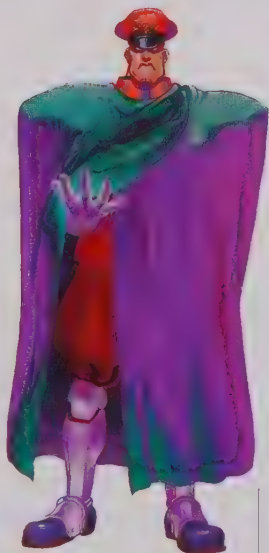
T. HAWK



DEE JAY



CAMMY



M. BISON

This main visual was also handled by Kinu Nishimura. Because so many characters had been added, it was clear that it would take a lot of time, so the composition of the piece is limited to "Ryu+the new characters". The character illustrations on the right were handled by BENGUS. The blue and purple shading and other ambient coloring techniques are a traditional touch of Capcom's illustrations, including those of *Final Fight*. This style influenced a great many titles and designers to come. Personally, I consider this artwork, along with the main visual, my favorite *SFII* illustrations. (SHOEI)



Super Street Fighter II Turbo

Launched 1994 [AC/CP System II]→[3DO]

With new "Super Combo" moves using an exhaustible gauge, air combos, throw recoveries, and overheads, this iteration was close to the modern style of fighting games. The ability for the player to select the game speed and the surprise appearance of newcomer "Akuma" earned this game a lot of buzz.



Hyper Street Fighter II: The Anniversary Edition

Released August 31, 2004 [PS2]→[AC/CP System II]

A release to commemorate fifteen years since the birth of the series. All fifteen characters and 65 character variations that appeared in the five titles from the original *Street Fighter II* through *Super Turbo* were playable. The console version released first, and the game was brought to arcade afterward.



RYU



KEN



CHUN-LI



GUILE



E. HONDA

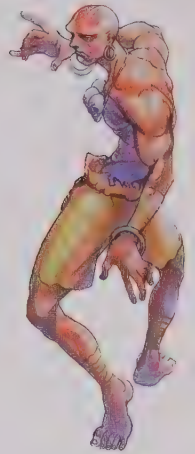
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DHALSIM



ZANGIEF



CAMMY



FEI LONG

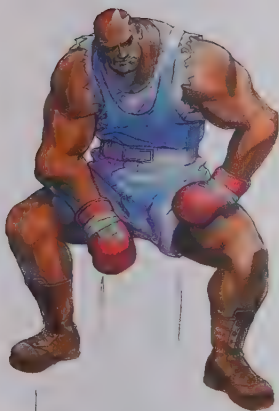


DEE JAY



T. HAWK

AKUMA



BALROG

SAGAT



M. BISON



VEGA



With *Super Turbo*'s artwork there was a pattern of being told over and over, "this will never be finished." I'd always had my heart set on putting Kinu-san's dynamic pencil work to good use, so I bit the bullet and settled on a "rough-looking final product" approach. For Akuma I had BENGUS do pencil work in the same style. For the poster we put the line art through a color copier and arranged it into squares for the layout. The drawings weren't colored, so we used expensive inks—"matte black" for black, "matte silver" for gray—spending twice the normal budget to produce a beautiful print. I think it turned out to be a memorable design. (SHOEI)



Ultra Street Fighter II: The Final Challengers
Released May 26, 2017 [Switch]
A Nintendo Switch exclusive that added new characters "Evil Ryu" and "Violent Ken". Gameplay and character abilities were based on *Super Street Fighter II Turbo*, with the throw recovery mechanic replaced with a throw evade.



EVIL RYU



VIOLENT KEN

I made a quiet request to BENGUS, who was hard at work on *SFV*. We added in Evil Ryu and Violent Ken as new characters. The “Super SFII Tournament Battle” self-homage was also BENGUS’s idea. I never imagined the artwork we thought was complete with *Super Street Fighter II* would be renewed some twenty-odd years later with *Ultra*. Even after transitioning to digital production, the characters he brings to life with his artwork are just as appealing and enthralling as ever. (SHOEI)



STREET FIGHTER

DIRECTOR TALK

Akira Nishitani is known as the central figure of *Street Fighter II*'s development. Current *Street Fighter V* series director Takayuki Nakayama hits him head-on with his best burning questions!

Reporting & Photography: Daisuke Kihara With Cooperation From: Kairi Nakamura, KIMOKIMO



AKIRA NISHITANI

西谷亮 (photo left)

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Akira Nishitani is known as the central figure of *Street Fighter II*'s development. Current *Street Fighter V* series director Takayuki Nakayama hits him head-on with his best burning questions!

TAKAYUKI NAKAYAMA

中山貴之 (photo right)

Twitter: @takaNakayama

Director for Capcom. In addition to overseeing production of the *Street Fighter V* series, he also handles the planning and design for the Shadaloo Combat Research Institute (<https://game.cap-com.com/cfn/sfv/>).

FIRST ENCOUNTER WITH STREET FIGHTER

NAKAYAMA: When *Street Fighter II* started its run in the arcades, I was still in elementary school...

NISHITANI: You were?! You're so young!

NAKAYAMA: There was a kid who'd transferred to our school from another town, and he said, "There's this really cool game at the arcade!" So he brought us all there and showed us what turned out to be *SFII*. I thought, "Whoa, what is this?! Look at those characters move!" The other thing that stuck with me right away was the Blanka stage theme, or rather that thumping beat. "Wow, what game is this?" A few friends and I quickly became obsessed. At the time you couldn't do mirror matches, so we split up all the characters among the group. In doing so, we sort of established that no one was allowed to call the same character as someone else.

NISHITANI: Interesting, interesting.

NAKAYAMA: For some reason, Dhalsim and Guile were left over.

NISHITANI: Dhalsim I can understand, but that's unusual for Guile!

NAKAYAMA: I guess it was how the visuals struck us. We couldn't tell if he was a strong character or a weak one. Anyway, I ended up with Guile, and my classmate, a kid named Watanabe, took Dhalsim. When we started playing, we realized they were the top two. Everyone was like, "You're just using strong characters, y'jerks!" *laughs*

NISHITANI: Even though they were just the leftovers. *laughs*

NAKAYAMA: And we just got more and more into it—that was my first encounter. After that, I thought about Guile constantly, even at school, and I'd draw pictures of him throwing sonic booms all over the tops of my notebook paper.

NISHITANI: Nice. In Japan, whether it was coop or versus, it was hard back then to imagine doing it at the arcade, wasn't it? But I'd been going to a lot of overseas location tests prior to that. And in other countries, people were having such a good time playing. I knew it was fun, but to see them having *that* much fun really

moved me. And when we were making *SFII*, I wanted to make sure that... if nothing else, we had to focus our efforts on the "versus" aspect—I always felt that way. But I also felt quite strongly that it wouldn't take off in Japan. I feel like I always have the same concept brewing inside me. I have this strong desire to "inflate".

NAKAYAMA: Inflate?

NISHITANI: In the original *Street Fighter*, the Hadoken and Shoryuken had difficult command inputs, but were also intensely powerful, to the point that you could call them "guaranteed kill moves". But they sure were hard to do, and to begin with they were secret inputs so people didn't even know how, so I wanted to expand the concept, make it so anyone could pull them off. I wanted to inflate it to the point that anyone could toss out Hadokens and Shoryukens, and that urge in me was very strong. I wanted you to be able to perform those moves by default. I really wanted to create a game where everyone could perform those moves and actually put them to use.

NAKAYAMA: I guess the Shoryuken and those moves were pretty much like secret codes back then.

NISHITANI: There was a lot of that in games back then.

NAKAYAMA: With *SFII*, the commands for all the special moves were written right on the instruction card. That in itself was astounding, in a way. I remember thinking, "Wow, look at all the things you can do."

NISHITANI: Yeah, that's right. As a bit of a side note, I think the "versus fighting game" model is also a particularly excellent system as far as making money. Back then, naturally you had your shoot-'em-ups and your action games, but the better you got at them, the longer you got to play. In extreme cases, you could play all day long. With fighting games, if you get good enough, in theory you can play endlessly. The better you are, the shorter your play time, so the losing side gives up their 100 yen, and... if *everyone* gets better, in general the money pours in faster. So in that sense as

AKIRA NISHITANI X TAKAYUKI NAKAYAMA

well I think it was a good system for the setting.

NAKAYAMA: It just inhales coins, and people want to keep playing for a long time, so they want to get really good.

NISHITANI: And it's easy for players to accept the rationale—like, "I lost, so that 100 yen was deserved." But if they win, they think, "Hey, I get to play one more match."

NAKAYAMA: I guess that's how you got people watching over the shoulders of the good players, studying matches they're not even playing themselves.

IDEAS THAT COMBINED "NATIONALITY" AND "FIGHTING STYLE"

—The characters in *SFII* were created by combining a nationality and a fighting style, such as "Spain+Ninja" for Vega. How did you settle on that approach?

NISHITANI: Well, at first we knew we wanted to have eight characters, so... from there we thought we'll probably need a strongman. So that was our angle when we created Zangief. With Guile, it was more that we wanted a character for people in America and elsewhere overseas to play. Japan had Ryu, so we wanted America to have a protagonist too. With Chun-Li, we'd talked about wanting to include a girl, and the Chinese dress look was just so cute, and somehow we imagined a Chinese character would be a kempo practitioner. So with her we considered both angles.

NAKAYAMA: So with the right combination, there was a possibility the pro wrestler character would have been an American.

NISHITANI: Yes, if there hadn't been a Guile. Pro wrestling is pretty associated with America, after all. So it may well have turned out that way.

NAKAYAMA: So to take the competition worldwide, you incorporated regions from all over.

NISHITANI: Right.

NAKAYAMA: It's really nicely spread out. Opinions of the people actually in those countries notwithstanding...

NISHITANI: Very well said, as it happens. Though I've never heard an Indian person's opinion on it. *laughs* But with Blanka, I have. They say, "Using a beast, a man-beast as the starting point, that's cool."

NAKAYAMA: I heard that you and AKIMAN-san were playing a pro wrestling game on the Famicom at the time and it was because there was a bite attack you thought was infuriating.

NISHITANI: Right, right. "Soldier", "Man-Beast", "Spanish Ninja"—our thinking was really that loose.

NAKAYAMA: Now that I'm thinking about it, Ryu had more of an orthodox karate style in *SF1*, and in *SFII* it was more of a full contact style, wasn't it?

NISHITANI: That's right, something like that. K-1 had also really taken off at the time, so we'd taken some influence from there as well, like Andy Hug's heel drop. I suppose mixed martial arts and things of that nature had gotten really big in the mainstream.

NAKAYAMA: With Zangief, too, I heard from his original pixel artist that his moves were modeled after Akira Maeda.

NISHITANI: Yeah, that artist was a huge fan of pro wrestling!

NAKAYAMA: We used to go watch matches together a lot. The heavy kick button does a rotating heel kick at close range—a wheel kick—that's Maeda-san too. Not to mention the "Captured"! We finally put that in with *SFV*. That pixel artist is in the motion capture studio now, and I asked if there were any moves he'd wanted to do for Zangief. He told me the Capture Suplex. *laughs*

NISHITANI: Back then we didn't make throw-specific damage animations, you see. We reappropriated the normal damage animations for everything. So it's true, conveying that move would've been quite the tall order. But you can do it now!

NAKAYAMA: I was amazed you pulled off moves like the Stomach Claw and Iron Claw with the technology you had back then.



Gamest Zokan Street Fighter II cover art.



Street Fighter II character art, rough sketches.

Street Fighter II instruction card artwork



THE IDEA OF LONG-RANGE AND CLOSE-RANGE MOVES

—How did you end up with “long-range” and “close-range” moves?

NISHITANI: There’s a clear, concrete reason for this! Before *SFII*, we’d developed *Final Fight*. It had this wham-bam style with combo attacks, but we weren’t planning to have cancellable moves, so I thought, “We can’t *not* have moves or combos that a past title had.” I didn’t think it would be very fun just beating each other up with individual attacks. So I envisioned something where you’d hit them with a close-range attack, and if you kept hitting the button it would automatically connect into a long-range attack.

NAKAYAMA: So you’d hit with the close and it’d connect into the long.

NISHITANI: But I soon realized, “Oh no, you can’t perform [the moves] at that speed.” So we changed their properties, making the close-range moves generally the superior versions, while the long-range moves were slightly inferior but also a little longer reaching. We switched to that system midway. Originally I’d wanted it to facilitate combos.

NAKAYAMA: Interesting. So was it close to the Chain Combo system in *Darkstalkers*?

NISHITANI: Yeah, right. Except in that, you were hitting different buttons. With *Final Fight* you’d just tap away at one button and depending on your character you’d either do three or four different attacks, so that was the image I’d had in mind.

THE “DIZZY” (STUN) IDEA

NISHITANI: There was a very clear intent to the dizziness concept.

It’s the red stick from Tetris, which I was playing at the time.

I’d always wanted to include some kind of sudden comeback mechanic. I quite liked Tetris, so those red sticks left a big impression on me, and I was adamant about including that sort of comeback factor. After considering a variety of things, I came up with the dizzy system. But I was a little concerned, a little scared it was too technical. But I figured what the heck.

NAKAYAMA: I see... so what about the “guts” system?

NISHITANI: Guts! Actually, that too was inspired by something.

NAKAYAMA: Oh?! 

NISHITANI: I was a pretty big fan of a PC game called *Hydride II*.

When your health got low, it became harder to die. That created a tension I thought was good. Guts scaling came from that. But it wasn’t just that—I wanted the game to evoke tension. Yoshiki Okamoto would say, “A video game’s got to have tension!” That was my indoctrination, so as a way to get the adrenaline going, I sped up the timer a little. It counts down a little fast, elapsing at about one count per forty frames.

A SYSTEM WITH DEPTH

NISHITANI: The audio designer wasn’t happy about this, but I was pretty particular about little things back then, like making the music change when you were low on health.

NAKAYAMA: It was like the tempo of the fight would pick up.

NISHITANI: Right. Your attack power also changed a little, though people don’t talk about that much. There’s a form of damage scaling in there. I think it kicked in when your health hit 25%. It was totally different for each character, but there was an incredible range there, and for some characters it was even a negative. Like Blanka, I believe. Meanwhile Ryu didn’t change much at all. We made each character distinct.

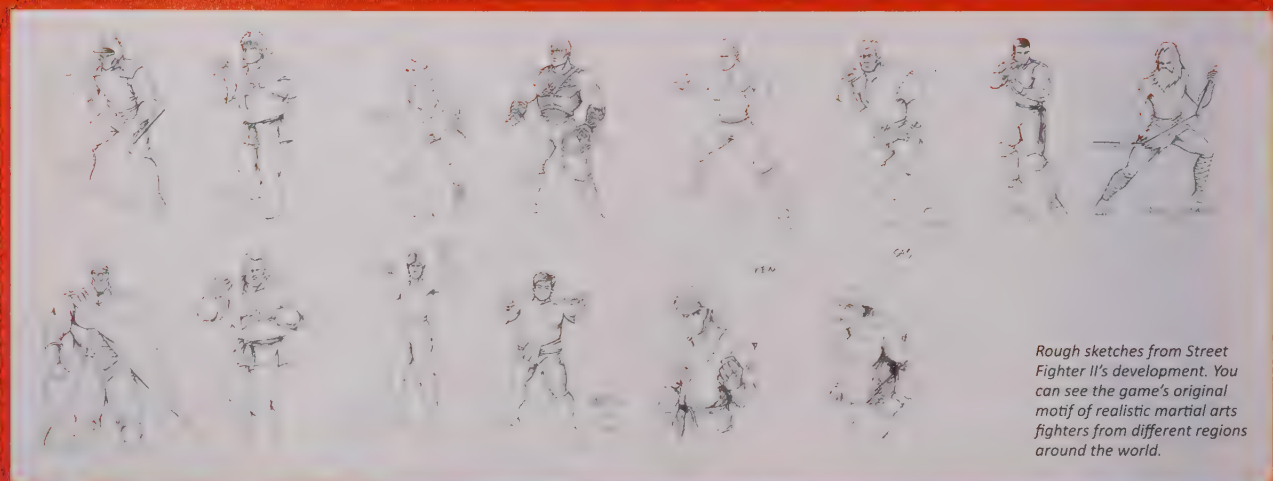
NAKAYAMA: You were giving the characters some variation.

NISHITANI: That’s right. I think that went away with *Champion Edition*. There were a lot of things I wanted to do. Like the computer could be set to play differently when it was down to zero pixels of health, though it didn’t turn out very well. Personally I wanted people to lose to the CPU in a dramatic way. *laughs* So I put the effort into making it play that way, but it didn’t really come through very prominently.

NAKAYAMA: The CPU battles were really well thought out. The attacks are telegraphed, so it becomes more like learning enemies in an action game, rather than a fighting game match.

NISHITANI: We really didn’t think people would play the versus mode very much in Japan, so we wanted it to be as enjoyable as possible as a single-player experience. So we carried over the “grammar” of action games to make it work like one as much as possible.

NAKAYAMA: It was like, “If he jumps back twice and crouches, here comes his Super Headbutt.” We used to memorize those things while we were playing. I thought that was great. It was a different



Rough sketches from *Street Fighter II*'s development. You can see the game's original motif of realistic martial arts fighters from different regions around the world.

AKIRA NISHITANI X TAKAYUKI NAKAYAMA



Regarding pushback on block, what's your ideal distance? Sorry, that's super nitty-gritty. *laughs* (NAKAYAMA)

"A video game's got to have tension!" That was my indoctrination, so as a way to get the adrenaline going... (NISHITANI)

kind of enjoyment than the versus experience.

NISHITANI: This was such an internal aspect that you wouldn't know it, but we'd actually created a macro for the CPU, which was rare. This was still in the days of assemblers, but rather than have the programmer do it, I had him create the macro language and then I did the coding, so we were doing pretty elaborate things. Put another way, if you tried and were willing to get a little elaborate, you could do just about anything with how the CPU played.

NAKAYAMA: With *SFIII*, the CPU actually had to input the move commands, so it wasn't cheating—when it threw a Hadoken, it was actually inputting the Hadoken command. That brought it closer to the feel of an actual versus match, but with *SFV*, we actually did both. You've got the CPU, which acts based on distance and percentage, and then there's Extra Battle, which is a mode now available where you fight enemies whose special moves are coded in. That mode follows the *SFII* method, making for fun CPU battles where code actually dictates, "if you do this, then that happens."

NISHITANI: If it was just about killing the player, it'd be easy. Making it fun is another story.

NAKAYAMA: I guess the balance is about eight parts pattern, two

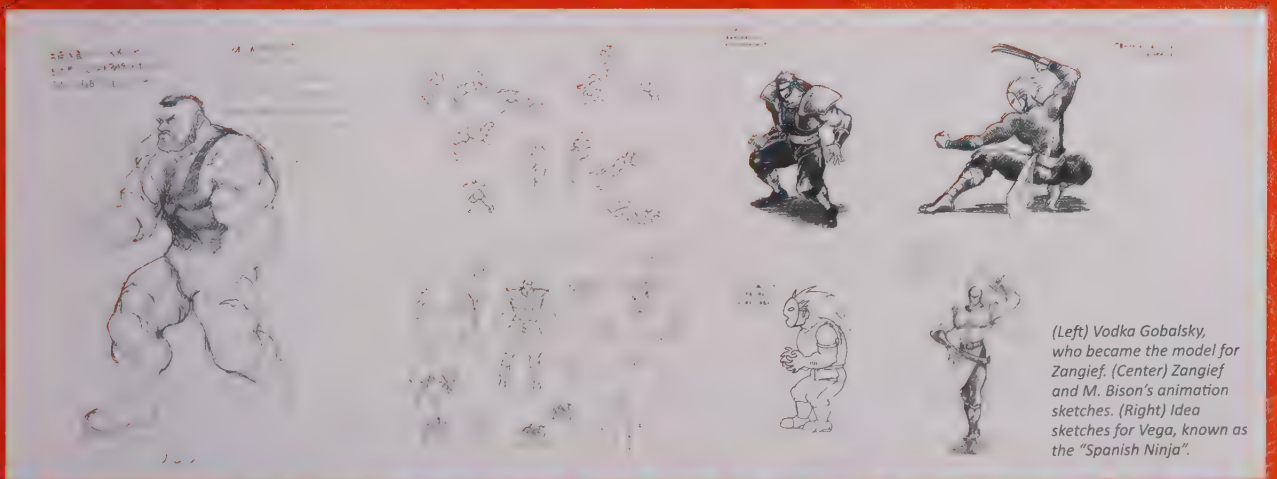
parts random. Actually, what you described has been handed down continuously by Capcom's arcade team. I've heard about it myself. NISHITANI: You have to make good use of RNG or people's brains shut off. If the RNG is spaced out evenly you end up basically just waiting for it.

NAKAYAMA: Regarding pushback on block [*When your opponent slides backward after blocking an attack—This system prevents players from attacking endlessly], what's your ideal distance? Sorry, that's super nitty-gritty. *laughs*

NISHITANI: It really is! *laughs* I like the distance to be about where it was in *SFII*. I may have said this before, but originally we were doing it by procedural subtraction. As I'd envisioned it, you'd go flying back and then skid to a stop. But doing it by procedural computation gave it this gross, smooth feeling and I just couldn't get it to look like I'd imagined it. Ultimately I had no choice but to draw it out pixel by pixel on graph paper, manually specifying, "Here on frame 1, here on frame 2, here on frame 3."

NAKAYAMA: This was to create more distinct motion, rather than have it work like procedural physics?

NISHITANI: Right, right. That was it. With that *zan-pa-su* (384)



(Left) Vodka Gobalsky, who became the model for Zangief. (Center) Zangief and M. Bison's animation sketches. (Right) Idea sketches for Vega, known as the "Spanish Ninja".

I would think, "What was interesting to me when I was just a fan?" (NAKAYAMA)

graph paper. *laughs*

NAKAYAMA: I'm pretty sure "zan-pa-su" is a Capcom term.

laughs The pixel ratio was, uh... not square.

NISHITANI: Capcom's pixels were oblong, for some reason. And they don't sell that kind of graph paper. We had to have it specially made.

NAKAYAMA: There's still some left.

NISHITANI: I saw a recent tweet from AKIMAN-san. Apparently that was due to a miscalculation by the hardware people. *laughs*

NAKAYAMA: Really?!?! *explosive laughter* I thought maybe it made the graphics take up less memory to render, or because vertical movement doesn't stand out as much, or...

NISHITANI: Nothing that feasible, apparently it was just a design error. *laughs*

NAKAYAMA: I've been hearing excuses like that all this time. I was brought up hearing them. So it was just a mistake? *laughs*

NISHITANI: I definitely think they were trying to increase the pixel density and raise the resolution. They must have. But apparently they did so thinking the pixels were square. *laughs* Man, I wonder if the readers will follow all this...

NAKAYAMA: Yeah, this is pretty hardcore stuff.

NISHITANI: Oblong pixels—I've sure never heard of such a thing from other game companies.

NAKAYAMA: When I joined, I did a little pixel work myself. I had to draw a rocket as part of my training. There's an exercise where you have to draw a rocket and make it rotate. It has a different (vertical to horizontal) ratio than it used to, so it's a pain in the butt. You have to be good.

NISHITANI: That's true. With perfect square pixels you can more or less guess your way through it.

NAKAYAMA: There was a sort of training regimen for getting used to Capcom's pixels.

THE CAR-WRECKING BONUS STAGE IDEA

NISHITANI: The thing with the car is, that too originated with *Final Fight*. In the '80s, Japanese cars were so popular overseas that someone from a domestic manufacturer staged a demonstration where they smashed a Japanese car to pieces, and we recreated it in *Final Fight*. But it wasn't very vivid, so we said, "Let's really wreck a car!" and sort of passed it on. That's all.

NAKAYAMA: The license plate says "JA-PAN," after all. *laughs* Wrecking a Japanese car at some American port.

WHO NAMED THE NORMAL MOVES?

NISHITANI: Nishio was happy to name them.

NAKAYAMA: That's the person who did the pixel art for Guile.

NISHITANI: To be honest, most of the special moves were named by me. Perhaps Nishio named some of them? Frankly it was too

tedious to name the normals so I didn't really want to. *laughs* I think the catalyst was...

maybe a request we got from *Gamest*? They wanted to put a photo of the move list in their magazine or something, so they asked if the moves had names. Nishio very happily gave names to each one. Since he'd done it all on his own, he would come up to me and say, "Here's what I want to name them, what do you think?!" And I'd say, "Oh no, I don't think that'll work."



laughs He was so happy to do it. After that, every fighting game had names for every move.

NAKAYAMA: That's still going on now. Then again, I'm of the generation that read *Gamest*, so part of it was deliberate because I like when they have names.

NISHITANI: That's nice.

NAKAYAMA: You know how Vega's jump kicks all had the same graphics?

NISHITANI: They sure did!

NAKAYAMA: But they each had different move names, so I figured they were different moves...

NISHITANI: You were fooled by the names. *laughs*

NAKAYAMA: Exactly. *Gamest* was the catalyst.

NISHITANI: It's Vega, so that was from *Champion Edition* on. Nishio sure was happy to do all that naming. He loves that stuff. He really loves coming up with background details and lore... I seem to remember him even creating side stories.

NAKAYAMA: Like Eliza and Guile's wife Julia being sisters. And Datta (Dhalsim's son) being Guile's daughter's pen pal. It's like, "Do we really need these things to be connected?" *laughs* There was also some pretty harsh stuff, like M. Bison killed Dhalsim's pet elephant Kodal's mother as a test of his power.

NISHITANI: We came up with some of that stuff, but I'm pretty sure *Gamest* randomly made up about half of it.

NAKAYAMA: Another one is, one of Guile's dislikes is "the nattō Ryu made him eat".

NISHITANI: I came up with that one. *laughs*

NAKAYAMA: It's like all the characters are surprisingly close.

NISHITANI: Also, most of the dates of birth were taken from staff members. Ryu has Yasuda-san's.

NAKAYAMA: ...actually we carried on that tradition with *SFV*. *laughs*

NISHITANI: You did?!

NAKAYAMA: For *V*'s characters, yes.

NISHITANI: So the dates of birth belong to people.

NAKAYAMA: It's a game that pays respect to *SFII*, so we tried to include whatever elements we could.

NISHITANI: I see, I see.

NAKAYAMA: And after all, it's what I was raised on. So the next time a new *SFV* character comes out, you can assume they have someone's birthday. *laughs*

THE BACKBONE AND LEGACY OF NISHITANI-ISM

NISHITANI: There was a moment when my perspective changed very abruptly, which was when we were developing *Final Fight*. You could say my way of looking at things changed drastically. So much so that I almost feel like I became a different person. This might be a confusing way to put it, but up until then I'd approached game development looking at things more from a player's perspective than that of a creator. But with *Final Fight*, suddenly it was like I was able to look at things from a bird's eye view. So on the flipside, I couldn't just enjoy games at face value anymore. You start to consider the logic behind things. This is where the game is taking up memory, this obstacle is here because it has to be, *et cetera*. You start noticing things like health item placement as you play, and next thing you know... the innocence is gone. Even with movies, I used to be like "Wow! Boom! Blam! This is fun!" but now it's like "Oh, that quick cut just now must mean something." I started thinking about storyboards, frames, pacing, that sort of thing. If you make people play for too long they get exhausted, things like that. "There have to be peaks and valleys or it starts to drag." I really started thinking about things like that.

NAKAYAMA: Speaking of *Final Fight*, there are moments like

AKIRA NISHITANI X TAKAYUKI NAKAYAMA

Sodom's appearance where he's sitting down. You didn't need to make those graphics, and yet in the game you walk up to him in a forced scrolling segment and show him sitting.

NISHITANI: Right. Until around that time, it was sort of a bad thing in development to allocate memory for those sorts of theatrical effects. Memory was limited, after all, so the feeling was you couldn't afford to do that stuff.

NAKAYAMA: Sodom's sitting scene, and also there were the fodder enemies sitting on the side of the road in the middle of the stage.

NISHITANI: At the time, the mood seemed to be, "Seriously? You're going to allocate memory for that?" But I really wanted it to feel like the enemies were "there," so I went for it. I always wanted the movement to look human, to a degree, so I went with that logic. I thought it would be better not to let it get too gamey.

NAKAYAMA: I guess the "nattō Ryu made him eat" thing was born from that same idea. *laughs*

NISHITANI: What about you, did you ever have that sensibility?

NAKAYAMA: I think I had a different starting point than you. I did art throughout college, and what I ultimately wanted to do was become a mural restoration specialist. The reason for that was I'd been studying religious art for a long time and I'm a big fan of the genre. To restore it would mean I got to work with and be around something I love twenty-four hours a day. Behavioral psychology is fan psychology. You want to do something to that thing. So with Street Fighter, too, it was fan psychology. I would think, "What would Nishitani-san think of this?" or "What did I find neat when I was just a fan?"

NISHITANI: When you put it that way, I feel like your "fan psychology" was extremely important to SFV.

NAKAYAMA: Thank you!

NISHITANI: Same goes for the Shadaloo Combat Research Institute! That must have cost so much and taken so much work.

NAKAYAMA: At the start I did almost everything on my own, so the cost was no issue. *laughs* I wrote a ton of back story for the characters, and had our scenario writer write up some lore and the narrative "backbone" for each character. I wanted it to help people further appreciate the world of Street Fighter.

NISHITANI: I really get that sense. I mean, SFV's recent Arcade Edition was so loaded with bonus stuff. I thought, wow!

NAKAYAMA: I just like everything about the Street Fighter world, and I want to take good care of it. Part of me still feels like I've been let in on something. That's the biggest thing. So I want to absorb as much as possible through talking to you, like what you were saying a moment ago about theatrical elements. I like thinking about things like that, like, "This part was done in such-and-such a way, so that must be why it's like this." I really like breaking down the logic of things like, say, hospitality, and trying to enact that logic. That's how I create. There are several game creators I really respect, but even among them, I consider you and Gunpei Yokoi gods.

LOGIC+FEELING=FEEGIC

—You made up the word "feegic" from the combination of "logic" and "feeling," but what exactly does this mean?

NISHITANI: I had forgotten about this, but I think KIMOKIMO recently mentioned it in a tweet. It's a good word. I think of myself as someone with a stronger rational side, so there's a part of me that's wary of relying on reason alone. With arcade games in particular, if it doesn't feel good in your hands on that first 100 yen, we're not going to get that additional second hundred yen [for a continue], so... that's not a matter of logic, is it? I think logic-driven gameplay is for when you play a game, say, five or ten

times and realize, "Ah, so that's what I'm supposed to do." I try to place importance on that distinction. With fighting games, the first thing is whether or not the controls feel nice and light. Fighting games are about hitting, so if the hitting doesn't feel good, who would play it? I try to place importance on that stuff, first of all. That said, if your frame data is a mess, you'll quickly wind up with infinite loop bugs and so forth. So you have to treat logic and feel like the two axles of a car. I've always felt that way.

NAKAYAMA: Between the two, when I have to choose one or the other I go with feel. *laughs* Like, "this seems right," "bigger is better," "bolder is better." I talked about this with AKIMAN-san in the past as well, but there's something good about big characters.

NISHITANI: AKIMAN-san made a word for it: *dekakkoi* ["big-cool"].

NAKAYAMA: Right, right. Like, [big-cool]. In the old days, games didn't have that kind of memory, so to allocate that much space just for the characters was unquestionably cool! That was the logic. And I feel that way myself. So I go for big and flashy. That's the reason SFV's Abigail is so enormous. First we established "big" as the concept. BENGUS-san, our designer, was a huge fan of metal and hard rock, so he said, why not take the character in that direction. That's why his BGM is death metal. Even the lyrics are about Mad Gear.

NISHITANI: You're kidding! *laughs* I had no idea...

NAKAYAMA: We put everything in there, and I mean everything.

laughs We kept Mad Gear from total annihilation so that they could make a comeback at any time.

NISHITANI: Such attention to detail. *laughs*

NAKAYAMA: *Final Fight* is thirty this year, after all.

NISHITANI: Oh, is it thirty years already? I'd sure like it to make a comeback.



After that, every fighting game had names for every move. (NISHITANI)



ALL ABOUT Capcom Fighting Games 1987-2000 cover illustration



Street Fighter II overseas pamphlet illustration

WHAT MAKES FOR A SYSTEM ANYONE CAN ENJOY

NISHITANI: Hmm. I think it goes back to the same idea I was talking about at the beginning. If you can do cool things with simple controls, that's enough to have a pretty good time. Back in the day, the standard for that was just making it easy to throw a Hadoken, but nowadays people expect more and more all the time. You have to make sure not to misread that. Ultimately I think it's the same idea. Let them think, "I made that combo," "I pulled off that move." The controls are simple, but wow! Bam-bam-bam, just like that I hit them three, four times! I try to place importance on that feeling.

NAKAYAMA: By getting more proficient, they become increasingly hardcore fans, and...

NISHITANI: Right. Also, I think you should definitely leave a path to pursue. In the end, the hardcore players are going to be hardcore players no matter what you do.

NAKAYAMA: Right. I'm in perfect agreement with you, and that was the case with things like the V-Trigger. Just by pressing two buttons, as long as you have meter you can do really cool stuff. Of course, people say that it dumbs things down too much. That it eliminates the gap between beginners and high-level players. That's what they say, but actually I think there is a gap. If you master the system you'll still set yourself apart as a master, so it's absolutely essential that it be accessible to everyone. And go simple with the controls. We balanced it by having both timer-based and instant-activate types, and a variable number of V-Gauge bars. I wanted it all to connect back to what you've said about making it simple to pull off cool things.

THE LEGENDARY PIXEL ARTIST

NAKAYAMA: Mori-san, who did the pixel art for Sagat, had a special pixel art method that created a distinct disparity between the parts he wanted to move and the parts that didn't move. Morrigan's idle animation in *Darkstalkers* was a prime example; her hand animation uses this incredible pattern, but she just slides forward and backward. There's a clear difference in temperature where she's most expressive.

NISHITANI: Oh, you know he's the one who gave Sagat his scar.

NAKAYAMA: Really?!

NISHITANI: I didn't tell him to. I said, "Mori, what is this?" and he said "It's the scar from where he got nailed by Ryu's Shoryuken." But it was interesting so we decided to go with it.

NAKAYAMA: Mori-san's characters are really unique, like Kakyoin in *Jajo's Bizarre Adventure*. He has no idle animation at all, just his

I think it's okay to change your "-isms", but having some sort of tradition can give you a foundation to build on, so I hope you feel free to put those ideas to use. (NISHITANI)

bangs flapping in the breeze. *laughs* He took it to an extreme with Scorpion in *Saturday Night Slam Masters*. His feet are completely still, with just his belt swaying.

NISHITANI: That's true, he barely moves!

NAKAYAMA: And yet in *SFIII* you have Elena doing all kinds of fancy footwork. I heard a rumor that he did that out of spite after someone told him "Gee, Mori-san, your characters don't really move." *laughs*

NISHITANI: "Let me show you what I can do!" *laughs*

THE FIGHTING GAME SCENE IN RECENT YEARS

NAKAYAMA: When I look at tournaments like EVO, sometimes I feel like things have gone past the realm of what we ever imagined.

Pretty soon the protagonists won't be the characters, they'll be the players. It's been a reminder that what we make needs to be enjoyable to those players. The heroes aren't going to be Ryu and Ken, they're going to be the people playing the games. So I hope our work serves as a way for those people to have a good time. I think fighting games and other games are a "communication tool", so the spaces that are born out of that, where the people who like those games come together, are such a happy place for developers. At the same time, I feel very strongly that you have to take a step back and look at things. Not everyone competes in tournaments; there are some people just having fun. Not all users come to tournaments, so I think you have to take care of those people as well. "Take care of" might be a bit of a rude way to put it, but I've been reminded that we have to make something that's fun those people as well. The Shadaloo Combat Research Institute is part of that—I feel like we have to do some things for those people out there saying, "I'm not any good at it, but I like Street Fighter."

NISHITANI: The most fair, balanced fighting game would be one where everyone plays as the same character. There's no sport out there where the players each have completely different tools. There's a bit of that. Like, you can use the gear you like that falls within the regulations, but there's no sport where the tools vary as much as they do in fighting games.

NAKAYAMA: That's what makes them interesting. We strive to make our games interesting in that way. Also, sometimes strategy guides divide the characters into tiers, designating one character strong and another weak, but in the end those are the opinions of people playing the games, and sometimes they differ completely from the views of the developers, who know all the parameters and internal structure.

NISHITANI: That definitely happens. It happens incredibly often.

IN FIGHTING GAMES, THERE'S NO NEED FOR WORDS

NISHITANI: We refer to fighting games as "silent conversations". As you gradually master the game, you can start to think like a robot, choosing which move to use when based on probability. But you won't improve much doing that, so you put on a little act to make your opponent want to act a certain way. You're not talking, but you're having a conversation. You create a nice, silent story, and... "All right, caught 'em!" *laughs* I think it is as you say, it's communication.

NAKAYAMA: When you get good enough and come to understand the theory, you can make the opponent think you're going to act a certain way, bait them, and hit them with a counter. That's pretty neat.

AKIRA NISHITANI X TAKAYUKI NAKAYAMA

NISHITANI: People often say, "Take the initiative to do the things people don't like." *laughs* They don't teach you that when you're a kid though.

NAKAYAMA: There's someone on our team named Woshige, and once I was talking to him and asked, "Why'd you throw that punch just now?" He said, "I thought if I did, the opponent wouldn't like it so they'd do such-and-such. And if so-and-so were the opponent, he'd react if I did this twice." There's an element of reading the people. So you can play endlessly. What you feel at EVO is that same thing you were just talking about—the players are the stars. It's really neat how even if they're all playing Ryu, you see differences emerge depending on who's playing. They'll do things the people who made the game never thought of.

NISHITANI: For sure.

NAKAYAMA: It's like, "That's how you use that move?"

NISHITANI: It has to be like that. If it was limited to what we thought up, I don't think it would be a good product. It expands, so everyone can make new discoveries, can uncover new combos and figure out new strategies, and I think that's what makes it good. But I break into a cold sweat every time. *laughs* "We hadn't thought of that!" *laughs* You start wondering if it could lead to something bad. But that, for sure, is what makes for better games. NAKAYAMA: Nowadays you can do title updates, but you couldn't before.

NISHITANI: In that sense I wonder if modern developers haven't gotten a bit soft.

NAKAYAMA: But I'm still in a cold sweat every night. When we launch a patch for a title update, we're on around the clock. You think, "Don't you *dare* produce any bugs!" So the stress is incredible, which is nice mental training, and I *do* recommend a career in game creation. *laughs*

NISHITANI: I guess I was always the kind of person who didn't worry that much—I was more the type to say, "Eh, it's fine." But I got even stronger after joining Capcom. I really learned that if you get hung up on every little thing you'll lose your mind.

NAKAYAMA: We create by whittling those things away. So what you're left with is as adorable your own child.

NISHITANI: That's right, it's incredibly adorable!!!

STREET FIGHTER'S 30TH ANNIVERSARY

NISHITANI: Thirty years is an incredible thing. To begin with, the very idea that a game could go thirty years with the same basic style is unheard of, isn't it? Of course it's changed in various ways, and the characters have changed, but still.

NAKAYAMA: It's still about hitting your opponent to decrease their vitality, and whoever gets them down to zero first is the winner. It just goes to show how complete the game you built thirty years ago—twenty-five, counting from *SFII*—was.

NISHITANI: Thinking about it that way, I suppose it's a pretty incredible game.

NAKAYAMA: It doesn't really feel like thirty years to me, it's more like it turned thirty while I was working on it. I feel very strongly like I've been let in on something. It's something I've always been a fan of, so I have to keep doing everything I can to take good care of it and bring it forward into the next generation. If not for this work, I never would've met you, the father of the series, so it's everything a fan could ask for. And yet it's possible we could be working in the same field again. One generation leads right into the next.

NISHITANI: Truly. I think it's neat, what you were saying about my "-isms" being passed down. I think it's okay to change your "-isms", but having some sort of tradition can give you a foundation to build on, so I hope you feel free to put those ideas to use. Even today's discussion—you can go back and tell everyone, "Well, I just had an interview with Nishitani-san, and he said..." *laughs* NAKAYAMA: That actually works. *laughs* It's like, "This is what God said to do!" "Fine, I guess we have to." Thirtieth anniversary aside, I hope this remains a beloved IP on into forty, fifty, a hundred years... though the very concept of video games may have changed by then. *laughs*



Street Fighter V: Arcade Edition main visual



Street Fighter Alpha

Launched 1995 [AC/CP System II] → [PS][SS]

An all-new title depicting the period between *Street Fighter* and *Street Fighter II*. In addition to new mechanics such as the Air Guard, Alpha Combo, and Alpha Counter, it also featured characters from past *Street Fighter* titles and *Final Fight*.

RYU



KEN

CHUN-LI

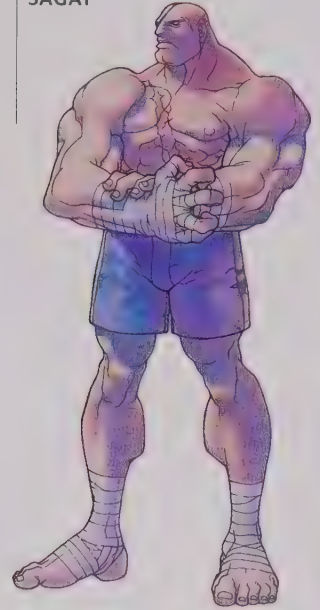


CHARLIE

ROSE



SAGAT



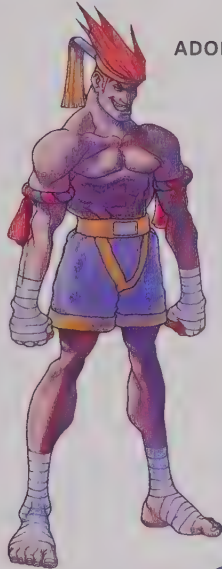
GUY



SODOM



ADON



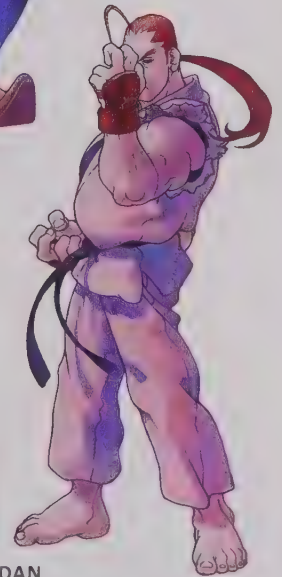
BIRDIE



AKUMA



DAN



M. BISON



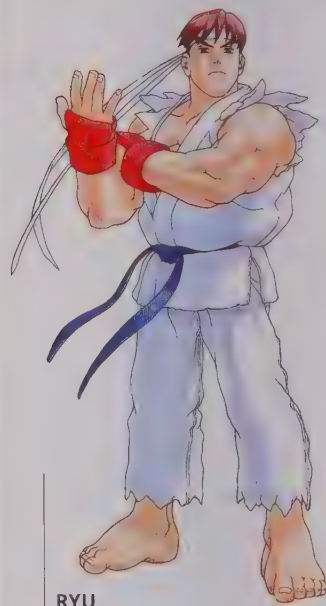
This main illustration was actually also used for a pamphlet I'd requested. We narrowed it down to just young Ryu and Ken, and rebooted the art style for *SF Alpha*, going for something simple and symbolic. We switched main illustrators at around this time. With more spin-off titles coming out, it was a period in which we were thinking about how to transition to the next generation. The finished product was of a different flavor than what we'd seen so far—just what you'd expect for a title representing a new start. The catalyst that kicked off plans for *SF Alpha* was BENGUS's "Street Fighter 1" artwork (P187). That led to BENGUS drawing all the opening and ending cinematic artwork for *SF Alpha* on his own—a tremendous amount of work. (SHOEI)



Street Fighter Alpha 2

Launched 1996 [AC/CP System II] → [PS][SS][SNES]

Building on *Street Fighter Alpha*, this game added a "Custom Combo" system as well as five new characters, including Sakura. The game was packed with secret content, such as Chun-Li's outfit from the *SFII* series and Shin Akuma.



RYU



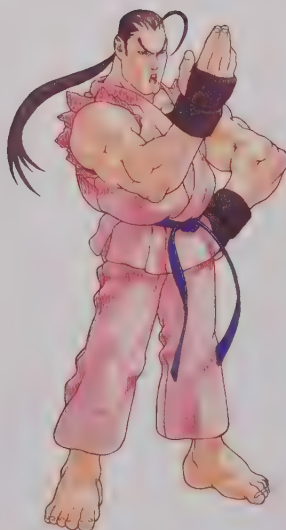
KEN



CHARLIE



CHUN-LI



DAN



GUY

SODOM



ROSE

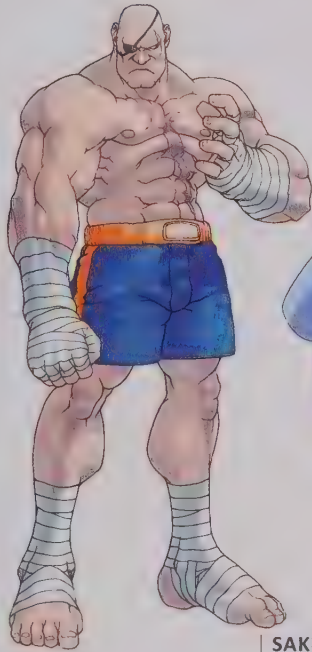
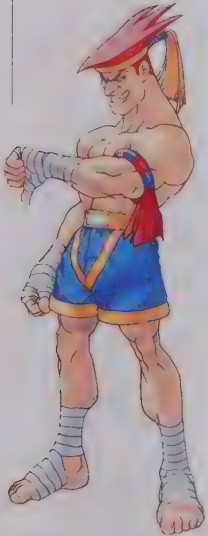
AKUMA



BIRDIE



ADON



SAGAT

M. BISON



GEN

SAKURA



ZANGIEF

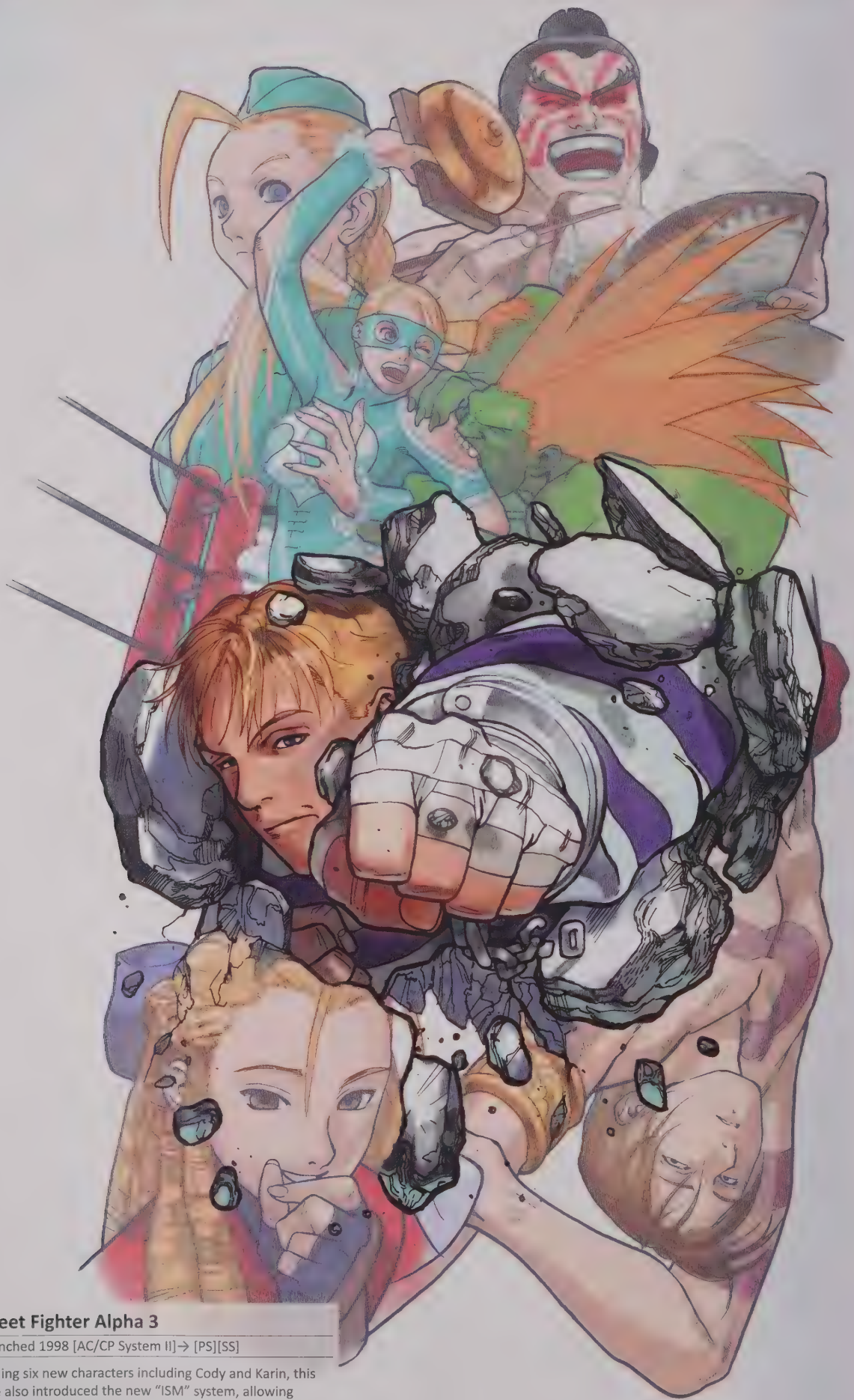


ROLENTO



DHALSIM

The composition of this piece pays homage to an illustration from a *Gamest* video depicting a face-off between Sagat and Ryu. The new heroine, Sakura, has also been subtly included. The character artwork was now handled by multiple team members. The new generation had joined and the team was well integrated at this time. Our development environment was also transitioning to digital during this period, and this title was our last analog production using paint and paper. (SHOEI)



Street Fighter Alpha 3

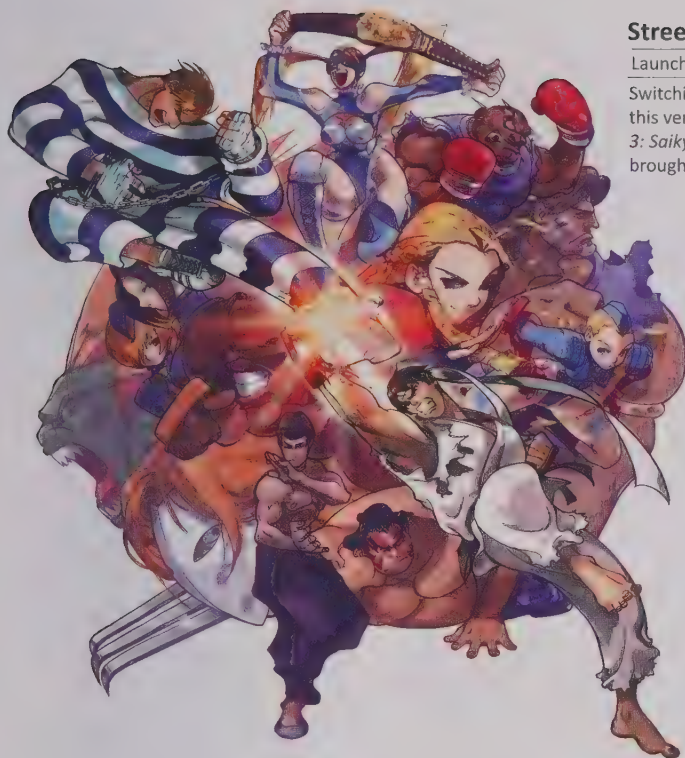
Launched 1998 [AC/CP System II] → [PS][SS]

Adding six new characters including Cody and Karin, this title also introduced the new "ISM" system, allowing players to select from three different fighting styles. This essentially tripled the number of characters, covering players ranging from beginner to advanced.

Street Fighter Alpha 3 Upper

Launched 2001 [AC/NAOMI]→ [GBA]

Switching to the Dreamcast-compatible "NAOMI" system board, this version was capable of linking up with *Street Fighter Alpha 3: Saikyo Dojo*. The addition of four characters, including Guile, brought together the entire *SFII* series roster.



Street Fighter Alpha 3 MAX

Released January 19, 2006 [PSP]

Essentially an Alpha series compilation, taking content from both the arcade and console versions. Featuring the entire character roster of past versions, this version also added Ingrid from *Capcom Fighting Evolution*.



RYU

SAKURA



CHUN-LI



KEN



This was the first title for which all artwork was produced digitally. The main visual made full use of digital techniques, tweaking the saturation and brightness of the background characters to make Cody pop in the foreground. We had a tedious process at this time, using print-outs as our base artwork (*genga*), photographing them, developing photo positives, and submitting those to the printers. The color on our monitors didn't sync up with the printed material at all, so we went through a lot of trouble. (SHOEI)

CHARLIE



ROSE



GUY

ADON



BIRDIE



SODOM



ROLENTO



DAN



DHALSIM

ZANGIEF



AKUMA



GEN



M. BISON

SAGAT



VEGA

E. HONDA



BLANKA

CAMMY



CODY

KARIN



R. MIKA



STREET FIGHTER MANGA TALK

Masahiko Nakahira's *Street Fighter* comic was a rare case, transcending the boundaries of a comic adaptation and in turn influencing the content of the games. Joined by the editor, he shares his candid account of the comic's creation.

Reporting & Photography: Daisuke Kihara With Cooperation From: Dan Morisawa (Dengeki Game Books)

MASAHIKO NAKAHIRA

中平正彦 Twitter: @nakaso555

Manga artist. From Kōchi City, Kōchi Prefecture. His *Street Fighter* comic adaptations have received high praise not only from fans, but also developers, and include *Super Street Fighter II Cammy Gaiden* (Shogakukan, *Shonen Sunday* special issue/1994), *Street Fighter Alpha* (Shinseisha, *Gamest*/1995-1996), *Sakura Ganbaru!* (Shinseisha, *Comic Gamest*/1996-1997), and *Street Fighter III: Ryu Final* (Shinseisha, *Gamest*, 1997-1998). Other major works include *Sadamitsu the Destroyer* (Shueisha, *Ultra Jump*/1995-2005), *Dream Buster* (Tokuma Shoten, *Monthly Comic Ryū*/1999-2005), and *Akai Kemono* (Homé-Sha, *Garakunamori*).

AKIRA Ooba

大場アキラ

Freelance editor affiliated with Studio Channel Seven. During his time at Shinseisha, he managed Masahiko Nakahira and was involved in the production of *Street Fighter Alpha*, *Sakura Ganbaru!*, and *Street Fighter III: Ryu Final*.

MUSCLE KITAURA

マッスル北裏

Former editor at *Gamest* and *Arcadia*. Currently employed by Capcom, where he was the managing editor for *SF20: The Art of Street Fighter*, *SF25: The Art of Street Fighter*, *Darkstalkers: Official Complete Works*, and other works. He served as interviewer for this piece.

“That’s not Ryu” for a big impact, and then gradually approach the Ryu that everybody knows as the series progresses.

OOBA: There was definitely an element of “feeling it out”. It was my first time taking on a comic adaptation for the *Street Fighter* series as well. I was afraid of the so-called “creator check”. They’ll tell you, “Can’t do this,” “That’s no good,” without batting an eye. *laughs*

NAKAHIRA: They sure will.

MUSCLE KITAURA: It’s like, “You’re rejecting everything? You’re telling me this now?” *laughs*

OOBA: To begin with, you’re talking about a sort of “fiction within a fiction”. He was drawing a what-if scenario, so we figured anything was fair game. There were times I wanted to say, “If you’re going to reject that, give us something else to work with.” That wasn’t with Capcom, for the record. *laughs*

IT STARTED WITH FINAL FIGHT

MUSCLE KITAURA: What exactly made you want to become a manga artist?

NAKAHIRA: It simply seemed like a quick way to make money. *laughs* When I was in college [Osaka University of Arts, College of Art], it was in an incredibly remote place, so there wasn’t even anywhere to work a part-time job. The assignments were also a tremendous workload, so while I was plugging away at home, I got to wondering if there wasn’t some way to make money. Then I saw an ad in a manga magazine for a “such-and-such contest”, and, with no particular basis, I thought I could probably win. That was my first time actually taking a pen and drawing a comic, but I did consult a “how to draw manga” reference book, drawing my submission by imitation. At that time I took influence from Katsuhiko Otomo and Tetsuo Hara.

MUSCLE KITAURA: I see.

NAKAHIRA: So after I’d drawn a few one-off comics, Shogakukan had apparently been planning a strategy guide and manga for the release of the Super Famicom version of *SFII*, I believe, but it got scrapped. The reason was, apparently, the same plan was moving forward at Shueisha. So that was that.

MUSCLE KITAURA: But that didn’t pan out either, did it?

NAKAHIRA: I think it eventually led to *Saturday Night Slam Masters*. So some time after that, they came to me to discuss *Super Street Fighter II: Cammy Gaiden*, saying the editor had

DESIGN IN THE STREET FIGHTER SERIES

MUSCLE KITAURA: They say even people on the *Street Fighter* dev side read your work and thought, “Oh, so *that’s* what these characters are like!” Today I’d like to ask about how those comics came together and how you went about digging into the *Street Fighter* world.

OOBA: Back then there was already a strict “creator check” process in place for manuscripts and proofs, as well as for the manga storyboards, but right in the middle of the *Sakura Ganbaru!* run, I had an occasion to speak with Funamizu-san, and he told me, “Nakahira-san doesn’t need to undergo name checks anymore, so just do whatever you like!”

NAKAHIRA: Oh, that’s right. *laughs*

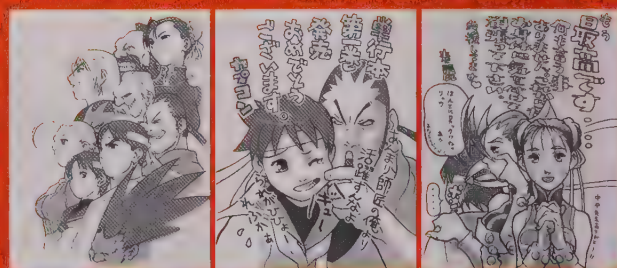
OOBA: So for the latter half we had quite a bit of freedom, and for the final volumes of *Sakura Ganbaru!* and *Street Fighter III: Ryu Final*... well, we kind of dropped the ball with the final volumes, but...

NAKAHIRA: Let’s pretend we didn’t. *laughs*

OOBA: So anyway, Nakahira-san was given the okay to do whatever he wanted. Even the PR section, who were our official point of contact, said they it was fine as long as the dev team was okay with it, so they made it extremely easy for us.

MUSCLE KITAURA: *The Street Fighter Alpha* comic starts off with a depressed Ryu acting as bodyguard to a drug dealer. On paper it’s a startling premise to kick things off. It’s amazing you got away with that.

NAKAHIRA: Ryu is the main character, and everyone knows him. I figured every reader would have their own notion of “Ryu”, so if I drew *my* version of Ryu, people would say it was off. So I thought, I might as well start with something that has everyone saying



Masahiko Nakahira's *Street Fighter* comics even received messages of support from Capcom's developers. The three pieces above were drawn by BENGUS.

MASAHIKO NAKAHIRA × AKIRA Ooba × MUSCLE KITAURA

Ryu is the main character, and everyone knows him. I figured every reader would have their own notion of “Ryu” (NAKAHIRA)

already created a plot outline and gotten Capcom’s approval. The idea was to synchronize the schedule with the release of the anime movie.

MUSCLE KITAURA: I heard the dev team read that, liked it, and incorporated details from it into the game out of respect.

NAKAHIRA: There were some restrictions, though. Like I wasn’t allowed to show Ryu or Chun-Li, and I couldn’t draw Cammy naked. The toughest one was, they told me I couldn’t reveal any information related to her ending. In her ending, you know how you see Cammy’s unit and commanding officer? In the end, I drew them anyway, but...

MUSCLE KITAURA: So that’s why Colonel Wolfman had a different design in Chapter 1. Wouldn’t have guessed it was a Capcom issue... So did you actually play *SFII*?

NAKAHIRA: It was popular at the arcades at the time, but I couldn’t get my hands on it. The crowds were too intense. I was always on *Final Fight*. I guess I was waiting for an opening in the crowd so I could try it out. *laughs*

MUSCLE KITAURA: So that’s why the *Final Fight* characters are depicted so vividly in your work. *laughs*

STREET FIGHTER ALPHA, THE COMIC

MUSCLE KITAURA: So after that, you moved on to *Shinseisha*.

NAKAHIRA: The catalyst for my *Shinseisha* run was that I’d put out a book at Comiket.

Ooba: I didn’t know that.

NAKAHIRA: My assistant at the time wanted to do a video game manga, so after we’d put out a couple volumes, I think one of *Shinseisha*’s editors (the boss at the time) reached out.

Ooba: That editor wasn’t much for video games and couldn’t pull off Nash’s Double Flash—that’s why they brought me in. I remember executing moves to show them to you. I was a big gamer at the time.

NAKAHIRA: That’s right.

Ooba: Then eventually they said, “Ooba, you get video games, you handle this,” and that’s how I became Nakahira-sensei’s manga editor. I’m not sure if my approach was right or wrong, but I think it allowed me to say “let’s do this or that” from as close to a player’s perspective as possible. So after the start of the series’ run, I met with Nakahira-san once every two weeks to sync up.

NAKAHIRA: That’s every other week. So there were a few times things weren’t progressing so well... *laughs*

Ooba: Even for *Gamest*, where things tended to move slowly in general. *laughs*

NAKAHIRA: I heard my manuscripts were among the last submissions pretty much every time.

Ooba: The final installment of *Ryu Final* was the very last manuscript submitted for that issue, and I messed up the last line.

NAKAHIRA: Let’s pretend that didn’t happen. *laughs*

MUSCLE KITAURA: Getting back to the *Street Fighter Alpha* comic, it felt like you got a lot of good use out of the characters’ back stories, like Chun-Li being an ICPO detective, and dug deep into the lore with every issue.

NAKAHIRA: As the writer I wasn’t that conscious of it. The characters already had well established profiles. You got a general idea of their personalities through their victory dialogue, so the writing went relatively smoothly. Even with the fight scenes, this was a magazine where you needed only flip a few pages to find strategy articles, so I was able to plot out and draw the fights without any trouble.

MUSCLE KITAURA: The “to be continued” at the end of each issue, the so-called cliffhangers, as well as the way you dropped little hints, were really skillfully done and memorable. Did you have the story plotted out well in advance?

Ooba: No, the ideas rolled out on a week-to-week basis.

NAKAHIRA: “Okay, here’s what I’ve drawn up to now. What should I do for the next one?” *laughs*

MUSCLE KITAURA: It was that down-to-the-wire?!

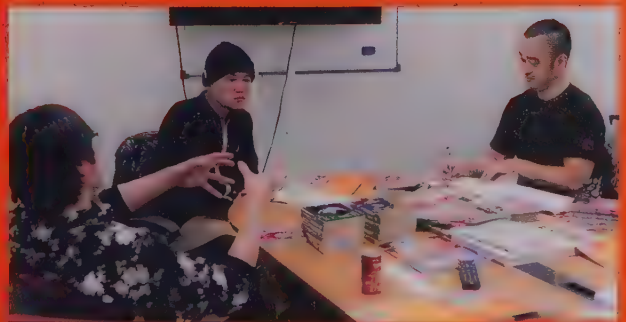
Ooba: The end goal was already set—it had to sync up with the game’s ending—so we just headed in that direction.

MUSCLE KITAURA: Sagat’s portrayal as Ryu’s mortal nemesis and a martial arts master also fed back into the games, starting with *Alpha 2*. His image as one of the Four Heavenly Kings of Shadaloo shifted to a more independent role, and I think that was due to the influence of your manga.

NAKAHIRA: I guess it just played out that way while I was drawing. Sagat is someone whose will must be acknowledged, even by M. Bison.

Ooba: While we were doing the *Street Fighter Alpha* comic, *Street Fighter Alpha 2* came out, and that’s when Sakura Kasugano showed up. I thought, “Oh, if we put her in toward the final showdown with Bison, we can connect it to the next thing,” and I

I think it allowed me to say “let’s do this or that” from as close to a player’s perspective as possible. (Ooba)



From left: Ooba, Nakahira, and interviewer Muscle Kitaura. It’s a scene brimming with an enthusiasm for *Street Fighter* that calls to mind the meetings that took place during the comic’s run.

©Masahiko Nakahira/Shueisha

I thought that as long as the end result was the same, it was okay for the action to play out differently; that was something that was okay to change. (OOBA)

remember making the request to Nakahira-sensei to incorporate her, when timing was really tight. I thought the male protagonist should be followed by a female protagonist, but we'd already done Cammy, and I figured someone new would be better than using Chun-Li.

MUSCLE KITAURA: And so in the final issue of *Street Fighter Alpha*, there's a scene in which Sakura dons Ryu's headband after it drops from the sky over Tokyo. Guy was another memorable character in the *Street Fighter Alpha* comic.

OOBA: Guy has a Goemon Ishikawa [of *Lupin III*] quality about him. You have to wonder if he hasn't undergone far harsher training than Ryu. He's the original hero. Guy is probably just as capable of defeating M. Bison. In the manga, he's the one man able to counter the Shun Goku Satsu right away. But *Street Fighter Alpha* is Ryu's story, so if we did that, well... yadda yadda yadda. *laughs*

MUSCLE KITAURA: Nakahira-sensei, were there characters that were particularly fun or hard to draw?

NAKAHIRA: All of Capcom's characters are well made, so... Well, I suppose Ryu was tough to draw. His physique, his face, everything. He's a man of few words, so he had to have expressive eyes. That was hard.

"SATSUI NO HADO"

MUSCLE KITAURA: As far as the actual games are concerned, at the time of *Street Fighter Alpha* the term "Satsui no Hado" was limited to a single mention in Akuma's ending, but was later a major core element in *Street Fighter Alpha 2*. The Satsui no Hado concept had a big impact on the series thereafter, and I think it was your comic that was largely responsible for defining it.

OOBA: As a manga protagonist, Ryu was too linear; or rather, too quiet and aloof—no one in his midst ever knows what he's thinking. That's hard to work with, so the idea was to give him the "Satsui no Hado" as something to overcome.

NAKAHIRA: Our thinking was to show Ryu as a fallen figure in

Chapter 1, have him overcome this thing, and eventually become the Ryu we all know.

MUSCLE KITAURA: Yasuda-san (AKIMAN) would say, "Sagat is like a resurrected Kamen Rider kaijin [supervillain]." He's defeated by Ryu in *SF1*, then returns even stronger in *SFII*. That's all signified by the scar on his chest. You leveraged that premise for your story, making the scar the result of Ryu's Shoryuken after he's consumed by the Satsui no Hado, causing Ryu to swear off use of the move.

NAKAHIRA: Right. It's an easy-to-understand fall from grace.

"Satsui no Hado" was a handy key phrase to convey a "dark side".

SAKURA GANBARU!

MUSCLE KITAURA: After the serious tone of the *Street Fighter Alpha* comic, you make a hard pivot to a more cheerful style with *Sakura Ganbaru!*, with appearances from *Final Fight 2*'s Guy and Maki. If I recall correctly, Maki's appearance predated *Capcom vs. SNK 2*.

OOBA: I decided on my own to include Maki. SNK's *KOF (King of Fighters)* series was popular at the time, so as I was considering the viability of that sort of crossover, I remembered *Final Fight 2*. So I said, why don't we say there's a street fighting tournament going on in Setagaya as a way to incorporate Maki? I lent Nakahira-san a Super Famicom to give him a look at what kind of character she was.

MUSCLE KITAURA: *Sakura Ganbaru!* ran in the monthly magazine *Comic Gamest*, so you went from a biweekly to monthly cadence.

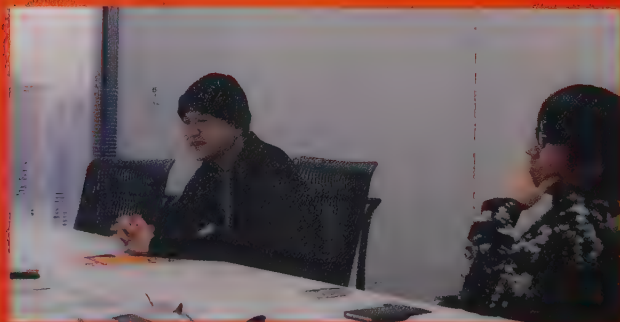
NAKAHIRA: Of course it was thirty-two pages per issue, so my monthly output didn't really change much from the biweekly *Gamest* run. *laughs*

OOBA: I thought that as long as the end result was the same, it was okay for the action to play out differently; that was something that was okay to change. So I remember saying, "Let's head toward that end goal, but that doesn't mean we can't have some fun with it." Like in the issue where Ken shows up, I figured there was no harm in making his Shinryuken really flashy. It wouldn't have been very interesting to just use the in-game imagery verbatim. Some game companies are strict about that sort of thing. They'll say, "Can't do that, that's not how it is in the game." [Censored] was strict in those days. *laughs*

MUSCLE KITAURA: It was originally off limits to show the face of the character Dan, but after he became a playable character in *Street Fighter Alpha* it was like suddenly he was fair game for *Sakura Ganbaru!*

A MARTIAL ARTS MANGA WITH CREDIBILITY

NAKAHIRA: There was a karate dojo near our workplace back then. Near there was a bookstore that carried a lot of technical books on that sort of thing. So I was able to get my hands on a lot of books

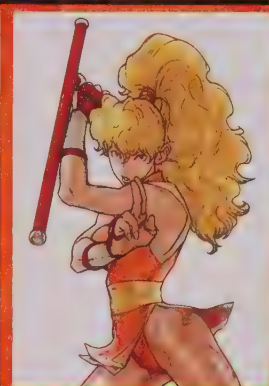


The session went over the planned time and continued in another room for a "bonus round". The interview continued with that distinct editor-artist dynamic, Ooba introducing topics and Nakahira offering his interpretations and responses.

©Masahiko Nakahira/Shueisha



Nakahira's comic series was a major contributor to further establishing Ryu and Akuma as opposing characters standing at two extremes.



The Alpha series saw a leap in popularity for characters like Sakura and even Dan. Was Maki's appearance in *Sakura Ganbaru!* responsible for her becoming a playable character? (Artwork is from Capcom vs. SNK 2)

for reference... for instance, books full of men's bodies...

Ooba: This information seems likely to invite misunderstandings.

laughs

MUSCLE KITAURA: So that's why the work has such credibility, even from a martial arts perspective.

Ooba: At its core, it's a martial arts manga after all.

NAKAHIRA: There's martial arts as they exist in the Street Fighter games, and then there's actual martial arts. For example, to target the legs in real life you would use a low kick, but in the games you would crouch and sweep. Having such access to reference material was also handy for confirming those sorts of discrepancies.

MUSCLE KITAURA: They twist things in order to make it work as a game, so it must be hard to turn that back into convincing martial arts.

NAKAHIRA: To be sure, there was always a pretense that this was "video game martial arts". As Ooba-san said, I had to make the moves look flashy. I couldn't have them come out the gate doing realistic martial arts when later on Sakura would be diving into a world with Hadokens flying all over the place. *laughs*

MUSCLE KITAURA: *Sakura Ganbaru!* was set in Shimokitazawa, Setagaya, an actual place.

Ooba: As it happens, there's a place right in Setagaya called Sakura-machi. I thought that was good. Sakura lives in Setagaya in the games, so I figured she must live there. *laughs*

I got invited to some game convention at the time, and there Karin was, already moving around on the screen. *laughs* (NAKAHIRA)

was surprised when I brought it up.

NAKAHIRA: Sakura is just a normal high schooler, so when it looks like she's about to set foot into a dangerous world, someone like Chun-Li or Cammy comes in to act as her "breakwater". I think I was able to express that as one of Sakura's innate virtues, if you will—an aspect of her character.

Ooba: I mean if you think about it, there's no way a regular high school girl could win against a bunch of assassins and underground pro wrestlers. *laughs*

We had also considered an alternate outcome for *Sakura Ganbaru!*'s final issue.

NAKAHIRA: She was going to become an office worker, right?

Ooba: It was going to end with her still showing up tardy, going, "It's my first year out in the real world—gonna give it my best shot!" But I think making her a PE teacher was the right call. In *SFV* she's an arcade clerk, so... maybe in *SFVI* we'll see "Phys Ed Sakura". *laughs*

ENTER KARIN KANZUKI

NAKAHIRA: Ooba-san had talked about giving Sakura a rival, and previously on a research visit to Capcom, some of the materials they'd shown me had a version of Sakura wearing leggings, so I thought, why not put the rival in leggings to contrast with Sakura's athletic undershorts. It would be another girl, and she'd be a social elite to contrast with Sakura, who was an average citizen. For the name, too, since Sakura's last name, Kasugano, contains the character for "spring", Karin's is derived from Kannazuki [the traditional name for the tenth month], for autumn. And that's how she came together.

Ooba: If you ask Nakahira-san, he'll say if he hadn't come up with Karin the character probably would've been a very poor girl. But then that would've overlapped with Sakura, both of them fighting their way up from the bottom. Karin's fighting from the top down, and I think that was a big success.

MUSCLE KITAURA: She even made it into the actual game with *Street Fighter Alpha 3*, so...

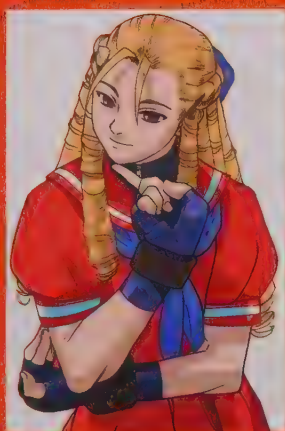
Ooba: She just showed up all of a sudden.

laughs

NAKAHIRA: I got invited to some game convention at the time, and there Karin was, already moving around on the screen. *laughs*

Funamizusan goes, "Karin's in this. I won't be taking any complaints." What could I say besides "Okay"? *laughs*

Ooba: At the time we thought it was just for *Alpha 3*. But she kept showing up throughout the series after that. *laughs*



(Left) Illustration from ALL ABOUT STREET FIGHTER ZERO 2 ALPHA. (Above) Karin Kanzuki as a playable character in Alpha 3. She would go on to become a popular character with recurring appearances throughout the series.

©Masahiko Nakahira/Shueisha

should've made sure Nakahira-san would get paid every time Karin made an appearance. *laughs*

MUSCLE KITAURA: Even in *SFV*, the Kanzuki Zaibatsu plays a major role in the resistance against Shadaloo.

NAKAHIRA: Karin's hair is quite voluminous, so it was hard to draw her with the right balance, but I had no trouble writing her dialogue when creating the story. I did struggle with how to make her a match for Sakura as a fighter. The Kanzuki-ryu fighting style was a cross between muay thai and aikido, and just as I was trying to figure out what that looked like, they showed me a finished product in *Street Fighter Alpha 3*, so I just went with that. *laughs*

RYU FINAL

NAKAHIRA: With *Sakura Ganbaru!* over, Ooba-san said, "For the next manga we're gonna kill Ryu. We're going to end him."

OOBA: If we did an *Alpha 3* manga with Karin Kanzuki and all, it probably would have turned into a direct continuation of *Sakura Ganbaru!*, so this time I decided to we should bridge *SFII* and *SFIII* instead, with Ryu passing the baton to Alex at the end.

NAKAHIRA: Though he told me not to worry about *SFIII* when I was making it.

MUSCLE KITAURA: *SF Alpha* featured artwork by BENGUS, while *SFIII* had artwork by AKIMAN and Kinu Nishimura, so I imagine it must have been quite hard adjusting your art style.

OOBA: We paid a visit to Capcom at the time with *Gamest's* then editor-in-chief Zenji Ishii, and AKIMAN-san said something like, "*SFIII's* animation is 'subdued, yet fancy' in terms of its visual flair." It's subdued but the movement is fancy, something like that...

NAKAHIRA: He was explaining Ryu to us the whole time. He gave us quite a bit of his time. But to be honest I didn't understand it very well back then.

OOBA: It's like he's making artwork on a different level. Nakahira-san's pictures are there to show the manga; what those guys are doing must be a lot like "advertisement illustration", where a single piece has to explain everything.

MUSCLE KITAURA: With manga there's a continuity to the panels. I guess it's the difference of being able to see motion in the pictures. So anyway, you made a *Street Fighter III* manga.

NAKAHIRA: Considering we were going to "end Ryu" as I said earlier, the art had to match the occasion, so I think I decided to lean more into Capcom's illustrations, showing the drama in each individual drawing rather than focusing on the action. That meant I had to reference Kinu Nishimura's art, which was a tall order. *laughs*

OOBA: She's someone who produces one-of-a-kind work. She's very thoughtful, as an artisan. It's not a job, it's a craft.

RYU'S FINALE

OOBA: I remember conferring at length about what it meant to be a "true martial artist". What moves he would use, and so on. Eventually we settled on a "single, ultimate punch". Nakahira-san was knowledgeable about boxing.

NAKAHIRA: That's why the Dudley battle had such granular

I think that right up until the scene where Ryu is standing in wait for Alex, it's "Street Fighter 2.9". SFIII starts there. (OOBA)

commentary. It was fun to draw though.

MUSCLE KITAURA: In *Ryu Final*, you portray Akuma and Sagat as "father" or "master" figures to Ryu, guiding him.

OOBA: Nowadays I think they could go ahead and just call Akuma and Ryu father and son, but of course those background details hadn't been established back then, and we were worried that might be overstepping the official canon, so we kept it murky. But if you think about it, that would've also explained why Akuma saves Ryu from a bear, and why Ryu is raised by Akuma's brother, Gouken.

MUSCLE KITAURA: Strictly speaking, those things haven't been addressed. Everyone has a different image of Ryu, and the way he pursues the path of battle is like Musashi Miyamoto, something that occupies the collective subconscious of the Japanese.

OOBA: He's reticent, a man of few words. The scene in the animated movie where he silently takes his leave at the fork in the road after fighting Fei Long—that felt like Ryu to me, I liked that.

NAKAHIRA: When I was unsure of what to do with Ryu's new moves or his becoming a "true martial artist" in the end, he had a sort of anchor, or—I can't put it into words, but in order to lend a sense of credibility to the drama, I remember doing a lot of in-depth research on martial arts. With so many paths to the ultimate destination, what would Ryu pick up and what would he discard?

MUSCLE KITAURA: There's an air about him like he's looking for a place to die. There's an atmosphere to *Ryu Final* that's reminiscent of American New Wave cinema.

NAKAHIRA: Yeah, I was conscious of those sorts of road movies as well. That's why in the end it isn't, "I'm off to see the big strong guy," it's "I'll be waiting." Like he's inherited Akuma's good parts, to pass them down to the next generation.

OOBA: Another thing I conferred with Nakahira-san about back then was the "Shin Goku Satsu", another "ultimate technique" we'd been considering. The image was that wherever Akuma trod,



*For pivotal battle scenes, Ooba came up with move names and peppered the pages with catchy accents. The "Shin Goku Satsu" during *Ryu Final's* last battle wowed readers with its memorable imagery.*

MASAHIKO NAKAHIRA × AKIRA OOBA × MUSCLE KITAURA

only death would remain. Nakahira-san took that image and put together a storyboard for a “tree committing suicide”. I suspect that’s when Nakahira-san’s thoughts on the nature of Akuma solidified. Like death is swirling around inside him...

NAKAHIRA: Ah, ah, ah, ah, ah... I may have been thinking something like that. I may have also referenced *Apocalypse Zero* a little.

OOBA: Akuma’s Shun Goku Satsu is like a final boss attack, so it was my own ad lib to add in the Chinese characters for that scene, which read, “One instant, a thousand blows; mountains move, the world subdued; ghostly wails and weeping moans; thus it is the Raging Demon.” It’s cool when the artwork contains text like that. The “Shin Shoryuken” in the *Alpha* comic was also an ad lib.

MUSCLE KITAURA: We worked that Shun Goku Satsu scene back into the *SFIV* games, like the scarred-over hole in Evil Ryu’s chest. *laughs*

OOBA: Also, I think that right up until the scene where Ryu is standing in wait for Alex, it’s “Street Fighter 2.9”. *SFIII* starts there. Oh yeah, before we started the *SFIII* manga, I checked with Funamizu-san if it was “okay to kill Ryu”, and he said “Sure, you can kill him off.” So in the comic’s afterword, he says, “At long last, Ryu has died... and yet he hasn’t.” Depending on how you see Ryu in the final panel, it leaves you to wonder. We figured we could leave it up to the readers to judge.

NAKAHIRA: Although I was told to “kill Ryu”, as a point of compromise I’d wanted there to be some kind of saving grace. Somehow I managed to work it out in the final scene.

OOBA: That red headband that goes flying during the showdown with Akuma—ultimately it’s Alex who gets his hands on it. That’s the baton pass.

STREET FIGHTER’S COMIC ADAPTATIONS

NAKAHIRA: Simply put, it was easy to work on. The characters were already firmly established, and there was an ending. On my way there, I was free to do as I liked. With manga adaptations, adhering to the original work is supposed to be a struggle—but all the freedom I had meant I was able to give more back to the series, and I’m glad for that.

OOBA: I think your manga presents a world where all the grandstanding is justified. As you’re flipping the pages, the exaggerated theatrics just keep coming in rapid succession, and that’s entertaining, that’s good manga. Your manga is full of that stuff, and I think that’s the great thing about it—both chapter-to-chapter and on the whole, it keeps you reading to the end. I always looked forward to getting your storyboards.

MUSCLE KITAURA: There’s “real” and then there’s “realistic.” I suppose you don’t just draw the “real” as-is, but you draw “realistically”—you’re skilled at depicting things in a convincing



Quietly but with passion, Nakahira talks Street Fighter. His work fleshed out a vision for characters like Ryu and Akuma that will likely continue to be passed down hereafter.

way. That’s why the development side all got behind your work with such praise. Every time, it was like the characters had been designed that way, and they’d get shared around internally among the developers.

OOBA: I guess it’s kind of like the characters “existed” outside the manga. They weren’t confined.

NAKAHIRA: If I brought things too close to reality, the fighting game action would come off as “fake”, so I think I was careful not to let go of the core, not to deviate from the game aspect. That said, fighting games have a showiness all their own that I felt like I had to adopt.

OOBA: If you don’t draw the moves how they look in the games, some people will say it’s “wrong”.

MUSCLE KITAURA: I think the way you made it an extension of the games gave it a high level of credibility and persuasiveness that was really great.

NAKAHIRA: There were a variety of restrictions in play during *Cammy Gaiden*, so I may have had a lot of pent-up ideas. Perhaps being given free rein allowed my ideas to circulate better.

MUSCLE KITAURA: Things chained together nicely, and I think that helped carve out and expand the Street Fighter world.

STREET FIGHTER’S 30TH ANNIVERSARY

OOBA: The very fact that we’re looking back on it now—what, twenty years later?—makes me glad we put in all the hard work. Along with works like Shinseisha’s *Geese Howard Gaiden* (Etsuya Amaji), these were evidently some of the more well received manga adaptations of video games, and for that I’m grateful.

NAKAHIRA: Happy thirtieth anniversary to the series. Should the opportunity arise, I’d like to work on another Street Fighter adaptation sometime.

All the freedom I had meant I was able to give more back to the series, and I’m glad for that.
(NAKAHIRA)



Street Fighter EX

Launched December 1996 [AC/ZN-1]

While it was the first *Street Fighter* game to feature 3D polygon graphics, *Street Fighter EX* battles still took place on a traditional 2D plane. The game was created through a partnership between Capcom and Arika, and featured a mix of classic *Street Fighter* characters and original characters created by Arika. *Street Fighter EX* ran on Sony ZN arcade hardware, which would later allow for easy porting of a version of the game to the Sony PlayStation.

RYU



KEN

CHUN-LI



ZANGIEF

GUILE





HOKUTO

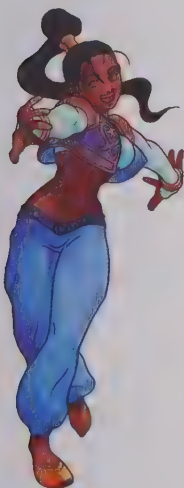
C. JACK



DARUN MISTER



KAIRI



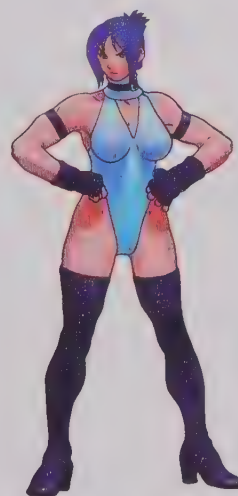
PULLAM PURNA

D. DARK



SKULLOMANIA

BLAIR DAME

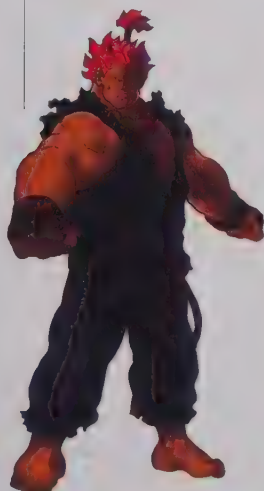


M. BISON



ALLEN SNYDER

AKUMA



GARUDA

This Street Fighter game was developed outside Capcom, but with Nishitani-san at the helm, we consider it a "hallmark title" alongside the rest of the series to date. The characters are rendered in 3D polygons, but we decided to go 2D for the character select and promotional posters, so we asked BENGUS to take it on, since he'd worked on numerous fighting games in the "Versus" and Darkstalkers series. (SHOEI)



Street Fighter EX Plus

Launched March 1997 [AC/ZN-1]

A rebalanced version of the game released three months after *EX*. In addition to making the once CPU-exclusive M. Bison and Akuma playable, the game also added four brand new characters including "Evil Ryu". The gameplay also received minor tweaks.

This brochure-style illustration (top) evokes Showa-era children's books, and is thought to be an homage to AKIMAN's "Shadaloo Secret Base" piece (right), which was based on M. Bison's stage in *Street Fighter II*. Remnants of this logo, which was created at the time by design department head SHOEI, can still be seen in the "Shadaloo Combat Research Institute" logo. (Editor)





Street Fighter EX Plus α

Released July 17 1997 [PS]

A port of *EX Plus*. By way of new features, this version added two new characters—Sakura and Dhalsim—and improved the story elements with new ending cinematics. Another standout feature was “Expert Mode”, in which players completed missions by executing combos and other challenges with each character.



Street Fighter EX2

Launched May 1998 [AC/2N-2]

Introduced the new "Exce" system, which placed heavy importance on combo research. Also added six new characters, including Blanka and Vega. Kairi's appearance was also drastically changed as a result of the story's progression.



SHARON

HAYATE



RYU

KEN

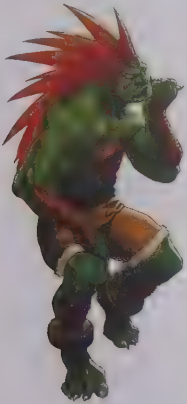


KAIRI

ZANGIEF



BLANKA



CHUN-LI



GUILE

VEGA



C. JACK



DHALSIM



D. DARK



NANASE

GARUDA



SHADOWGEIST



HOKUTO



SKULLOMANIA

Starting with the second game in the series, we tapped Ikeno to take over as designer. His characters have a distinct “humanness” about them that we thought was a great fit for the EX roster. The design team had also increased in headcount, so a number of other artists provided drawings as well. They did a good job unifying their style, so looking back now I can’t tell who drew whom. (SHOEI)



Street Fighter EX2 Plus

Launched July 1999 [AC/ZN-2] → Released May 31, 2000 [PS]

The final arcade version, which added powerful "Meteor Combos" that expend an entire gauge, and rebalanced all existing game systems including Excel Combos. Added Sagat, Rosso, and Area as new characters, while also bringing back classic characters.



VULCANO ROSSO



SAGAT



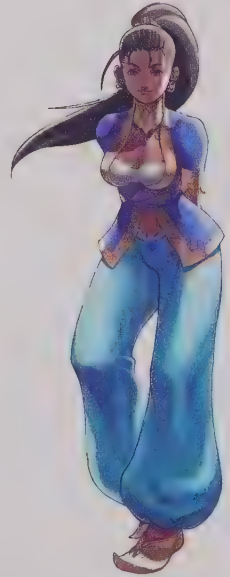
AREA



DARUN MISTER

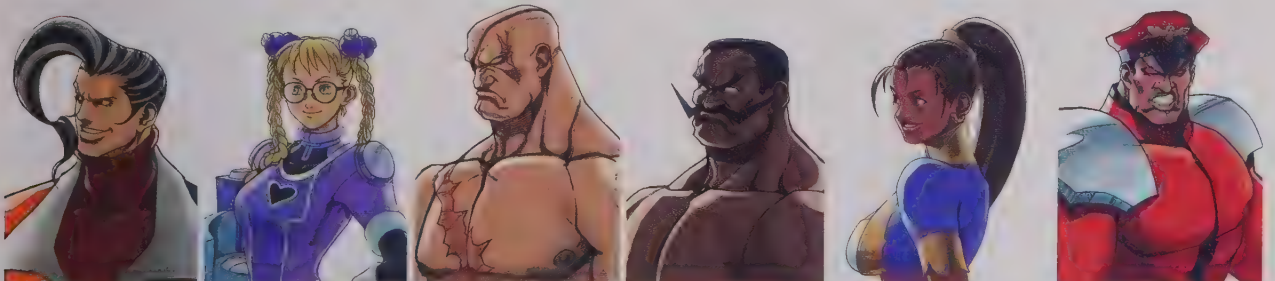


M. BISON



PULLUM PURNA

► Street Fighter EX2 Plus character select portraits for new/revived characters



With EX2 we had some new blood handle the artwork, with oversight from Ikeno. (SHOEI)

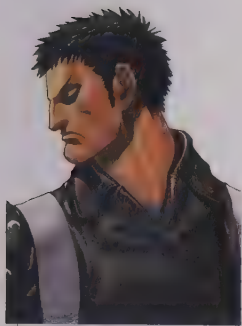


Street Fighter EX3

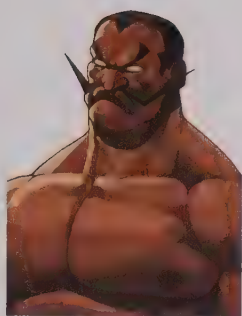
Released October 26, 2000 [PS2]

The EX series' final installment, released alongside the launch of the PS2. Distinct features included a Tag Battle system, allowing players to switch characters mid-match. "Ace", who can learn and use other characters' moves, joined the roster as a new character.

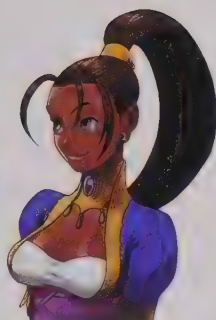
This was the last game in the EX series. It had more designers involved than any other game in this series. As a team effort, we were diligent about achieving a unified art style. (SHOEI)



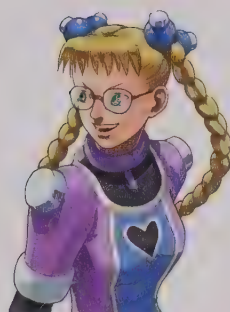
ACE



DARUN



PULLUM



AREA



ROSSO



SKULLOMANIA



VEGA



RYU



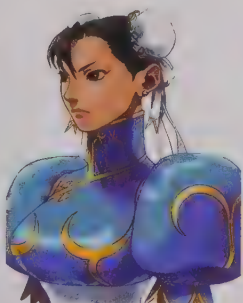
SAKURA



HOKUTO



GUILLE



CHUN-LI



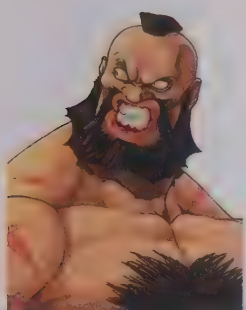
KEN



BLANKA



DHALSIM



ZANGIEF



D. DARK



SHARON



NANASE



C. JACK



SHADOWGEIST



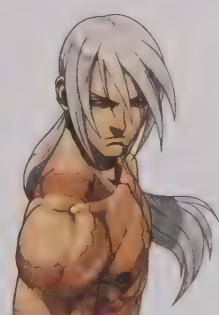
M. BISON



SAGAT



GARUDA



KAIRI



STREET FIGHTER DIRECTOR TALK

Funamizu has long overseen the planning and development of Street Fighter series titles, beginning with the foundational and monumental *Street Fighter II*. He joins fellow developers Murata and Itsuno for a look back at the past.

Reporting & Photography: Daniele Alessi. With Cooperation From: Kairi Nakamura, KIMOKIMO, Muske Kitaura



NORITAKA FUNAMIZU

船水紀孝 (photo center)

Producer. Born 1965. After joining Capcom in 1985, he served in the arcade business division, producing titles in the *Street Fighter* series as well as *Monster Hunter*. Currently the president of Indigo Game Studios.

HIDEAKI ITSUNO

伊津野英昭 (photo right) Twitter: @tomqe

A Capcom game director. Notable titles include *Street Fighter Alpha*, *Star Gladiator*, *Rival Schools*, the *Devil May Cry* series, and *Dragon's Dogma*.

HARUO MURATA

村田治生 (photo left)

A Capcom game director. Served as planner and designer on the *Street Fighter Alpha* and *Darkstalkers* series.

FIRST ENCOUNTER WITH STREET FIGHTER

—Though we're all long-time acquaintances, please introduce yourselves to the readers and explain how you got involved in the series.

MURATA: My name is Murata. I joined Capcom in 1990, and spent about my first three years working on a title called *Slipstream*. But when it was time to break away from that, I got an invitation from Funamizu-san, and ended up working on *Super Street Fighter II*. As I recall, for one of the main features we were planning a system called "Tournament Battle", which was a sort of analog matchmaking that let up to eight people participate at the same time and fight their way to the top. After that I stayed involved with *Super Street Fighter II Turbo* and the whole *Street Fighter Alpha* series.

FUNAMIZU: Basically, I had Murata on board for most of the ones I was involved with. I had him coming up with names for the moves and things like that, but I would always unload the list on him when timing was *really* tight. It was like, "You'll handle this, right?" "How many moves is this? You're a moron, right?!" I feel really bad.

MURATA: "By tomorrow morning" was the typical pattern. And you'd tell me after business hours were over. *laughs*

FUNAMIZU: Yeah, we had really toxic working conditions. *laughs*

MURATA: So like that, I mostly worked on fighting game titles up until about 2000. I guess Itsuno is next?

FUNAMIZU: We're going to have to go non-toxic in the coming generation. *laughs*

ITSUNO: I'm Itsuno, thank you. I joined in 1994, and in the beginning they told me to make three quiz games for the arcade. That ended after two games: *Quiz & Dragons* and *Tono-sama*

no Yabô 2. In those days, I used to show up to work early every morning and play stuff like *King of Fighters* on the NEO-GEO. Funamizu-san probably saw that and asked me if I wanted to do *Street Fighter Classic*, and I said "You bet!!"

FUNAMIZU: Is that right? *laughs*

ITSUNO: That was the only true *Street Fighter* game I worked on, but later on all three of us worked on the entire *Capcom vs. SNK* series. —*Street Fighter Classic*—that was the project that was pitched on the basis of the original *Street Fighter* getting ported, inspired by BENGUS-san's "Street Fighter '94" illustration series (P187), and that later turned into *Street Fighter Alpha*, right?

ITSUNO: That's right. After that we said, "We're making 3D games! We're making 3D games for Capcom arcades!!" and I worked on those. *Star Gladiator*, *Rival Schools*, *Power Stone*, and so forth.

STREET FIGHTER '89 AND FINAL FIGHT

FUNAMIZU: I started with *SFII*, but wasn't that involved at first.

Our so-called meetings weren't held in meeting rooms; it was more like I'd find AKIMAN and Nishitani sitting on the floor talking and talking, and I'd join in. That's how all of *SFII*'s characters were made. Those two were particularly fond of the floor, and they'd put out copy paper like this, and scribble away. And I'm pretty sure I'd be saying, "Wow, that's amazing!" "This is awesome!" And toward the end I sort of helped out with anything and everything.

MURATA: We produced so many bugs, the circuitboard factory manager got really mad. One time he came after us at about four in the morning. But the dev team was all still at work, even at that hour *laughs*, and so he was like "Oh sorry, you were actually working" and went back.

FUNAMIZU: To begin with, it was Capcom USA's president, Bill,

NORITAKA FUNAMIZU X HIDEAKI ITSUNO X HARUO MURATA

*He came after us at about four in the morning, saying, "Are you idiots actually doing your jobs?!" But the dev team was all still at work, even at that hour. *laughs* (MURATA)*

who said during a visit to Japan that the original *Street Fighter* was doing well in America. At a meeting, he said something like, "These 'fighting games' are in." There was no Tokyo Game Show like we have now, so games were mainly demoed overseas. When we went overseas and saw for ourselves, a beat-'em-up game called *Double Dragon* had become insanely popular. Nishitani apparently thought, "This is what we'll do next!" So we all made a beat-'em-up game. It had fighting in it, so we never once doubted that it was a "fighting game". We called it something like *Street Fighter '89* at first. *laughs* When we showed what we'd come up with to Bill, he got mad: "This isn't what I meant! I want you to make a game where you fight against each other!" I thought, "You should've said that from the start!" *laughs* What we hadn't realized was the interpreter didn't know much about video games, and had conveyed a very different nuance. Bill said, "'Fighting game' means a game where you fight man-to-man, a versus game." "Ohh, so that's what you meant." But out of that misunderstanding came the hit game *Final Fight*. Up until then, characters were always incredibly small in proportion to the rest of the screen. *Final Fight* was the testing ground for former animator AKIMAN's ambition of having bigger characters with animation frames like in a cartoon.

THE FIGHT THAT FOLLOWED SFII

FUNAMIZU: So we had to ask ourselves what we were going to do about a follow-up to *Street Fighter*, which is what we were supposed to be making. We said, "Let's make versus battle the main focus." But there was still a question of whether a versus game would even catch on in Japan to begin with. Its eventual acceptance was thanks to the invention of the "versus cabinet", wouldn't you say? I don't hold anyone in higher regard than whoever invented that. *laughs* What a bright idea.

ITSUNO: I was a student back then, but I remember thinking, "Wow, two people can play for just a hundred yen! What a deal!" Every other game was two hundred yen for two players.

FUNAMIZU: That's right, you could play for a hundred yen. But for the arcade operators, income didn't just double. It was an amazing invention.

—Funamizu-san, what was your role after SFII?

FUNAMIZU: Some things happened that led to Nishitani quitting, so Okamoto-san (Yoshiki Okamoto) told me, "You do it." So it was me and Mucchii (Murata), and Nishitani was still around for a little while, and we got together and tried to figure out how those tournaments that came up earlier would work. Oh, and Tezuka, too.

MURATA: It was so much fun. We really thought, "With this invention, we're guaranteed to get two hundred million yen apiece!" *laughs*

FUNAMIZU: That was really the setup we wanted to sell, but Capcom wanted to sell their cabinets, so it was out of our hands. Four-terminal tournament battle cabinets, in sets of two, making eight terminals. But the arcade operators only wanted the arcade boards within *laughs* so they were disassembled in no time. In some cases one arcade would buy a set and divvy them all up among everyone.

ITSUNO: I was in Kyoto at that time, and I had to travel really far out of my way to play on a tournament setup.

FUNAMIZU: So with that, well, we started making *Super Turbo*. Midway through, *SFII* copycat boards became a bigger problem. Some of them let you shoot fireballs in midair, or play the game at an incredible speed. Those were a big hit. I tried it myself, but, well, it was a mess. Then the order came down from Okamoto-san to "Make this, but *not* a mess." I didn't know what to do. *laughs* —What's commonly referred to as "*SFII: Rainbow Edition*," right? So he wanted to achieve that gameplay in an official capacity.

FUNAMIZU: I thought, "No way, it's impossible," but our main engineer, Ueyama, was really fascinated by those gameplay systems. He wanted to try those sorts of things. And that was the start of our new life making *Super SFII* on the one hand, and *SFII Turbo* on the other. At that time we'd still only made the characters

Package art for Gamest video
STREET FIGHTER ZERO



You couldn't well say something like "Let's make a bunch of changes" in that climate. But our response to that was, "We'll show them!" (FUNAMIZU)

for *Super*. Fei Long, Cammy, and T. Hawk. I think Dee Jay was decided a little later... Originally there was one more character who was a face-swap of Fei Long. He had a queue [braid] and looked like he should have the character for "China" [中] written on his forehead, but we scrapped him. *laughs* Around that time, someone from the business side told us that *Turbo's* faster game speed was unpopular. But in reality that wasn't the case, everyone was saying "I like that speed better!" So anyway, the business side got their way, and *Super SFII* didn't get the turbo treatment.

FUNAMIZU: With *Super SFII*, to achieve consistency between the old characters and new characters, we added new moves. There wasn't much time, so we just asked young people within the company what kinds of moves they wanted for the returning characters. Meanwhile, since Murata could draw, I said "Mucchii, just start drawing!" and had him draw up some storyboards.

MURATA: I did a few of the new moves.

FUNAMIZU: Around that time we were going to Osaka's Seidokaikan a lot to watch matches.

MURATA: Like Andy Hug's axe kick.

FUNAMIZU: You said, "That's so cool!! I want to add in an axe kick!" and added one in for Ken.

ENTER "AKUMA"

FUNAMIZU: Early on in *Super SFII Turbo's* development, KIMOKIMO brought me a character plan for Akuma. What I'd been telling people was, "I came back to my seat to find KIMOKIMO had plopped his Akuma plan on my desk," but I found out that was wrong. *laughs* Apparently he took it to Okamoto-san first. Okamoto-san gave his "okay", but then he put it on my desk without telling me that. *laughs* Oh, KIMOKIMO is the one who drew the animation frames for Anakaris in *Darkstalkers*, among others.

Super Street Fighter II: The Tournament Battle illustration



SUPER COMBOS

FUNAMIZU: It was Murata who invented the Super Combo. I didn't want to make "super moves". Not so much because they already existed, but because I didn't want them to determine the matches.

MURATA: Back then, combos were a coveted skill, and it was considered amazing if you could pull them off. You could chain together normal attacks with no pause in between and end the match in no time. I think I was trying to find a good way to deliver that same great feeling to people who weren't necessarily super-players, via a game system.

FUNAMIZU: I looked at Murata's pitch document and said, "This is interesting! Let's do this!" I went to consult our programmer, Ueyama, saying we wanted to put in moves that used a gauge. I don't know if it was just too much trouble to introduce a new system, he wasn't very willing.

MURATA: Even within the company, there was a fairly prevalent school of thought that Street Fighter "must be as it is." They'd say things like, "Ryu is already complete, so we mustn't add new moves." Amid that sentiment, we sort of felt like, "Can't we exercise a degree of freedom here?"

FUNAMIZU: We approached *Super* very fearfully. That conservative camp accounted for about ninety-nine percent of us. *laughs*

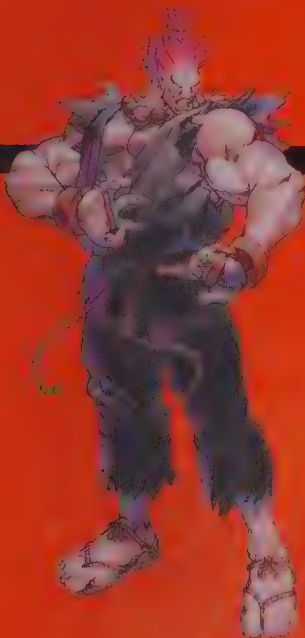
MURATA: Ninety-nine percent? That's almost everyone. *laughs*

FUNAMIZU: They were like, "Don't touch anything!" You couldn't well say something like "Let's make a bunch of changes" in that climate. But our response to that was, "We'll show them!" We also had a lot of help from Kinu (Nishimura). Kinu had an extreme



Character illustrations by Kinu Nishimura for Super Street Fighter II Turbo.

NORITAKA FUNAMIZU × HIDEAKI ITSUNO × HARUO MURATA



fondness for Blanka, and kept making him prettier and prettier. He very quickly went from man-beast to heartthrob. *laughs*
—Kinu-san's *Super SFII Turbo* poster art was so intensely powerful, I often hear people say it's what inspired them to become a creator.

FUNAMIZU: Oh, Kinu is amazing. Of course, so is BENGUS.

MURATA: When it's a character or theme Kinu-san likes, she's incredibly fast. She worked so fast during *Cyberbots*, too.

FUNAMIZU: That's easy to understand. *laughs*



STREET FIGHTER ALPHA

FUNAMIZU: Had we switched to CP System II (CPS-II) for *Super SFII*?

MURATA: Yeah. *Super SFII* was the first game.

FUNAMIZU: And to sell CPS-IIs the company was offering trade-ins, so we had heaps of traded-in arcade boards, all lined up in our factory warehouse in Iga-Ueno. Figuring out what to do with those became a theme. Around that time, BENGUS had drawn some *SF1* artwork for a magazine project (*Street Fighter '94*, P.187), and everyone who saw it said "This is great!" That conversation clicked right into place with our need to mitigate our CP-I inventory, and we began development of *Street Fighter Alpha*. Originally it was "Street Fighter Classic," and Okamoto-san gave it the title "Street Fighter Zero" later on. Meanwhile the number of characters decided itself based on memory capacity, and...

ITSUNO: The development period was insanely short!

FUNAMIZU: It was about three months. As usual, we had a people shortage, and this time even our standby, Ueyama, wasn't available.

ITSUNO: The bulk of our staff were on the *SFIII* team at that time.

Nishio-san and all of them.

FUNAMIZU: The new generation of character designers had started the project that would later become *SFIII*. Yasuda and I had no hand in it at all. Our ethos was, "Let's make something new with who we've got!" It played out the same way it had with *SFII*—the corporate side was saying, "*SFIII* is what we want!" and so it turned into *SFIII*.

—I see. And meanwhile, you got to work on *Street Fighter Alpha*.

FUNAMIZU: There were a tremendous number of people who couldn't follow along with that "orthodox *SFII* style" Murata mentioned. So we thought, let's loosen it up. I was working on *Darkstalkers* at that time, so I was like, "Let's give 'em combos that don't need to be well timed and won't make them rub their eyes!" We also decided to make special moves looser and easier to pull off, even if it meant the occasional misfire. We also decided to use *Darkstalkers'* coloring technique for the pixel art. This *Darkstalkers'* coloring style was an ambition of the dev team. When you color with gradation, each drawing takes time, guaranteed. So

I was trying to find a good way to deliver that same great feeling to people who weren't necessarily super-players, via a game system.
(MURATA)





Main illustration from Street Fighter Alpha 3 Upper

So someone asked, "Can we make this Dan character if we only use the leftover gaps?" (ITSUNO)

hardly any people left at Capcom who knew how to create audio for the CP-I. But there were a lot of people who liked to drink, so that day I brought everyone who looked like they might be able to do the sound out for barbecue and drinks, and begged: "Please do this for me!!" *laughs* From that day on, they camped out at the office to get it done.

ITSUNO: We were making it for the CP-I at first.

FUNAMIZU: We made it for the CP-I and did a location test, and the results were fantastic. Right away, the business side said, "This is great! Let's sell it for the CPS-III!" A mortifying sentence. *laughs* And here the whole point had been to move CP-I units. *laughs*

ITSUNO: So back on site, we had to go through a lot of trouble. We'd made the game using a ton of features unique to the CP-I, so...

—I heard there was an outrageous request to turn the Super Combos into a three-level system in a single night.

FUNAMIZU: Oh yeah, there was! That was also decided at the barbecue restaurant. *laughs*

ITSUNO: Funamizu-san said, "We'll make it so there are levels 1, 2, and 3."

FUNAMIZU: There was hardly anywhere to eat on a Sunday. So we were at this barbecue place that only had counter service, and we specced out the design on the paper from our chopsticks. *laughs* I think it was Mucchii's idea, right?

MURATA: I do recall doing the system that separated the levels by button. For Level 3 you pushed all the buttons at once.

FUNAMIZU: When we asked our engineer, "Can you do this?" he very reluctantly said, "I already ate the barbecue, so fine." I tossed the rest over to Mucchii for him to figure out.

MURATA: And as I recall it was extremely rushed.

FUNAMIZU: I probably asked you Sunday evening to have it done by Monday morning. *laughs*

ITSUNO: And even though we created everything for levels 1, 2, and 3 by that morning, about half our pitch was rejected.

FUNAMIZU: Rose was tough.

ITSUNO: Rose's hitboxes...

FUNAMIZU: Rose's character animations are somewhat unique, and the way we went about it made her hard to make. As a result, with each new series installment we increasingly rewrote what was going on under the hood while keeping the art style the same. Dan was another unique character, where we made his shape first, then drew him to fit on the ROM within specific confines. *laughs*

ITSUNO: There wasn't any ROM space left, you see. So someone asked, "Can we make this Dan character if we only use the leftover gaps?" *laughs*

FUNAMIZU: And I said sure. *laughs*

instead of that, we wanted to color things flatly and efficiently. With gradation there was too much disparity depending on the skill level of each individual, and we didn't like that we couldn't achieve uniformity in the artwork. But with *Darkstalkers'* coloring technique we were able to achieve that uniformity.

ITSUNO: And unlike *Darkstalkers*, *Alpha* didn't have a lot of sprites, so it went incredibly quickly.

FUNAMIZU: Draw, slap on some solid colors, touch it up, add some simple shadows, and you were good to go. *laughs* We let the animators and background artists pretty much do whatever they liked. And when things were unthinkable down to the wire, we still hadn't created the audio... *laughs*

ITSUNO: That's right, that's how it played out. *laughs*

FUNAMIZU: I'd forgotten, y'see. The CP-I and CPS-II were fundamentally different in how they output audio, so... There were



NORITAKA FUNAMIZU × HIDEAKI ITSUNO × HARUO MURATA

ITSUNO: We had to squeeze him with the little gaps in memory here and there. *laughs* Dan's origin was as the martial artist whose head Sagat is clutching in a piece of artwork AKIMAN-san drew for *SFII*. (P119)

SAKURA KASUGANO JOINS WITH *SF ALPHA 2*

FUNAMIZU: First I said to AKIMAN with my usual light attitude, "Draw a new character," and he was like, "Sure thing." He was into it, so by the next morning there was already a rough sketch on my desk. When I brought it to the team, they said "No way." When I asked why, they said they didn't want to do a character that was so on-the-nose. *laughs* Then Okamoto-san said it was fine, so we decided to make her after all. Only then did someone come forward and say, "Actually, I did want to make this character." *laughs* I think it might have been Fujiwara.

MURATA: Yeah, I wouldn't go so far as to say I didn't like her, but I too had this sense of, "Not sure about this at a glance." But when I saw her in pixel form she looked really cool.

ITSUNO: And then there was the animated movie. We saw Ryu and Ken's fight with M. Bison, and...

FUNAMIZU: The "Dramatic Battle". Once again, we decided this with like two weeks until our deliverables were due, over barbecue. I said to our engineer, Okada, "Could we do two-against-one battles?" and he said, "EXCUSE me?!" *laughs* I'd built up to it, prior to that. Originally he'd told me you couldn't do two-on-two or three-on-three battles with multiple characters because the CP-I couldn't display that many. We'd had that talk, but at the time, the engineer had said, "As long as you can display the characters, it's doable!" So I used that against him, saying, "Last time, you said it was doable, right? Well, we're on the CPS-II now, right?" and twisted his arm. He asked if I was the devil, but still.

ITSUNO: He did say it was only doable because it was Ryu and Ken.

FUNAMIZU: Ryu and Ken are practically the same character, so somehow it worked out.

FUNAMIZU: Then I hopped over to the sound team and said, "Make *Itoshisato Setsunasato Kokorozuyosato!*"

ITSUNO: We were told that this was top secret, just like Akuma. They only let us do the bug testing in the middle of the night. Because we couldn't let the Dramatic Battle leak.

FUNAMIZU: Of course, there was a JASRAC sticker right there on the arcade board, so it quickly leaked anyway. *laughs* But that was the best scene in that whole movie. It was truly great.

ITSUNO: It was amazing. And what fun.

FUNAMIZU: If we hadn't all been so into it, it would've been grueling work. *laughs* The engineer had it the hardest, but he was having a good time.

MURATA: Everyone really rallied behind it.

—The *Street Fighter Alpha* series ran concurrently with Masahiko Nakahira's comics, which gave additional depth to the characters' background lore. Do you have any thoughts on that?

FUNAMIZU: It was Nakahira-sensei who illustrated the relationship between Sakura and Dan. We really left quite a bit up to him there.

MURATA: That's right.

Once again, we decided this with like two weeks until our deliverables were due, over barbecue. (FUNAMIZU)



Chun-Li, *Street Fighter III*

FUNAMIZU: Back then they would send the storyboards over via fax, and first and foremost I'd think, "These are so good!" It was my first time seeing a professional manga artist's work, so I was amazed. MURATA: First there was *Cammy Gaiden*, then *Street Fighter Alpha*, then *Sakura Ganbaru!*, then... *Ryu Final*, right? I have a signed copy of *Cammy Gaiden*!

ITSUNO: Back then, you had three or four arcade magazines coming out each month, it was so much fun.

STREET FIGHTER III

ITSUNO: Once *SF Alpha* started to take shape, we brought the arcade board over to the *SFIII* team, installed it, and told them, "There's a new ROM in there, please play it." After we set it up, a crowd of people gathered, and they had a lot to say about it. *laughs* We had been working cheap and fast, because we had to, but the *SFIII* team was the complete opposite. So we got some complaints: "You're going to release it with these graphics?" I didn't cry about it though. *laughs*

MURATA: It was like bringing fast food into a French restaurant.

laughs

FUNAMIZU: "Every team has different circumstances, y'know." *laughs*

ITSUNO: Speaking of *SFIII*, I remember struggling a lot with the Blocking ["Parrying" in English]. Like the input for a low block was diagonal down on the stick. It was so hard, I couldn't do it at all. FUNAMIZU: I'd say they finally found the right balance with the third iteration, *Street Fighter III: 3rd Strike*. That's when they could say, "Bingo!"

ITSUNO: We kept calling it "Parrying", didn't we. FUNAMIZU: *3rd Strike* was where the team brought everything together. With *SFIII*, it felt like the team was all bringing good ingredients, all chopped with incredible precision, but they weren't quite able to cook them properly. Yasuda would say, "It's not right that Ryu, Ken, and Chun-Li aren't all here. She should be here." It was in *3rd Strike* that they all came together, and indeed that is said to be the definitive version.

ITSUNO: Makoto and Chun-Li joined in *3rd Strike*. "True battle is beauty," was it?

FUNAMIZU: I liked Yun and Yang—also Elena. ITSUNO: Elena's pixel art was a lot of trouble too. There were so many drawings, even using one per frame they had some left over. Wait, why do I know this? *laughs*

MURATA: Her victory pose had a tremendous number of frames, didn't it? ITSUNO: Whoever wanted to create would just create to their heart's delight and bam, that's what would get submitted, so when it got balanced for the game there'd be lots of drawings left over. Then later the artist would get angry—"The drawings I wanted to use aren't getting used!" *laughs* Even though I had nothing to do with it I know so many stories like that. I wonder why.

FUNAMIZU: Guess they weren't able to hold back that power of youth. *laughs*



WHAT IS STREET FIGHTER?

ITSUNO: For me, the Street Fighter series has absolutely been a teacher. I'd get arcade boards or spec documents handed to me and be told, "Look and learn!" As I created, I'd watch my senior colleagues and try to top them, or I'd think, "What the heck are we doing?" so to me the series has always been a teacher, and the things it taught me will always be here inside me. Even now. From my way of thinking to everything else, it was a teacher to me, so every game I've made has these things at its core. It was a total mentor to me.

MURATA: When I think back the period during which I was involved with Street Fighter, or rather with fighting games, as I mentioned at the start, I was originally on a separate title, and it really wasn't going very well, and sometimes I didn't know how to proceed with my work. In those days, it wasn't very common to have designers who were freewheeling, like the *libero* in soccer, but getting involved in fighting games led me to discover that a position was possible.

FUNAMIZU: Mucchii, you're just special. There's still nobody who fulfills that position. *laughs* Taking on everything from UI design to world building. We want those people, but there aren't any.

MURATA: I think in part it's that the scope of things back then allowed one person to take that all on, but it wasn't just about doing your job a certain way or copying how your senior colleagues did things; I realized there was quite a bit of freedom as far as method and style, as long as everyone was happy with the work. When I got stuck on an idea or felt like I had become prisoner to something, I was able to reflect and approach it from a different way of thinking—that was a really big deal.

FUNAMIZU: Street Fighter to me is about... the people I met, or rather the staff I met, I suppose. It started with the original team, meaning Yasuda and Nishitani and the others. Then I met the new generation, including Murata. That led to the birth of a new art style and gameplay systems. And when I still hit a dead end and felt like it was a lost cause, then I met Itsuno and his peers. That led to a whole new series. I'm so glad I got to have those occasional encounters with new talent.

—Thank you for this valuable discussion today!

I'm so glad I got to have those occasional encounters with new talent. (FUNAMIZU)

CAPCOM®



SUPER STREET FIGHTER II

The Super Street Fighter II Turbo poster art, which continues to receive unanimous praise from series stakeholders. There are countless accounts of these illustrations and designs inspiring people to enter the industry.



Street Fighter III: New Generation

Launched March 1997 [AC/CP System III]

Set roughly six years following the events of Street Fighter II, this successor title featured a large roster of fighters of a new generation. Stand-out features included a "Parrying" system, which allowed players to deflect the opponent's attacks, allowing for both offensive and defensive mind games. The playable roster was largely overhauled, with only Ryu and Ken returning from past titles.



IBUKI



SEAN



ORO



ELENA



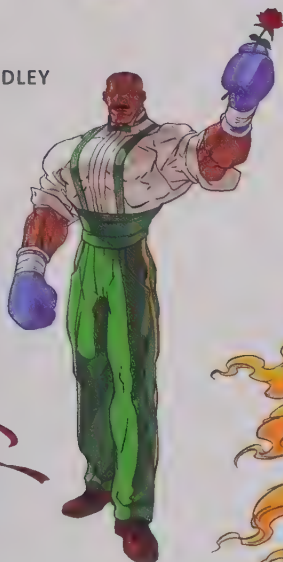
NECRO

ALEX



YUN

DUDLEY



YANG



RYU



GILL

KEN



This "Ryu vs. Alex" piece was the package art for the console release, *Street Fighter III: Double Impact*. A main illustration for the arcade version had been in progress, but was ultimately left unfinished. Thus, there was no group artwork for *SFIII* until *3rd Strike* (to my great dismay). The in-game character select portraits were drawn by AKIMAN-san, while Kinu-san did the individual character art. (SHOEI)



Street Fighter III 2nd Impact: Giant Attack

Launched September 30, 1997 [AC/CP System III]

Added three characters to the *SFIII* roster—Hugo, Urien, and Akuma—while also giving Yang a tune-up, changing him from a duplicate of Yun to his own distinct character. Also introduced new gameplay systems, such as the meter-spending “EX Special Moves”.



HUGO

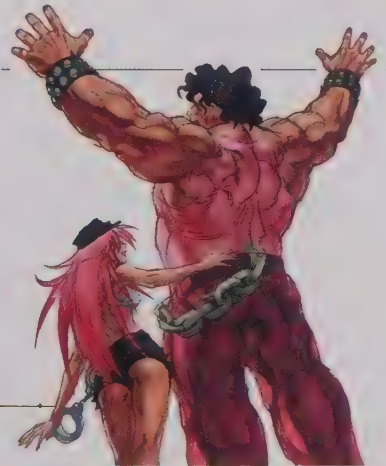
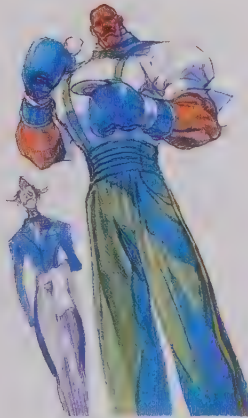


AKUMA



URIEN

► *Street Fighter III* Victory Poses



With *SFIII*, we struggled to produce our main illustrations. As with the previous iteration, there was no group character piece for this game, so we used a cut of Hugo and Alex, creating it in the image of *Street Fighter II: Champion Edition*'s "one-on-one" piece. The character select portraits for newcomers Hugo and Urien, as well as the victory and defeat screens, were drawn by Kinu-san. (SHOEI)



Street Fighter III 3rd Strike: Fight for the Future

Launched May 12, 1999 [AC/CP System III]

→Released June 29, 2000 [DC]→Released July 22, 2004 [PS2]

The final version of *SFIII*, adding five more characters including series favorite, Chun-Li. Of every title in the series that's been released as of spring 2018, this game falls latest in the story's chronology.

CHUN-LI



MAKOTO



Q



REMY

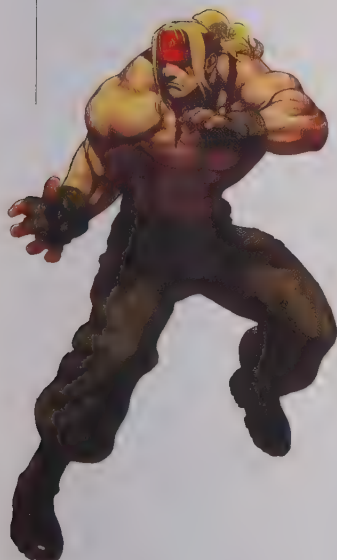


TWELVE

RYU



ALEX



KEN



AKUMA



As part of the *SFIII* renewal effort, the baton was passed to Ikeno for the character select portraits and poster artwork. This was the first group piece featuring the entire character roster. It's one of Ikeno's hallmark works, and also helped pave the way for *SFIV*. I think it really sizzles with the strong personalities of these street fighters. (SHOEI)



URIEN



YUN



ORO



NECRO



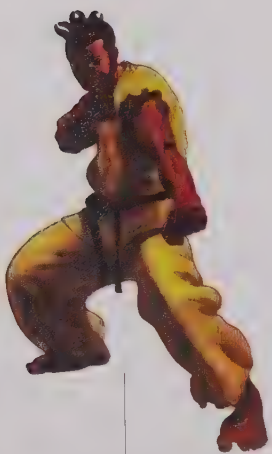
YANG



IBUKI



DUDLEY



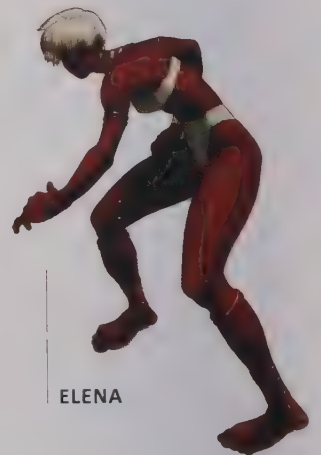
SEAN



GILL



HUGO



ELENA





STREET FIGHTER

ILLUSTRATOR TALK

The *Street Fighter* series had a major influence on the games, anime, and manga that came after it. Mine Yoshizaki, a manga artist with strong ties to arcade games, plays impromptu interviewer and hits BENGUS with his burning questions.

With Cooperation From: Gomoku Akatsuki, Kana Urasawa, Muscle Kitaura

FIRST ENCOUNTER WITH STREET FIGHTER

— How did each of you first encounter *Street Fighter II*?

BENGUS: I first saw it when I worked at an arcade.

YOSHIZAKI: I was reading magazines like *Gamest* back when I was a student. I was just one arcade game fan among many, but while I was aspiring to become a manga artist I would test my skill by submitting pieces to the magazine. So that's where I saw *SFII* become a hit, and it's also where suddenly one day BENGUS showed up. It was new artwork for *Super Street Fighter II*. I thought, "What is this artwork?"

BENGUS: Oh, is that right? *laughs* But actually, the very first licensed artwork I did was Chun-Li for a mook called *Gal's Island 2*. I'll get into that later.

YOSHIZAKI: First and foremost, today I want to clear up the mystery of where "BENGUS" came from. *laughs*

BENGUS: Very well. *laughs* I joined the company right around when *SFII Champion Edition* was out and they were bug-checking *Turbo*. I sat in on some of the location tests, too. As far as art goes, it was just sort of a normal hobby for me—basically I was like, "Gee, it'd be nice to make a living off art." I'd been into gaming itself since I was a kid, and went to the arcade so much I actually got in trouble at school. *laughs*

YOSHIZAKI: Same here. *laughs* Speaking of which, were you—

BENGUS: I was born in 1970.

YOSHIZAKI: I'm 1971, so we're a year apart but the same generation.

BENGUS: Indeed. As far as Capcom games, I played *Vulgus* and *SonSon*. My friends and I used to say, "Capcom? That's a weird

name for a company." *laughs*

YOSHIZAKI: My image of Capcom back then is that you saw them on a lot of department store roofs. And they had a high penetration rate among mom-and-pop candy shops. I got money for New Year's, and that day I went and played more games—like *Pac-Land*—than was typically even possible. Next thing I knew my thousand-yen bill had all but completely dissolved. It's the kind of thing that makes the blood drain from your face. Like modern-day "microtransactions." *laughs*

BENGUS: I know the feeling. *laughs* At the arcade, I thought Capcom's graphics were really cool, and I liked all the other companies too—most especially I was a fan of Irem's games, with their slightly subdued graphics.

YOSHIZAKI: As far as graphics, Irem's were somehow more urban, while Capcom's had more of a rich, robust impression. I liked comparing the characteristics of the different makers.

BENGUS: Back then I wasn't drawing that actively, but I liked the feel of Irem's slightly desaturated hues. After joining Capcom, I got to see AKIMAN-san's *genga*, and I thought, "These are gorgeous!" It changed my taste.

BENGUS: Going back to the start of the discussion, when I worked at the arcade and the first version of *SFII* showed up, originally there was only one cabinet, but it quickly turned into about eight. *laughs* The manager said, "That's what everyone plays."

YOSHIZAKI: So was it like, you'd open the credit box and it'd be packed to the brim with hundred-yen coins, like, "Whoooa!?"

BENGUS: Yeah, it was! And we'd stay and play after closing. *laughs* YOSHIZAKI: I saw the staff start to get fidgety around closing time on a few occasions myself. *laughs*



The legendary mook *Gal's Island 2* (Shinseisha) was a compilation of arcade game heroines, and featured a cover adorned with this original Chun-Li piece by a young BENGUS. The piece left such a powerful impression that it has come up again and again in this very book.

MINE 吉崎観音 Twitter: @yosRRX YOSHIZAKI



Manga artist. Hallmark works include *Female Gamer Tabako*, *Sgt. Frog*, and *Kemano Friends* (concept & character designs). Early on, his numerous comic adaptations of licensed works established a reputation for their consistently high level of faithfulness to the original work (*Detana!! TwinBee* (Shinseisha), *Dragon Quest Monsters +* (Square Enix), *VS Knight Ramune & 40 Fire* (Kadokawa Shoten), etc).

BENGUS ベンガス Twitter: @bengasu



A Capcom illustrator and character designer. After doing the cutscenes for *D&D Tower of Doom* and *Alien VS Predator*, he was hand-selected to join the design department, where he was involved in illustration and cutscene work for not only the *Street Fighter* series, but also the *Darkstalkers* and *CAPCOM VS.* series, and many other titles. Of the many pen names he used during that time, BENGUS is particularly well known. Currently he is an illustrator for *Street Fighter V*.

Illustration: Mine Yoshizaki

MINE YOSHIZAKI X BENGUS

BENGUS: Because they wanted to close early. *laughs* I mean, I couldn't even throw a Hadoken properly back then, but I'd at least watch the endings. I was going to a vocational school at the time, for data processing.

YOSHIZAKI: So not for art.

BENGUS: Right. And right when I had to start applying for jobs, I happened to spot Capcom in a recruitment column. For graphics. I liked drawing, so as a way to test my skills I figured I might as well apply, and if it didn't work out maybe I'd get a job in computers.

YOSHIZAKI: So at that point you didn't know whether or not you'd be doing art for a living.

BENGUS: Right, and even the hiring manager seemed perplexed—"You're not applying to be a programmer?" Luckily I got accepted, and joined Capcom. Initially I was assigned to *D&D* (*Dungeons & Dragons*). They let you choose what artwork you were responsible for. In those days, Capcom divided things broadly between "scrolls" (background art) and "objects" (the characters that move around in the game). I had a little trouble choosing, but with "scroll" work you got to make the cinematics. You got to do the pixel art for big pieces. So I went to the scroll side. The cinematic scenes for *D&D*, Dutch Schaefer in *Alien VS Predator*...

YOSHIZAKI: So that's why *D&D*'s opening is in your style!

BENGUS: Around that time, I got called over to the design department, and this was the first *SFII* piece I drew (P186). When the conversation first came my way, I told them "I can't do it," but...

YOSHIZAKI: Wait, you couldn't do it?! *laughs*

BENGUS: I'd never done a proper color illustration before. Yasuda-san said, "I'll teach you," so I had him watch while I painted. This was my first time using Liquitex, and I couldn't believe how easy the paints were to spread on. The brushes too. Until then I'd only ever used paints like the ones you see in elementary school art class. *laughs*

YOSHIZAKI: I'm not a fan of Liquitex. It comes out uneven. I wish someone had taught me that stuff, like what paper to choose.

BENGUS: This was watercolor paper. It's a little bumpy.

YOSHIZAKI: Oh, so the bumpiness is a quality of the paper. And this was your first illustration. But from the user's point of view, *Super*

SFII came first. People saw that rugged piece with the standing characters and thought, "Here comes a new artist!"

BENGUS: The order in which we drew them versus when they came out tended to differ. After this Chun-Li piece, I continued drawing forever.

YOSHIZAKI: I read in some book that the Capcom design department was originally a place for creating logos. It's pretty uncommon for a company to draw their own logos internally, isn't it? Did the department start to lump illustration and design together around the time of *SFII*?

BENGUS: Pretty much. SHOEI-san had said, "I want to create a place for drawing pictures."

YOSHIZAKI: I guess there was an increased need for character art.

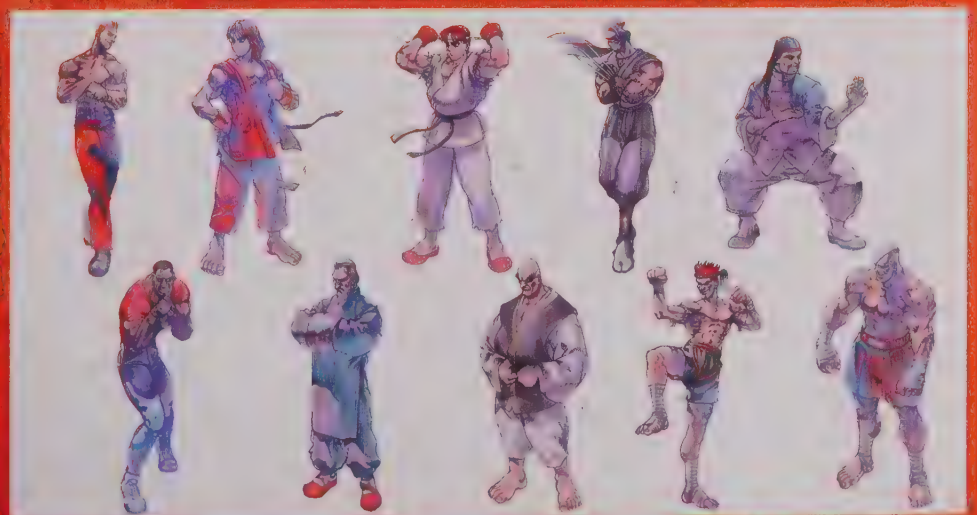
BENGUS: By the time Kinu-sensei and I joined, it had pretty much become an illustration studio.

THE ARCADE SCENE BACK THEN

YOSHIZAKI: I think that back then, the genre of choice for so-called "arcade gamers" was the shoot-'em-up. So shoot-'em-ups were mainly what I played as well—From *Galaxian* and *Galaga* I moved on to *Xevious* and *Tiger-Heli*, and dabbled in pretty much all of them. Somewhere around *Truxton 2* I started feeling like I'd hit my limit *laughs*

BENGUS: *Fire Shark* and the like.

YOSHIZAKI: After that it seemed like arcade games were starting to wind down a little, and that's when "experience" games started coming out, and while I do think those are fun and impressive, it was a bit of a different trajectory from the table games I'd enjoyed up to that point. After that came the *Tetris* craze, and... I did play it. I played it even as the arcade landscape gradually shifted away from what I liked, and around that time is when *SFII* came out. Though it's well established now, at the time it was more mainstream for the jump to be mapped to a button. Jumping by tilting the stick up was less common. And there were *six buttons*. *laughs* So at first I mostly just watched. Plus, the idea of sitting down next to a stranger to play against them was a bit of a hard



Street Fighter '94

The original *Street Fighter* character roster, drawn by BENGUS for a magazine project. These illustrations became a hot topic of discussion even within Capcom, and led to the development of *Street Fighter Alpha*.

sell. *laughs* I'd think, "Huh, I guess that's what in right now" while still choosing to play games with that familiar arcade feel, like *Detana!! TwinBee*. Nevertheless, I finally tried *SFII* out a little thanks to the advent of the "versus cabinet."

BENGUS: You don't have to see your opponent's face. *laughs*

YOSHIZAKI: After that I finally got used to tilting the stick up to jump, as well as the six buttons, and discovered what was so neat about *SFII*, albeit late. This was from around the tail end of *Champion Edition* to *SFII Turbo*. *SFII Turbo* was a ridiculous amount of fun—Ken spins all over the place and those Shoryukens hit like crazy. *laughs*

BENGUS: Had *SFII* come out on the Super Nintendo at that point?

YOSHIZAKI: We also played it all the time at my client's place, where I was an assistant.

THE MYSTERIOUS LONE ILLUSTRATOR

YOSHIZAKI: You've used a lot of names besides BENGUS, haven't you?

BENGUS: That's right, I would change it up for each title. "BENGUS" is just one of them.

YOSHIZAKI: You frequently changed your name, so this perception grew that you were this mysterious character who couldn't be pinned down.

BENGUS: From a company standpoint, too, I figured it would be better to create the impression that there were lots of illustrators. I mean, the art kept changing anyway, intended or not. *laughs*

YOSHIZAKI: Your art style and name kept changing, so from the

outside it was hard to tell how much of it was the same person. Even with *Darkstalkers* and *Street Fighter Alpha*, just going off appearances the art could pass for either the same person or different people. As far as materials, did you pretty much stick to Liquitex?

BENGUS: Pretty much. I worked with Gouache a little, but it wasn't for me. This was Copic markers (P187, *Street Fighter '94*).

YOSHIZAKI: It looks like Copic. The feel of transparency is wonderful.

BENGUS: Someone on the business side or somewhere saw this and laid down the directive to make an *SF1* remake, which turned into the *Alpha* series.

YOSHIZAKI: Looking at it from an artist's perspective, from what I've heard of your background, it's really astounding that you were able to suddenly produce such a distinct world in your art.

BENGUS: I wonder. It's probably because I'd been watching AKIMAN-san and Kinu-sensei from so close up.

YOSHIZAKI: There's no question those two are incredible, but it's like your hidden artistic soul had awakened and came spilling forth.

BENGUS: Thank you very much!!

YOSHIZAKI: Did you study sketching, or undergo any other foundational training?

BENGUS: I didn't do any special studying. School art class was pretty much the extent of it.

YOSHIZAKI: The fact that you skipped over that stuff and yet were still implementing concepts like "backlighting" (see the "Gomen ne!" Chun-Li piece below) is just increasingly mysterious. *laughs*

BENGUS: I guess with that stuff, I...

YOSHIZAKI: Did you just try it and it came naturally?

BENGUS: You know how sometimes when you're drawing you just stumble upon a flash of an idea? Like, "I don't know what this is, but it might be good..." I guess you find those things and forge your way ahead in that direction. It's like, "I dug a little and found something good, so I might as well keep digging here."

YOSHIZAKI: Back then it seemed like suddenly all these illustrators showed up in the Capcom design department who were top-level in their field—including games, anime, and manga. Until then, I'd never been very conscious of precise



Original illustrations drawn for *Gal's Island 3 (Shinseisha)*. The fantastical concept of eight Chun-Li's riding a single bicycle was inspired by the fact that *Super Street Fighter* introduced eight new colors (plus the original two colors) from which to choose. For the "Gomen ne!" ("Sorry!") Chun-Li piece, in order to show a background light source, BENGUS intentionally left the inner surfaces of her skin uncolored to create reflective "backlight" and bring out a sense of dimensionality.

MINE YOSHIZAKI X BENGUS

musculature or three-dimensional consistency.

BENGUS: At the time, we had an overabundance of muscle reference material like it was just a matter of course, so maybe I just absorbed it naturally.

YOSHIZAKI: I don't think Japanese artists were the only ones who were astounded by your work. It extended to the American comics world, which was already high-level, but back then there were a lot of template-like renderings of the human form. I think at some point their approach changed incredibly drastically.

BENGUS: For things like musculature, I didn't consult bodybuilder photos all that much. It was more, for example, manga artists like Ryōichi Ikegami [*Crying Freeman*] and Satomi Kōe [*Nijitte Monogatari*]. I'd mix in whatever art I liked or thought looked cool at the time, which included Yasuda-san's, of course. As far as coloring, [while indicating a marker-colored Dee Jay piece] for this one I happened to use blue or something in the shading and I thought it was pretty, so from around then I started using blues and purples. Dee Jay's pixel art was done by a friend who joined the same year as me. He was talking about how amazing Yasuda-san's pixel art was, saying, "There's purple in the shading!" Having received that intel, I thought "Why don't I try that myself", and when I did it was indeed very pretty. *laughs* So like that, I would take hints from my surroundings and try exploring different things.

ORIGINALITY AND POWER IN ILLUSTRATION

YOSHIZAKI: In your early work there are a lot of perspective elements, but from around *Alpha 3* (P150) on, you went sort of perspectiveless, didn't you?

BENGUS: That might have been a conscious shift. That plain, matter-of-fact feel.



YOSHIZAKI: Right, right. The poses in particular appear docile, but there are lines and shapes communicating strength, compressed within that stillness.

BENGUS: That dynamic is definitely present. I was afraid that if I went solely after what looks cool to the eye, I'd hit a wall.

YOSHIZAKI: I'd wondered if that were the case when I was looking at this piece.

BENGUS: Wow, so that actually came through. Yeah, I was kind of afraid to live off sensibility alone. Apart from sensibility, I wanted there to be a sound logic to the work as well.

— You switched from drawing with a wide-angle lens style to more of a telephoto lens-like approach. [Wide-angle lens: exaggerates perspective at close distance; Telephoto lens: compresses perspective as if looking at objects from far away.]

YOSHIZAKI: Rather than applying a wide-angle to the entire piece, you've inserted it part by part.

BENGUS: Part by part?

YOSHIZAKI: Lengthening Sagat's leg below the knee, for example; the proportions and details of individual parts are emphasized by way of perspective-like concepts. It's really easy to see in this Birdie.

BENGUS: I guess it is pretty randomized. *laughs* At some point I noticed that Yoshikazu Yasuhiko's art has relatively strong perspective. Like Char in the cockpit—his inner eye is drawn smaller. You don't think about it at all, and I realized you can just go about it however it comes naturally.

YOSHIZAKI: I really feel your sensibility comes through in your use of wide-angle and telephoto. Like this M. Bison, especially. If you wanted this composition to look cool, you would draw his head smaller.

BENGUS: That might have been during the period when I was cutting down on exaggerated proportions. It may have been a reaction to getting too freewheeling with *Darkstalkers*.

YOSHIZAKI: It's so fun having all those different approaches. I like how you drew Zangief here. It's got substance. He's not just a bulky macho-man.

BENGUS: It's not about a bulky silhouette, but rather a soul that projects a "sense of forthcoming". I guess this was from when I was discovering the fun in that. *laughs*

YOSHIZAKI: Also, I feel a deliberateness in how you draw Akuma.

BENGUS: In how he's drawn?

YOSHIZAKI: As well as how you express his character. "This time Akuma's like this." This time he's more reserved, this time he's more savage, and so forth.

BENGUS: During this period (during *Street Fighter Alpha 3*), I was particularly strapped for time, so I just had to churn them out in one big push.

YOSHIZAKI: Adon's hair here exudes incredible power, along with his chin. He looks so amused. *laughs* I had fun drawing Birdie's sideburns.

ARTISTIC TOUCHES

YOSHIZAKI: Back then you really had the workload of a "daily illustrator", didn't you?

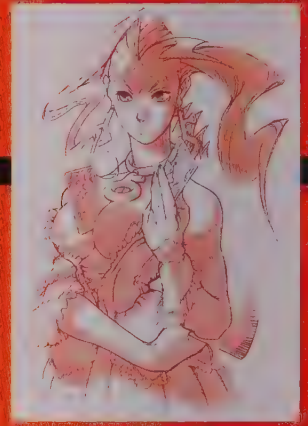
BENGUS: At one point there were three different titles with overlapping production. *Plasma Sword* was high volume on its own, but there was also *Marvel vs. Capcom* and *Power Stone*, and I was drawing the draft sketches for each title's

Cover illustration for a *Super Street Fighter II Turbo* "Gamest Mook". This piece employs the backlighting and blue-tinted shading style that BENGUS was fond of at the time, providing a striking depiction of the game's female fighters, new and old.

Illustration: Mine Yoshizaki

Illustrations of Rose and Guy for Street Fighter Alpha News. The level of substance in each piece indicates the tremendous amount of work BENGUS took on during the Alpha period.

(Left) Rose, the fortune teller, (Right) Guy. Is that fellow Bushinryu practitioner Zeku behind him? To think he would become a playable character in SFV more than ten years later...



poster art, character art, character select portraits, cinematics, and endings.

YOSHIZAKI: So did your artistic touches around that time stem from the transition to digital coloring with *Plasma Sword*? Still, you weren't just drawing in high volume, but also taking a new approach each time.

BENGUS: When there's high volume, I need there to be some kind of element that gets me going, otherwise things don't progress. I guess it's like the wind-up to a pitch. I find something I want to draw or that seems like an interesting angle, and always churn out the drawings in a crunch.

YOSHIZAKI: It's grueling work drawing these big character rosters on rotation every time.

BENGUS: Yeah. When I quit Capcom in 2005 I was at peak burnout. For awhile I was like, "Geez, Zangief again?" *laughs*

YOSHIZAKI: It seems like you got to rest a little. Now, time for more Zangief! But you seem at ease. *laughs*

BENGUS: Thankfully drawing has been fun again lately.

YOSHIZAKI: With modern games, the content volume is beyond what a single illustrator could handle, so I think it's gotten harder.

BENGUS: With so-called social-network games it's incredible. In part I just think I could never do that.

YOSHIZAKI: They're getting stricter about things like visual consistency. With your past work on series titles, was it left up to you, to some extent, what artistic touches you employed for each title?

BENGUS: I don't think they left it up to me, per se, so much as they let things slide. "If you can get this much work done by the deadline, we won't nitpick."

BENGUS: Another thing is, the junior artists who joined after me would feel like they had to preserve the existing art style, so making things too rigid would just make it harder on them, and I thought maybe giving the artwork a broader range would let things expand without getting too narrowly focused. I do feel like we could take a bit more of a relaxed attitude toward what we draw.

YOSHIZAKI: Rather than insisting on a fixed art style.

BENGUS: Which is what you're supposed to do, actually. I get asked, "Which of Chun-Li's faces is the real one?" *laughs*

YOSHIZAKI: When I used to try to match the game artwork for my

anthologies, I'd think, "How did they draw this?" or "I want to try drawing that." It was very educational for me, plus I figured it was better to ensure that fans of the games didn't think it felt off, so I worked very hard at it.

So I looked at things like how your artwork has bluish or purplish highlights in the backlighting, depending on the series. Sometimes there's a strong purple tone, sometimes it's blue, sometimes there's no color at all. I'd look at those details and figure out the art style for a given series, which was a really fun way to draw. It was an opportunity to take a good long look at a lot of artwork.

BENGUS: Likewise when I look at your artwork, I think, "Wow, he was really looking!" It's like our pictures are having a conversation. That's something that made me happy. And you've always been great at personifying things. Your designs are amazing. Even *Kemono Friends* is steeped in anthropomorphizing.

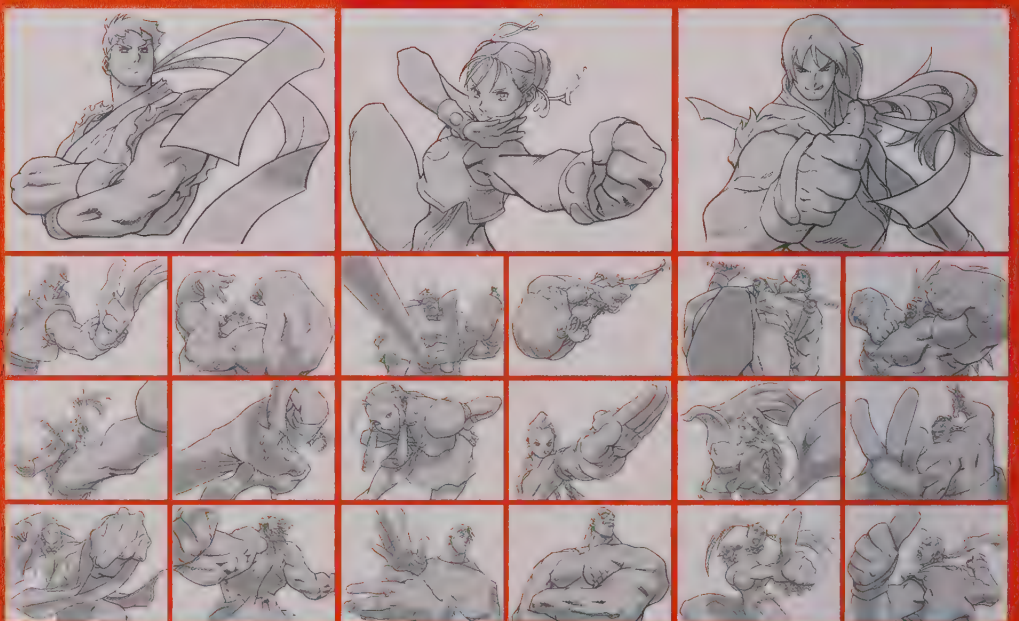
YOSHIZAKI: Thank you. I like things, after all. For example, if I draw an expensive motorcycle, I have it at my fingertips and it feels as if I've obtained it. In order to do that, I think extremely carefully about where to convert and rearrange which lines. Because I want to obtain that thing, either by drawing it or personifying it. Just adding a single horizontal line can change the feel of the piece, and the balance of surfaces is enough to change your distance from a motif, so it's trial-and-error.

— You did quite a large number of designs for *Kemono Friends*, too, didn't you?

YOSHIZAKI: It was assumed that there would be a lot of characters to draw, so I decided on making them three to four heads tall so they'd be easy to produce in bulk. The first one I drew was Serval, and from there I designed a variety of animals.

BENGUS: I was late to start designing. It was only after leaving the company that I started to get a feel for what design was.

YOSHIZAKI: In the end, I think it comes down to what you like. I feel like when you think through the creation process you don't end up with very interesting designs.



BENGUS's victory screen genga for Street Fighter Alpha and Street Fighter Alpha 2 (see next page). Mine Yoshizaki regards these pieces as excellent snapshots capturing the essence of each character.

MINE YOSHIZAKI X BENGUS



BENGUS: Teach me more, please. *laughs*
YOSHIZAKI: I'm not worthy. *laughs* For me, the ideas only start coming once I have a goal, like "I want to do such-and-such with this

design." Then my brain starts taking notes, you could say. I suspect Street Fighter's characters were created that way as well. Especially Akuma. He first appeared as a sort of covert secret character, but since he was positioned as an inverse of the protagonist, I think the design would've come together whether it was assumed they would share the same body template or not.

BENGUS: Originally (Yoshiki) Okamoto-san had said, "Draw a Super Saiy*n," and AKIMAN-san just drew one verbatim. But he thought it was too obvious, so he slept on it a night, woke up, and drew the Akuma we have now.

YOSHIZAKI: I want to see the Super Saiy*n. *laughs* Did you do the wild-looking line art Akuma piece for *Super Turbo*?

BENGUS: Yeah, I did.

YOSHIZAKI: It's interesting that even though AKIMAN-san had drawn him too, yours got to come out first.

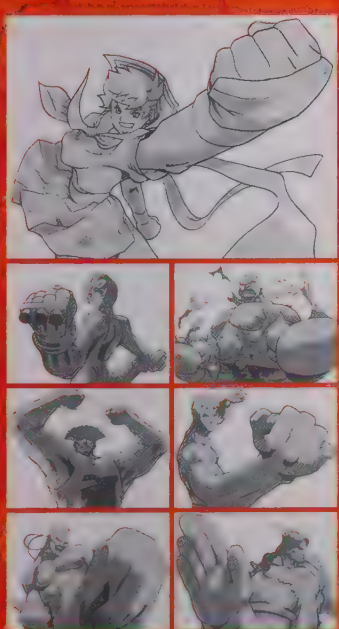
BENGUS: They must have prioritized scheduling over quality... *laughs*

YOSHIZAKI: I guess you had to get him out there before it was expected of you. *laughs* All that buzz surrounding Akuma—a what a nostalgia trip.

FANS AND THE WORLD OF STREET FIGHTER

— Yoshizaki-sensei, is there a piece of merchandise you have that you're particularly fond of?

YOSHIZAKI: Oh, I think the ultimate fan item is the game board itself. My heart was pounding with excitement when I went to Akihabara. I have *Super Street Fighter II*, *Night Warriors*, and *Darkstalkers*. When you buy an arcade board, it comes with little pop inserts, like the moves lists, so those are my most prized



possessions. I still treasure them.

BENGUS: So CP System 2, then. Did they have the title stickers?

YOSHIZAKI: They did. *Super Street Fighter II*'s title sticker is beautiful, it's in full color. The CP System 2 cartridges are so cool looking, you could use them as decorative objects.

— I thought we'd be talking about fan merchandise, but you went straight for the peak. *laughs*

YOSHIZAKI: In the end, no art is cooler than that which you see onscreen.

BENGUS: With games, the in-game graphics are the real deal, after all. The pixel graphics.

YOSHIZAKI: That said, if there was something like a figure that performed the Hadoken motion right before your eyes when you did the stick input, I'd want it. Those sorts of images spring to mind, because the actual artwork of you and your peers already pops with dimension, even though it's drawn on paper.

— I suspect that fans the world over, not to mention in Japan, share the same sensibility you just articulated. Every fan has their own "Street Fighter world" that bloomed out of the graphics and artwork.

YOSHIZAKI: Capcom's art is the world's art, after all. But you know, lately Street Fighter characters change their clothes a lot. That's fine for what it is, but I feel like it only leaves their moves to define them.

BENGUS: Right, the image of the characters, their designs start to blur.

YOSHIZAKI: In *Street Fighter IV*, for example, you had shirtless Ryu. That kind of thing is fun. Or the relaxed, souvenir-peddling Akuma you drew back in the day. You'd already drawn it, twenty years ago. You were really doing great things.

BENGUS: Thank you very much!!!

YOSHIZAKI: It's a shame that when the work is too great, it's difficult to recognize that, in a way. When you line up all these standing portraits in an art book like this, it's easy to just think, "Huh, that's a whole lot of drawings." But if you laid out each and every *genga* on the floor, it'd be a tremendous undertaking.

BENGUS: It can be fun to line up all your work together.

YOSHIZAKI: I have a sort of line-up file system myself. *laughs* When I've drawn about twenty of the Kemono Friends, when I've lined them all up together, the consistency starts to emerge. I'll start thinking, "Well I did this with this character, so for that character I'll do this." I think you have an incredible knack for that as well. I'd like to scan your brain. *laughs*

BENGUS: When you line them up and get a look at the whole, it's easier to see the deficiencies. "Oh, I need to do a little more of *this* here."

YOSHIZAKI: You see the approaches you haven't taken yet, and you add one in, and again the work gets a little bit better as a whole.

BENGUS: With group shots too, sometimes you'll find all the characters fit together nicely even though you drew them all at random, however you wanted.

— If you internalize the world of a given work, the art you output naturally will be consistent with it.

BENGUS: If you just keep plugging away matter-of-factly at whatever you have to do, at some point it'll be done. I'm stating the obvious. *laughs* but anyway I'll keep working hard at my art. I'm looking forward to seeing more of Yoshizaki-sensei's manga and design work.

YOSHIZAKI: Right, and I'm looking forward to more Street Fighter and new artwork from BENGUS-san.



Street Fighter IV

Launched July 18, 2008 [AC/Taito Type X2]
→Released February 17, 2009 [PS3][Xbox 360]

The first arcade release in about ten years. Developed as a return to the series' *SFII* roots. As with the EX series, this game used 3D graphics. Character lineup included the twelve characters from *SFII* plus Akuma and four new characters.



ABEL



C. VIPER



RUFUS



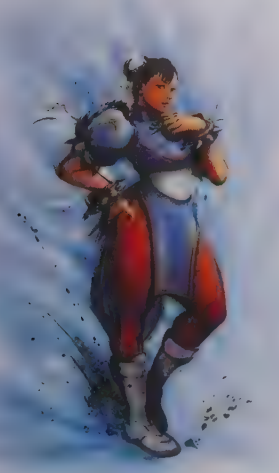
EL FUERTE



RYU



KEN



CHUN-LI



E. HONDA



BLANKA

This was the first numbered installment to use 3D models. Since then, we've used a mix of standard 2D as well as CG-retouched artwork. We were still in a transitional phase regarding CG retouches, but I think it served as a prototype for *SFV*. (SHOEI)



ZANGIEF



GUILE



DHALSIM



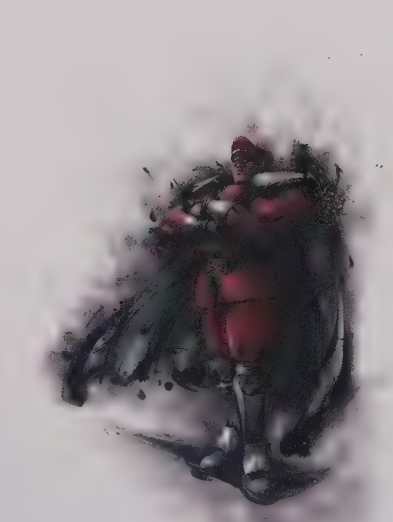
BALROG



VEGA



SAGAT



M. BISON



SETH



AKUMA



GOUKEN



▶ Street Fighter IV Main Visual



FEI LONG



CAMMY



SAKURA



ROSE



DAN



GEN



Super Street Fighter IV

Released April 27, 2010 [PS3][Xbox 360]
→Released March 27, 2011 [NDS] *3D Edition
→Launched December 16, 2010 [AC/Type X2]

An upgraded version of *SFIV* which was reverse-ported to the arcade as "*SFIV: Arcade Edition*" following its release on PS3 and Xbox 360. The arcade version's tagline, "To the place where someone stronger than me awaits," was selected from a public submission.



RYU



KEN



CHUN-LI



E. HONDA



BLANKA



ZANGIEF



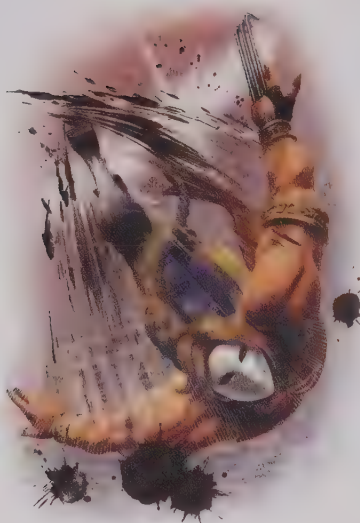
GUILE



DHALSIM



BALROG



VEGA



SAGAT



M. BISON



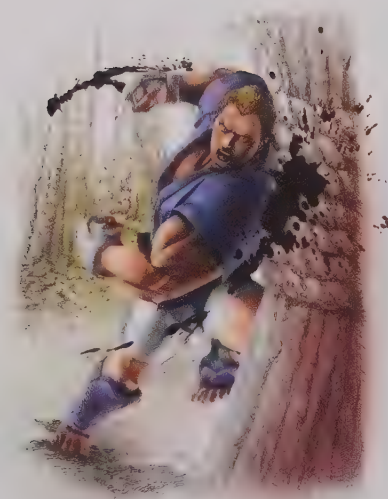
C. VIPER



RUFUS



EL FUERTE



ABEL



SETH



AKUMA



GOUKEN



CAMMY



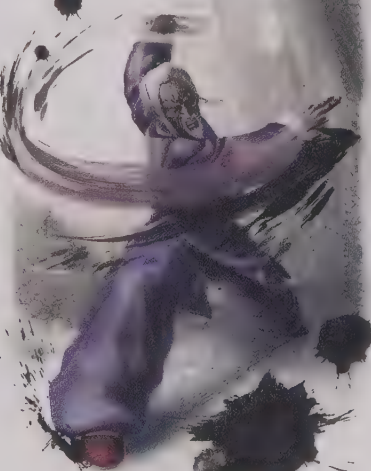
FEI LONG



SAKURA



ROSE



GEN



DAN



T. HAWK



DEE JAY



GUY



CODY



IBUKI



MAKOTO



DUDLEY



ADON



HAKAN



JURI



YUN



YANG



EVIL RYU



ONI



Ultra Street Fighter IV

Launched April 17, 2014 [AC/TypeX3]→
Released August 5, 2014 [PS3][Xbox 360]→Re-released May 26, 2015

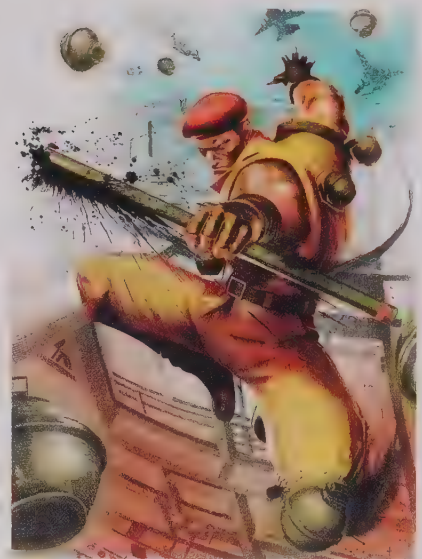
The final version in the *SFIV* series, adding even more features to *Super Street Fighter IV*. Added the new "Ultra Combo Double" system, which allowed players to use both Ultra Combos at the expense of attack power. This iteration had the largest roster in the series to date, with a total of forty-four characters. Continuing off *SSFIV*, the game's illustrations were handled by Polygon Pictures. Both the character artwork and main visual carry on the previous title's combination of pencil and ink effects.



ELENA



HUGO



ROLENTO



DECAPRE



POISON

Starting with this title, *SFIV* artwork was handled by Polygon Pictures. The ink effect from the previous iteration, *SFIV*, was carried over here and combined with the pencil style of the characters.

► Character Select Screen





▶ #1: Chun-Li [offered May 2014]

TAPESTRIES BY KINU NISHIMURA

Three *Ultra Street Fighter IV* tapestries. These were offered as amusement arcade prizes in 2014, each featuring original artwork by Kinu Nishimura that garnered high popularity. Even now in 2018, these are hard-to-obtain gems.
Full length: 120cm Ages 13 and up Sold by: Taito

▶ #3: Sakura [offered August 2014]



▶ #2: Cammy [offered June 2014]





STREET FIGHTER E-SPORTS TALK

“Versus fighting games” have garnered attention as an important category of esports thanks to their high playability. Two key influential figures not only at Capcom but within all of Japanese esports share their enthusiasm on the subject.

Reporting: Daisuke Kihara Photography: Koji Yabushita

STREET FIGHTER II LAUNCHES A CAPCOM GOLDEN AGE

TSUJIMOTO: To start with the first game, *Street Fighter*, this was not a typical table game, but rather something unique, where you controlled punches and kicks using light or heavy inputs to a pressure sensor. We had Atari, who were extremely famous in the arcade industry at the time, design us an upright cabinet. I managed location tests and things like that for the department I was in back then, so I'd go to arcades and gauge the response. Sure enough, what surprised users the most were the “secret moves”, which were a landmark innovation. When we'd set up the machines, we would casually input commands and try producing Hadokens and Shoryukens. The people around us who were watching would get so surprised. Because we didn't publicize the special move commands.

—So they thought, “What in the world was that?”

TSUJIMOTO: They were “secret commands”, so they created a lot of buzz. The only thing was, pressure sensors back then were extremely hard to push, so it was like an “experience game” that was too realistic. *laughs* To resolve that issue, we switched to a normal “stick and six buttons” table game system, at which point it became a hit.

—And that led to *Street Fighter II*, correct?

TSUJIMOTO: The important thing that happened between the two was *Final Fight*. On the development side, they made a sort of “image video”—a reel of assets collected from various movies—and said, “This is what we want to create.” It seemed incredibly interesting, and they even had a good story and character lore. So we had very high hopes for *Final Fight* before its development even started. And indeed it wound up a global success, and that led to the next title, *Street Fighter II*. Prior to that, around the time I entered the

company, delays were very common in video game development. You might only put out two games in a given year, and you'd think, “Is this company really all right?” *laughs* This sequence of *Street Fighter*, *Final Fight*, *Street Fighter II* helped us form a good development cycle, which I think is what allowed us to have our first golden age.

— So did the fact that *Street Fighter* and *Final Fight* were hits in the global market have a big impact on the development of *Street Fighter II*?

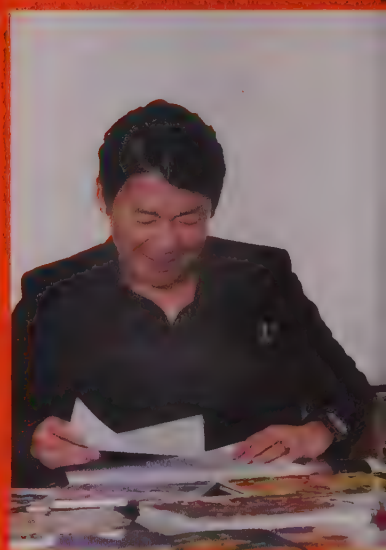
TSUJIMOTO: Companies that made games for commercial use had to consider what would sell on a global level, and by nature they looked at not just Japan, but also overseas as a major market. *Breakout* originally came over from America, then Taito made *Space Invaders* and Namco made *Galaxian*. Back then the commercial-use games business targeted the entire world, so Capcom, too, was thinking about how to sell video games globally from the start.

ONO: Back then there was a big arcade market even in America, and video games were found not only at arcades, but often at bars as well. Patrons who were there playing pinball would get drunk and say, “Let's see who's stronger!” and instead of duking it out with their fists they'd have a *Street Fighter* match. One of my more cheerful senior colleagues told me a lot of stories like that about what it was like overseas back then.

TSUJIMOTO: *Street Fighter II* also originally had the players sit side-by-side on a single cabinet, but this was a hard sell at Japanese arcades.

ONO: So they split the screen signal between two cabinets using a harness, making a face-to-face “versus cabinet.”

TSUJIMOTO: Right, right. And that created an environment where it was easier for Japanese people to play one another. This wasn't something Capcom proposed, but was based



By nature they looked at not just Japan, but also overseas as a major market. (TSUJIMOTO)



HARUHIRO TSUJIMOTO

辻本春弘

President and COO of Capcom Co. Ltd. Began working at Capcom part-time while attending university, repairing equipment and performing other front-line tasks to acquire experience. Formally entered Capcom upon graduating university in 1987. He participated in the launch of the then-new arcade operation business, and starting in 2004 pushed forward a company-wide structural reform. In 2007 he was named president and chief operating officer (COO). Also serves on the Board of Directors for the Computer Entertainment Supplier's Association (CESA).



(Above) The package art for *Street Fighter: 2010*, which was developed as a side-scrolling beat-'em-up sequel to *Street Fighter*. (Right) Changing with the times, the street fighters themselves now wage battle as 3D models.



HARUHIRO TSUJIMOTO X YOSHINORI ONO



Tsujimoto often says we should explore user perception and try to understand it better.
(ONO)



on the ideas of arcade operators. It would later become mainstream for commercial-use games, to the point that now “versus games” are expected to have back-to-back cabinets where you face the person you’re playing.

ONO: There’s a big disparity in how the mood surrounding “versus fighting games” came together in Japan versus overseas. As Tsujimoto was saying, the back-to-back cabinets where you fight an “unseen opponent” are a distinct cultural facet that emerged from Japan. In places like America, they’d have one cabinet with two sticks, so it was normal to be right next to each other, in each other’s faces. Even after the game was ported to console, this culture carried over. Capcom would hold world tournaments and such for the Super Nintendo version of *Street Fighter II*, and when they went to watch, they found the American players were competing side-by-side. Of course, nowadays every tournament has the players sit opposite one another so you’re unable to see your opponent.

— To backtrack a bit, Ono-san, what was Capcom like when you joined the company?

ONO: I joined right around when *Super Street Fighter II* came out. It wasn’t like now where there’s a tough entrance test. They asked me, “Is there something you want to do if you enter Capcom?” So I said, “I want to get back all those 100-yen coins I spent,” and they hired me. *laughs* When I joined, they were right in the middle of developing *Super Street Fighter II Turbo*. I was appointed to the sound team. Back then we’d see a variety of reactions at location tests and get caught up on public opinion. That’s why even now, Tsujimoto often says we should explore user perception and try to deepen our understanding.

— So does that mean you incorporated user feedback into development back then?

TSUJIMOTO: They did that everywhere back then.

These were commercial-use products, so it wasn’t like home-use games, which are purchased in the interest of the individual; arcade operators would buy them to serve their own business, so commercial-use was a tougher market.

Amusement establishment operators would also come to location tests to see what was going on, and determine their purchases accordingly.

ONO: To put it more vividly, revenue numbers quickly reveal whether a game is popular or not, so regardless of how fun the developers make it sound when they present it, if they do a week-long location test, those numbers will show by about day two. You learn that the hard way when they tell you, “You’re the only ones who think this is fun.”

— I imagine that was harder to see in the consumer market, but with the proliferation of the internet now, does user feedback have a direct impact?

ONO: It’s a scary thing, in a way—they’re opinions that belong to unseen faces, so it can be hard to tell if a given statement is “just a joke” or “serious anger”. I think that’s something we need to confront more earnestly ourselves.

CAPCOM’S FORAY INTO ESPORTS

— Recently (February 2018) you established a permanent community space, “CAPCOM eSPORTS CLUB”, at the Plaza Capcom Kichijōji location. Is that an effort to interface more directly with players and gain a better understanding of their opinions and who they are?

ONO: It is. We have a multi-faceted vision regarding esports, and the CAPCOM eSPORTS CLUB is one facet. It comes down from Tsujimoto himself—we want to assertively build the community into something that’s visible, and create a “destination” to serve as an antenna for Capcom that lets us know who and where to get caught up.



YOSHINORI ONO

小野義徳
Twitter@Yoshi_OnoChin

Executive Producer for the *Street Fighter* series. Including the *Street Fighter* series, he has managed numerous fighting game titles, and currently serves as general producer for all fighting game titles. His enthusiastic attendance at fighting game tournaments and events has brought him recognition from fans around the world as a known face at Capcom.

— February 1st of this year marked the inauguration of the Japan Esports Union (JeSU), at last giving “pro gamers” a more defined form in Japan. *Street Fighter V: Arcade Edition* is among the officially recognized titles, but looking ahead, what sort of stance do you intend to take within Japanese esports?

TSUJIMOTO: Esports are in a thriving state overseas. Meanwhile Capcom is trying to push *Street Fighter*, and thus has been doing the Capcom Cup and Capcom Pro Tour events in the North American market since 2014. We started to notice the fervor surrounding it even at Capcom headquarters, and when we did some research we found that in Japan the environment surrounding esports wasn't very good.

TSUJIMOTO: Meanwhile, esports have been selected as an official event for the 2022 Asian Games in Hangzhou, China, and Japan is trying to figure out how they should handle it. It's rather difficult on the Japan side to roll out these sporting events on an individual company basis. There needs to be something with a big impact to kick it off, and in Japan we're trying to develop esports using the PS4 platform, so in 2018 we'll be holding the Capcom Pro Tour Japan Premier at Tokyo Game Show 2018.

TSUJIMOTO: For the CESA (Computer Entertainment Supplier's Association) as well, where I'm on the board of directors, we felt that for esports to spread in Japan a unified organization needed to be formed. Then, at just the right timing, esports received a lot of attention at Tokyo Game Show 2017. For the first time, it was



Street Fighter Eternal Challenge (UDON version) cover illustration

The moment you attach the word sports, the players become the subject. That goes for anything. (ONO)

made clear what could and couldn't be done in Japan, and that accelerated the creation of a unified organization, leading to the establishment of JeSU.

ONO: We may not have called it “esports”, we were holding *SFIII* events at the Kokugikan back in '91, so the idea of a “gamer tournament” isn't particularly new to us.

ONO: But, to be sure, those were a category of marketing. For the next phase, the focus was put on the players participating in those events, and I think that's “esports”. I often hear people express the opinion that they “don't like the word *esports* itself”, but in my mind there's a fairly clear distinction. It's not a market for Capcom or whatever other company to earn business profits; the moment you attach the word *sports*, the players become the subject. Up until now, with gaming events there was a strong implication of marketing. But the way we see esports from our official position is that the players are taking the field.

— **The players are the subject.**

ONO: Right. Around those players, there's a big audience, and finally, on the outer rim of that are *Street Fighter* and other titles. As Tsujimoto just noted, he did a lot of flag waving at TGS 2017, and for better or worse, it laid bare all the issues surrounding Japanese esports. For instance, while Capcom USA, Inc. had been running the Capcom Pro Tour since 2014, in Japan there were a variety of circumstances making it hard for Capcom Japan to run their own events. While we were struggling to find a way to alleviate that situation, Tsujimoto raised the issue at the CESA, and that's when things started to move. I think for the next few years we'll need to make an effort to present esports as “sports with a focus on the players” rather than “gaming events”.

— **Approaching esports as something that makes the players the subject—I think that's easy to understand.**

ONO: With the establishment of the Japan Esports Union (JeSU), I understand that it raised a number of concerns and questions about how the business would have control over the players. But to be sure, this is a community-centric, player-facing move. So for the specifics of the pro license, we had JeSU give first and central consideration to the players. As for the policy on selecting pro players, we've been using a ranking system in the Capcom Pro Tour for years, so they'll be granting the designation to Japanese players who ranked within the top 100 last year. Of course, I'm sure that's not the only thing that will determine the “pro” categorization, and we'll continue to thoroughly talk this out and deepen our comprehension, and I think a variety of things will determine which titles the pro players carry, but I think we in the industry just need to take an adaptive stance.

— **Will you be tapping into the knowledge and ideas you've acquired from these last few years of attending events around the world?**

ONO: For a Japanese organization, I feel JeSU's regulations turned out quite focused on the end user, with a high degree of freedom. I think my company's understanding of the information and conditions I saw overseas have had an influence on CESA and JeSU. Looking at it globally, Japan is actually the only place that has this sort of pro license in the video games industry. I think we should be assertive about giving the pro players a platform for their activity, and I hope this is something we can build together with the players.

HARUHIRO TSUJIMOTO × YOSHINORI ONO

A FOUNDATION FOR FUN AND GAMES

— The “pro” categorization—the so-called “high-end players” who have the most mastery—will see the rapid development of platforms for their activities. By contrast, will you also be putting effort into events for average users like those that have been conducted up until now, and into how you approach that ground-level player base?

TSUJIMOTO: Indeed. As long as we’re calling it “sports”, it’s a simple fact that we have to increase our statistical parameter—the number of players—or it won’t thrive. With that in mind, grassroots events like the ones being held at Plaza Capcom Kichijōji will likely be very important for getting different people to experience “esports” and see what it’s all about. We want to people to realize, “Oh, if this is what esports is, let’s try it ourselves,” “I want to go pro too.” The video streaming you have nowadays is fine too, but in the end I don’t think anything beats the energy you feel at in-person events.

ONO: From here on out, we’re planning more collaborative *Street Fighter V* tournament events with various companies than we’ve done in the past. “Red Bull Kumite”, which Red Bull has held in Paris since 2015, will have its first Japan preliminaries this April through May, and there’s also the Capcom Pro Tour Japan Premier, which we’re planning for Tokyo Game Show.

TSUJIMOTO: Capcom wants to use this year to create a firm foothold in the Japanese market with esports. We want to bring it to a point where people associate esports with Capcom and *Street Fighter V*. That’s our thinking.

ONO: Right, this will likely be the year we see if all the chess pieces we’ve laid here and there yield any “promoted pawns”.

TSUJIMOTO: We want to draw a lot of attention to the Capcom Cup in December, which will be the culmination.

ONO: Ideally—Capcom Pro Tour’s final event, the Capcom Cup, is invariably held somewhere on the west coast. That’s where there’s a strong movement, after all, but... if we’re allowed someday, we’d like to bring the finals over to Japan. This is the country that brought *Street Fighter* into being, after all, and the people who make the games are here. Capcom aside, it’s also about showing how far Japanese esports have come, so we want to make it a goal to hold the world tournament finals here in Japan.

A MESSAGE TO SERIES FANS

TSUJIMOTO: First, we’re extremely grateful that so many people still love the *Street Fighter* series, not only in Japan but all over the world. Now we have other global titles like *Resident Evil* and *Monster Hunter*, but at the end of the day it was *Street Fighter* that supported Capcom as a global business, and it’s only thanks to the backing of the players that we were able to make it this far, so we’re grateful from the bottoms of our hearts.

ONO: That’s right. Meanwhile I think the generational shift among players, the changeover from old to new, ought to proceed. Since this book was made for Japan, what I’d personally like to say to the Japanese people is, we’re trying to create a situation where the things you’ve read about in this book will make sense to the random person you meet at your usual bar, or the person who

happens to be your neighbor. In specific terms, when I’m bouncing back and forth between Japan and America and they ask me what I do at the entry visa inspection, I answer, “I work at Capcom,” and pretty soon they’re talking about *Street Fighter*.

ONO: Then they look me up on their smartphones and go, “Ono—that’s you?!” I think it’s because the *Street Fighter* and Capcom names have transcended generation and permeated their society that much. But that’s not the case in Japan. Like I mentioned earlier, they’ll say, “I used to play *SFII* back in the day.” On TV, too, what I usually hear about from various celebrities is “*Street Fighter II*”. I think we need to make it our next vision to turn that into “*Street Fighter V*”.

— I see. As you celebrate thirty years, you’re looking further ahead.

ONO: I’m personally one of the few people who was involved in creating the logos for the 15th, 20th, 25th, and 30th anniversaries. So I want to do a good job looking after the series, and while I’m at it I want to keep *Street Fighter*’s fire—its flame—burning.

TSUJIMOTO: As Ono said, we consider it a major issue that *Street Fighter*, *SFII* in particular, is seen as a “thing of the past”. In the midst of this major “esports” movement, we don’t want people saying, “I’ve heard of it” or “I used to play it”—we want to get those former players playing once again with our latest game. We’re trying to offer a game, service, and operation that will garner lots of players, from the younger generation to those of our own generation who played in the past. As we celebrate thirty years of *Street Fighter*, we hope you’ll continue supporting the series hereafter.



Street Fighter Eternal Challenge (UDON version) cover illustration

In the end I don't think anything beats the energy you feel at in-person events. (TSUJIMOTO)

STREET FIGHTER

CAPCOM QUO CARD

These QUO Cards were prepared as rewards for Capcom questionnaires and other such services. The illustrations feature characters representative of the company's more notable titles. Ryu was selected as the Street Fighter representative for these images. Given that they're not available for sale, they're quite the rare pieces of work!



▶ Art: Tatsuro Iwamoto [2013]



▶ Art: Gouda Cheese [Bengus, 2010]



▶ Art: Ryuta Fuse [2016]



Chapter

3 BONUS STAGE

When it comes to Street Fighter, there's always gotta be a Bonus Stage segment! I don't know if everyone's interested in it... But it's all about content you can enjoy beyond the "fighting game" aspect of the series. In that vein, this segment is chock-full of bonus info! Check out the "Shadaloo Combat Research Institute" pages for new information on the fighters!

WHAT COUNTRY ARE YOU FROM?


In this segment we'll go over the various national origins of the playable characters from the Street Fighter series. This is a compilation of the latest information from the Shadaloo Combat Research Institute!



UNKNOWN

 M. Bison	 Urien	 Necalli
 Cycloid Beta	 Q	 F.A.N.G
 Shadowgeist	 Seth	 Kolin
 Gill	 Nash	 Ed
 Falke	 G	 Kage

 SHADALOO
 Cycloid Gamma






 UNITED STATES	
 Ken	 Doctrine Dark
 Joe	 Cracker Jack
 Mike	 Allen Snider
 Guile	 Alex
 Balrog	 C. Viper
 Sodom	 Rufus
 Rolento	 Poison
 Cody	 Lucia

 CANADA
 Abigail

 HONG KONG
 Fei Long
 Dan
 Yun
 Yang

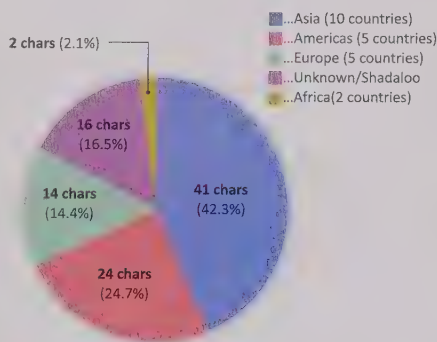
 JAMAICA
 Dee Jay

 MEXICO
 T. Hawk
 El Fuerte

 BRAZIL
 Blanka
 Oro
 Sean
 Laura

Column

DISTRIBUTION OF FIGHTERS BY COUNTRY



Of 97 fighters, we can confirm the origins of 79. For 2 we only have a vague estimate of their birthplace (somewhere in the Middle East), and 16 others are completely unknown.

In terms of region, most fighters hail from Asia by far, with a whopping 41 fighters from 10 Asian nations. But even within Asia, Japan has the most fighters... an astounding 21! The next-largest region by fighter count is the Americas, with 24 fighters across 5 countries. Among these countries is the United States of America, with 16 individual fighters. That makes the USA the second-largest single country by fighter count. Europe has 5 representative countries just like the Americas, but only 14 fighters hail from Europe, making up 15% of the total. The same amount of fighters are in the Unknown/Shadaloo category. Africa comes in last, with just 2 fighters.

※:The ※ mark after a character's name indicates that their birthplace hasn't been fully confirmed by the Shadaloo Combat Research Institute

SHADALOO COMBAT RESEARCH INSTITUTE

Character Profiles



Painstaking research by day and by night! For Shadaloo, by Shadaloo! That's the way the Shadaloo Combat Research Institute does it. Our brave boys and girls have been toiling night and day to observe, investigate, and uncover the secrets to the fighters' strength! Behold, the fruits of their labor!

006 Reference Number/Name



Height: 178cm
Weight: 54kg
Blood type: Unknown
Birthday: July 3
Origin: Italy
Likes: Sherry wine, Basketball
Dislikes: UV rays, Rising early

Character Card

Colonel Wolfman. He's a dependable boss. He got his facial scar from a fierce fight with a rival. In fights, he specializes with a bit of talking too much.

Character Commentary

001a Yamato Nadeshiko



Height: 171cm
Weight: 72kg
Blood type: A
Birthday: July 13
Origin: Japan
Likes: Traditional sweets, Shiba inus
Dislikes: Ball games (She's no good at them)

A hot-blooded wrestler, and ring partner to R. Mika. She's the only daughter of a family that runs a traditional Japanese inn, and she's very honest and caring with her friends. Her hobbies include archery, flower arrangement, and performing tea ceremonies. Her finishing move in wrestling is a unique bow and arrow hold.

001b Yasha Nadeshiko



Height: 171cm
Weight: 72kg
Blood type: A
Birthday: July 13
Origin: Japan
Likes: Brutality
Dislikes: R. Mika

A mysterious fighter who appeared after R. Mika and Yamato Nadeshiko broke up their partnership. She works the crowd by fighting dirty both in and out of the ring, and knows how to trash talk like a pro.

002 Go Hibiki



Height: 180cm
Weight: 88kg
Blood type: O
Birthday: November 22
Origin: Japan (later moved to Hong Kong)
Likes: Booze, Taking naps
Dislikes: Sharp objects

Go is a practitioner of Kenkasappo Buraiken, a brawling style based on karate. His son is Dan Hibiki, master of the Saikyo fighting style. He's a pretty important guy, strong enough to snatch away an eyeball from Sagat, the Muay Thai expert. Sadly, Sagat took his revenge, ending Go's life after a bloody struggle.

003 Don Sauvage



Height: 187cm
Weight: 69kg
Blood type: O
Birthday: January 1
Origin: Florida, USA
Likes: Megaphones, Standing out
Dislikes: Taxes

Don was once a member of an unsuccessful rock band, but his big mouth caught the attention of the CWA, who scouted him as a ringside announcer. Right now he works as a freelancer for various organizations, bringing his lively banter to match after match.

004a Masters Family



An affluent, picture-perfect family. Eliza is the sister of Julia, Guile's wife. That makes her his sister-in-law.

004b Masters Family - Ken



Height: 175cm
Weight: 83kg
Blood type: B
Birthday: February 14
Origin: United States
Likes: His family, Pasta
Dislikes: Salted plums, Soap operas

[See entry #102 for more on Ken Masters]

004c Masters Family - Eliza



Height: 169cm
Weight: Secret
Blood type: A
Birthday: May 21
Origin: United States
Likes: Her family, Shopping
Dislikes: Sitting around at home

Younger sister to Julia, Guile's wife. Guile's sister-in-law. Recently opened an organic café in New York City.

004d Masters Family - Mel



Height: 85cm
Weight: 13kg
Blood type: B
Birthday: February 8
Origin: United States
Likes: Mommy & Daddy, Ratman
Dislikes: Brushing his teeth

He's recently taken a liking to learning finishing moves from his father.

005 Sodom



Height: 208cm
Weight: 108kg
Blood type: A
Birthday: Unknown
Origin: United States
Likes: Sushi, Ukiyo-e art
Dislikes: Guy

Former ringleader of the Mad Gear gang. He continues to work dutifully, each and every day, in the hopes of someday building his dreams back up. This hulking brute of a man admires Japanese culture. His personality is very dignified and reasonable, a far cry from his criminal past.

006 Rose

Height: 178cm
Weight: 54kg
Blood type: Unknown
Birthday: July 3
Origin: Italy
Likes: Sherry wine,
Bathing
Dislikes: UV rays, Rising
early

A bewitching fortuneteller, and the founder of the Palazzo Mistero fortune-telling house in Genoa. She specializes in tarot cards, and is said to have recently taken an apprentice.

007 Mike Haggar

Height: 202cm
Weight: 140kg
Blood type: O
Birthday: September 3
Origin: New York, USA
Likes: Hamburgers, Curry
with rice
Dislikes: Wrongdoers

The Mayor of Metro City. Mike built up his physique through street brawling before moving to professional wrestling for the CWA, an organization that also hosted Zangief from time to time. He has a daughter named Jessica.

008a Delta Red

An elite unit based in the United Kingdom, which investigates and eliminates worldwide criminal organizations. They take on jobs in a wide range of areas, from personal security to maintaining public order. Around 3,500 people make up their ranks, split between the reconnaissance, airborne, and seaborne squadrons.

008b Delta Red - Keith Wolfman

Height: 185cm
Weight: 97kg
Blood type: A
Birthday: August 28
Origin: United Kingdom
Likes: Antiques, Apple
pie
Dislikes: Filing reports,
Writing apologies

Colonel Wolfman. He's a dependable boss. He got his facial scar from a fierce battle against a Spaniard. In fights, he specializes with rods and tonfas. Has a habit of talking too much.

008c Delta Red - Lita Luwanda

Height: 176cm
Weight: 63kg
Blood type: B
Birthday: March 9
Origin: Mozambique
Likes: Sharp objects,
Cocoa
Dislikes: Spicy food,
Troublesome formalities

An expert when it comes to knives, blades, and other sharp weapons. She's got a mouth like a sailor, but she cares about her comrades. They view her as kind of an older sister figure. She never really listens to what others are saying, either. She considers Cammy to be like a little sister to her.

008d Delta Red - Matthew McCoy

Height: 213cm
Weight: 213kg
Blood type: A
Birthday: August 18
Origin: United Kingdom
Likes: Renaissance art
Dislikes: Burnt frying
pans

The heavy weapons guy. He's strong enough to brandish a gatling gun in just one hand, but he also has enough finesse to cook and paint. He has a cybernetic arm with a special weapon built into it.

008e Delta Red - George Ginzu

Height: 159cm
Weight: 61kg
Blood type: Unknown
Birthday: June 4
Origin: Singapore
Likes: The internet,
Manga, Occult oddities
Dislikes: Exercise

A hacker who specializes in information warfare. He's a bit of a social specialist as well, often mediating conflicts that pop up between the squad members. He carries Oracle, a spy for the squad, atop his head.

009 Rufus

Height: 195cm
Weight: 185kg
Blood type: O
Birthday: July 30
Origin: United States
Likes: Motorbikes, His
girlfriend
Dislikes: Showoffs

Rufus throws down with his own style of self-taught kung fu. He believes himself to be Ken's fiercest rival, and is determined to prove himself as the superior fighter. He tends to jump to false conclusions a lot, often resulting in him pummeling guys he mistakes for Ken.

010 Retsu

Height: 182cm
Weight: 77kg
Blood type: B
Birthday: April 2
Origin: Japan
Likes: Red bean jelly,
Garden work
Dislikes: Ghost stories

A monk who was excommunicated due to his fiery disposition and his difficulty sticking to his religious vows. However, his encounter with a young Ryu caused him to change his ways and take a penitent path. He's a friend of Gouken and Dhalsim, and seems to know something about Oro's past...

011 Geki (II)

Height: 178cm
Weight: 70kg
Blood type: A
Birthday: May 5
Origin: Japan
Likes: Tradition,
Water-walking
Dislikes: Earth-based
techniques

A fighter who inherited his name from a master ninja that lost his life in combat with assassins. This youngster fights using claws and shuriken while maintaining traditional roles as a bodyguard and a spy.

012 Joe

Height: 186cm
Weight: 76kg
Blood type: B
Birthday: November 8
Origin: Missouri, USA
Likes: Star-shaped stuff,
Renown
Dislikes: Pickles, Being
defeated

A kickboxer known for his splendid savate form. He was an undefeated American kickboxing champ, but turned to violent crime in an attempt to fix his financial woes. Nowadays he participates in smaller tournaments under a new name.

013 Mike

Height: 192cm
Weight: 99kg
Blood type: B
Birthday: February 9
Origin: Oklahoma, USA
Likes: His family, Cars
Dislikes: Injuries,
Paparazzi

Learned boxing in prison while serving time for robbery. His nimble footwork and powerful jabs are more than enough to take out his foes. After his release, he decided to give back to the community by teaching boxing to underprivileged kids.

014a Birdie



Height: 201cm
 Weight: 114kg
 Blood type: O
 Birthday: August 22
 Origin: United Kingdom
 Likes: Beer, Musical stuff
 Dislikes: Kids

Before joining Shadaloo.
 He had a tag-team setup with Titanic Tim.

014b Birdie



Height: 216cm
 Weight: 220kg
 Blood type: O
 Birthday: August 22
 Origin: United Kingdom
 Likes: Beer, Beef jerky,
 Swiping easy money
 Dislikes: Kids, Cops

After joining Shadaloo.

014c Birdie



Height: 216cm
 Weight: 230kg
 Blood type: O
 Birthday: August 22
 Origin: United Kingdom
 Likes: Beer, Beef jerky,
 Food in general
 Dislikes: Kids, Cops,
 Hunger

Despite his talents as a martial artist, the whims of his hunger often lead him astray. After escaping Shadaloo, he was picked up by Karin and now regularly enjoys the fine dining experiences that the Kanzuki family can offer.

015 Eagle



Height: 184cm
 Weight: 75kg
 Blood type: AB
 Birthday: December 31
 Origin: United Kingdom
 Likes: Roast beef
 Dislikes: Boorish fellows,
 Ungentlemanly manners

A skilled man who dual-wields sticks. He takes pride in his role as a combat specialist, traveling the world in search of fair and dignified duels. If he comes up against a foe who does not understand the beauty of a good, clean fight... he pummels the crap out of them.

016 Lee



Height: 167cm
 Weight: 78kg
 Blood type: O
 Birthday: March 3
 Origin: Hong Kong
 Likes: Real estate,
 Xiaolongbao buns
 Dislikes: Dental cavities

A relative of Yun and Yang, Lee is a master of drunken boxing and bajiquan. He invented the Raigeki Shu, a lightning-strike kick from the air. Right now he's semi-retired and runs a small real estate business. He hires the twins to work on house repairs.

017 Gen



Height: 166cm
 Weight: 61kg
 Blood type: O
 Birthday: March 10
 Origin: China
 Likes: Bao steamed buns,
 Writing classical-style
 poetry
 Dislikes: Crowds

A legendary underworld assassin, on an endless search for a fearsome fighter capable of granting him death. He has a deep, unshakable bond with Chun-Li's father. This is reflected in Chun-Li's crouching kick, which is formally known as "Gen's Legendary Assassin Kick". She learned it from her father, who learned it from Gen.

018 Adon



Height: 182cm
 Weight: 72kg
 Blood type: B
 Birthday: Unknown
 Origin: Thailand
 Likes: Muay Thai
 Dislikes: Sagat, Insincere
 people

A former student of Sagat, he left his master behind after Sagat was defeated by Ryu. He's a brazen and arrogant fighter, proclaiming himself to be the strongest Muay Thai practitioner around. Adon has a habit of looking down upon his enemies, but he does have considerable talent. His nimble kicks are not to be trifled with.

019 Sagat



Height: 226cm
 Weight: 78kg
 Blood type: B
 Birthday: July 2
 Origin: Thailand
 Likes: Powerful foes
 Dislikes: Underhanded
 foes, Shoryuken

The peerless king of Muay Thai, also known as the Invincible Tiger. After his defeat at the hands of Ryu's shoryuken left his chest marked with a terrible scar, he set off in the pursuit of even greater power.

020 Gorbachev



Height: 172cm
 Weight: 92kg
 Blood type: O
 Birthday: March 2
 Origin: Russia
 Likes: International
 exchanges, World peace,
 Wrestling
 Dislikes: Foul play

During his time as captain of a particular university's wrestling club, he was Zangief's superior. After graduation his interests shifted to politics, and he promoted wrestling as a method of developing international relationships.

021 Azam



Height: 219cm
 Weight: 120kg
 Blood type: A
 Birthday: Unknown
 Origin: Unknown
 Likes: Youth, Cultural
 tradition, Pro wrestling
 Dislikes: Unclear wording

A legendary butler, renowned across the world for his prowess, this towering two meter giant makes an imposing bodyguard. Azam has a steadfast belief in maintaining tradition, and incorporates this into Rashid's education as he travels the world. Though he doesn't talk much about his past, he was once a ferocious wrestler.

022 Tom



Height: 189cm
 Weight: 79kg
 Blood type: A
 Birthday: July 29
 Origin: United States
 Likes: Training, Patricia,
 Croissants
 Dislikes: Exhaust fumes,
 Rodents

A capable fighter, Tom is ex-military. He was forced to retire from service after a particular incident. He currently runs a gym in New York. It was there that he took Alex, the son of a friend, under his wing and began nurturing his martial talent.

023 Patricia



Height: 162cm
 Weight: Secret
 Blood type: A
 Birthday: September 14
 Origin: United States
 Likes: Tom, Cookery
 Dislikes: Scary stories,
 Air travel

Tom's only daughter. She's a friendly girl, but has a habit of being a bit nosy. She's also capable of whipping up a great sandwich! Horror movies scare the life out of her, but she can't stop watching them, especially zombie movies.

024 El Fuerte



Height: 168cm
Weight: 70kg
Blood type: B
Birthday: October 29
Origin: Mexico
Likes: Prickly pear cactus
Dislikes: Additives

El Fuerte has many irons in the fire, working as both a cook and a luchador. His hot-blooded nature even rivals the Red Cyclone's! He travels the world searching for the ultimate cuisine, but... he's not actually much of a cook.

025 Gouken



Height: 185cm
Weight: 90kg
Blood type: Unknown
Birthday: Unknown
Origin: Japan
Likes: Dango dumplings
Dislikes: Mosquitoes

Akuma's elder brother, and the man who trained both Ryu and Ken. He perfected the ansatsuken techniques, and passed them down to Ken and Ryu.

026 Akuma



Height: 178cm
Weight: 90kg
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: Unknown
Dislikes: Unknown

Ever since he shouldered the Satsui no Hado, Akuma has been able to defeat countless fighters. He has completely transcended all moral concept of right or wrong. His holds true to the path of destruction in his heart, even going so far as to beat Gouken, his own brother. All he cares about is finding a fighter capable of granting him the ultimate deathmatch. Recently, he's taken a particular interest in Necali.

027 Goutetsu



Height: 188cm
Weight: 81kg
Blood type: Unknown
Birthday: Unknown
Origin: Japan
Likes: Ascetic devotion,
Growing vegetables
Dislikes: Weakness

Gouken and Akuma's master. He fought proficiently with a staff, and was the original master of the ansatsuken techniques that would eventually be passed down to Ken and Ryu. Sadly, he was killed by Akuma's Raging Demon technique after the latter was consumed by the Satsui no Hado.

028 Dorai



Height: 182cm
Weight: 89kg
Blood type: A
Birthday: June 6
Origin: Hong Kong
Likes: Clay pigeon shooting, Historical fiction
Dislikes: Crime

Chun-Li's father. A master of the Chinese martial arts, he taught Chun-Li many of the kicks she'd make use of later in life. He served as an officer for the Hong Kong police force, and was well known for his sense of morals and justice. He spearheaded a raid on Shadaloo's activities in the area, but ended up mysteriously going missing... Bison likely had something to do with it.

029 Demon Coach Yoko



Height: 170cm
Weight: 115kg
Blood type: O
Birthday: January 8
Origin: Japan
Likes: Pro wrestling,
Coaching
Dislikes: Lower back pain

Yoko is the president of the Iwashigahama Japan Women's Pro-Wrestling federation; she even takes part in the fighting now and then. She runs a street bar called the Ring Post, north of Iwashigahama station, and has current plans to open a 2nd venture along one of Japan's National Routes. She specializes in attacking with weapons, or if she's unarmed she has a penchant for the brainbuster move.

030 Sunrise Nishisenba



Height: 174cm
Weight: 72kg
Blood type: A
Birthday: October 28
Origin: Japan
Likes: Booze, Karaoke
Dislikes: Hangovers

She was invited into the world of wrestling by her upperclassman in university, Yoko Harmageddon. She's been notorious for her clumsiness ever since her debut. Not one for finesse, she focuses on brute strength blows. Her finishing move is the Tequila Sunrise Lariat.

031 Maple Storm



Height: 189cm
Weight: 86kg
Blood type: B
Birthday: June 4
Origin: Canada
Likes: Yoko Harmageddon, Pro Wrestling DVDs
Dislikes: Poverty

A former football player from Canada. Her team made it to the big leagues, but broke up due to a scandal involving their coach. She borrowed a DVD that featured Yoko Harmageddon, and was so impressed that she decided to go to Japan. She has a good relationship with Yamato Nadeshiko.

032 Raika



Height: 163cm
Weight: 58kg
Blood type: A
Birthday: February 14
Origin: Japan
Likes: Her mask collection, Guacamole
Dislikes: Weak foes

One half of the Furai Shimai tag-team. She's endured training in high altitude environments, giving her high stamina and solid jumping ability. She maintains a good relationship with wrestling organizations in both South and North America, and looks after wrestlers who end up visiting Japan. She interprets for speakers of Japanese, English, Korean, and Spanish.

033 Fuka



Height: 156cm
Weight: 56kg
Blood type: O
Birthday: May 8
Origin: Japan
Likes: Napping
Dislikes: Studying

The other half of the Furai Shimai tag-team. Even if they're facing stronger foes, their devastating, coordinated combos make short work of the enemy. She went to Mexico to train for six months before finally returning home. She's not so good when it comes to communication skills, so she just relies on her constant forward momentum to get through situations. Her finishing move is called the Superhuman Pinwheel Hold.

034 Vivian Nishiki



Height: 153cm
Weight: 54kg
Blood type: AB
Birthday: October 31
Origin: Japan
Likes: Skull-themed merchandise, Occult books
Dislikes: Crickets

At Yoko Harmageddon's suggestion, Vivian adopted a spooky vibe for her wrestling persona. The result was startlingly popular! She fights dirty and skirts the rules, using these underhanded tactics to defend her position as IJWPW champ a total of three times. Her finishing move, 16 Knots, involves thrashing her foe multiple times with a barbed wire baseball bat.

035 Pepe Ishiwata



Height: 155cm
Weight: 61kg
Blood type: A
Birthday: March 3
Origin: Japan
Likes: Her grandma, Mystery novels
Dislikes: Wasabi

Born in Hawaii and currently living in Japan, Pepe is very much a grandma's girl. Don't ever judge this book by her cover! Pepe is a strikingly talented technical wrestler. She likes to keep her identity secret in the ring, so she applies plenty of makeup before fighting.

036

Cyborg

Height: 215cm
 Weight: 200kg
 Blood type: None
 Construction Date:
 Unknown
 Origin: Shadaloo
 Likes: Gathering intel
 Dislikes: Water

A mass-production cyborg warrior created by Shadaloo. It uses its cameras to scan enemy fighters and adopt their individual moves. All scanned data is transmitted back to the servers at Shadaloo for storage and processing.

037

Carlos Miyamoto

Height: 189cm
 Weight: 73kg
 Blood type: Never tested
 Birthday: Forgotten
 Origin: Brazil
 Likes: Swords, Chili beans
 Dislikes: Raw fish

An enigmatic man from South America. A master of Iaido, Carlos formerly served as a bodyguard. Right now he resides in Mike Haggar's mansion, contributing to the peace and order in Metro City. His wheel throw finisher doesn't see much use nowadays, since it ended up giving him back pain.

038

Maki Genryusai

Weight: 52kg
 Blood type: B
 Birthday: August 28
 Origin: Japan
 Likes: Tapioca, Brawling
 Dislikes: Tiresome things,
 Being treated like a girl

Born into the Bushinryu clan, her sister Rena is Guy's fiancée. Maki is currently learning ninjutsu under the 38th head of the clan. She specializes in wielding tonfas, and used her athletic prowess to run a motorcycle gang. She doesn't really like tiresome or annoying things.

039

Guy

Height: 179cm
 Weight: 72kg
 Blood type: O
 Birthday: August 12
 Origin: Japan
 Likes: Salmon tea rice,
 Chilled tofu, Sneakers
 Dislikes: Western-style
 writing

A ninja who makes fine use of Bushinryu techniques. Despite his nimble speed and continuous attack patterns, he's always cool-headed and collected. His way of speaking is a bit antiquated, too. On top of his fighting prowess, he bakes a mean potato.

040

Byron Taylor

Height: 196cm
 Weight: 102kg
 Blood type: A
 Birthday: September 3
 Origin: United States
 Likes: Work, Sports
 Dislikes: Shadaloo

A captain general in the United States Air Force, Byron is Guile's superior. He was born in Texas. He's very strict when it comes to matters of work, and is a master of Combat Sambo. He always puts work first, so he doesn't have much in the way of family. He does love dogs, however, and owns a small personal plane.

041

Yun

Height: 173cm
 Weight: 62kg
 Blood type: B
 Birthday: September 9
 Origin: Hong Kong
 Likes: Meat buns
 Dislikes: Casual people,
 Century eggs

A young man known as the White Dragon. He and his brother are both known as the Twin Dragons. He's a bold and brash kind of guy, overflowing with confidence. His parents went missing when he was just a child, so his grandfather took on the role of raising him. He's somewhat of a leader figure to the youngsters in his area.

042

Yang

Height: 173cm
 Weight: 62kg
 Blood type: B
 Birthday: September 9
 Origin: Hong Kong
 Likes: Movies, Cats
 Dislikes: Reckless people,
 Fermented tofu

A young man known as the Blue Dragon. Unlike his guns-blazing brother, Yang is much more calm and collected. He analyzes his foes to ascertain their weaknesses and rapidly strikes after finding an opening. He set off with his brother to travel the world and hone his abilities against the best he could find.

043

Q

Height: Unknown
 Weight: Unknown
 Blood type: Unknown
 Birthday: Unknown
 Origin: Unknown
 Likes: Unknown
 Dislikes: Unknown

A mysterious individual that has been sighted all over the world. Whoever they are, they conceal their identity with an iron mask, trenchcoat, and hat. Some have even reported Q as appearing in different parts of the world at the same time. It's not entirely sure if they're even human. C. Viper is currently investigating them on behalf of the ICA.

044

Oro

Height: 161cm
 Weight: 71kg
 Blood type: Unknown
 Birthday: Unknown
 Origin: Unknown
 Likes: Turtles, Yummy food
 Dislikes: Tedium

A legendary hermit who lives deep in the Amazon. He's said to be an incredible wielder of senjutsu, capable of shifting boulders with his power. Due to his deep well of strength, he deliberately keeps one arm bound.

045a

Matsuda Family - Fabio Matsuda

Height: 188cm
 Weight: 82kg
 Blood type: A
 Birthday: May 7
 Origin: Brazil
 Likes: Reading, Record
 collecting, Matsuda
 Jiu-Jitsu
 Dislikes: Rulebreakers

The brother of Laura and Sean.

045b

Matsuda Family - Laura Matsuda

Height: 175cm
 Weight: 72kg
 Blood type: O
 Birthday: July 30
 Origin: Brazil
 Likes: Sean, Meat,
 Fighting
 Dislikes: Veggies,
 Boredom

[See entry #116 for more on Laura Matsuda]

045c

Matsuda Family - Sean Matsuda

Height: 175cm
 Weight: 68kg
 Blood type: O
 Birthday: August 15
 Origin: Brazil
 Likes: Basketball, Games
 Dislikes: His sister (She's scary!)

Brother of Laura, and martial arts student to Ken Masters.

045d Matsuda Family - Kinjiro Matsuda

Height: 166cm
Weight: 59kg
Blood type: A
Birthday: January 11
Origin: Japan
Likes: Tatami mats, Enka
Dislikes: Greasy foods

The grandfather of Laura and Sean. Kinjiro Matsuda emigrated to Brazil from Japan. It was there that he ran a farm and also operated a Matsuda Jiu-Jitsu school.

045e Matsuda Family - Yuichiro Matsuda

Height: 188cm
Weight: 82kg
Blood type: A
Birthday: March 28
Origin: Japan
Likes: Boiled eggs
Dislikes: Traffic jams,
Power outages

Kinjiro Matsuda's son. He is the father of Fabio, Laura, and Sean.

045f Matsuda Family - Brenda Matsuda

Height: 164cm
Weight: 71kg
Blood type: O
Birthday: December 2
Origin: Brazil
Likes: Her family,
Dancing
Dislikes: Bird feet

Yuichiro's wife, and mother of Fabio, Laura, and Sean.

045g Matsuda Family - Enzo da Silva

Height: 181cm
Weight: 79kg
Blood type: O
Birthday: March 25
Origin: Brazil
Likes: Pranks, Music,
Basketball
Dislikes: Studying

Brenda's nephew. His father is Brenda's brother, and they run a general store along with a capoeira studio. He lives near the Matsuda family and gets along well with Sean.

045h Matsuda Family - Manuela da Silva

Height: 166cm
Weight: 58kg
Blood type: A
Birthday: April 9
Origin: Brazil
Likes: Laura, Crafting
accessories
Dislikes: Insects of any
kind

Brenda's niece. Just like Enzo, she's quite close to Sean.

046 Makoto

Height: 160cm
Weight: 50kg
Blood type: B
Birthday: July 1
Origin: Japan
Likes: Her family, DIY
Dislikes: Pickled Ginger

A girl who's just plain passionate for karate. She dutifully pursues the art of Rindo-kan karate, seeking to rebuild her dilapidated dojo. Thankfully, she's quite the handywoman. In battle, she binds her black belt tight and unleashes her true power! She also has a brother, but he has no aptitude for karate at all.

047 Elena

Height: 183cm
Weight: 52kg
Blood type: Unknown
Birthday: September 18
Origin: Kenya
Likes: Music, Dancing
Dislikes: Environmental
destruction

Elena is the youngest daughter of a tribal patriarch from the African Savannah. Living in such a vibrant, peaceful environment left Elena with a deep emotional imprint. She's truly thankful for the bounties of nature, and is happy to be alive. She taps into this natural link to regenerate her own health.

048a Dudley

Height: 185cm
Weight: 101kg
Blood type: B
Birthday: January 27
Origin: United Kingdom
Likes: Black tea, Roses
Dislikes: Impolite people

Dudley's a proud, perfectionist heavyweight boxer from the United Kingdom. His father's business enterprise ended in failure, which sent Dudley down the pit of poverty. Despite those hardships, he pulled himself back up through sheer virtue of his own will.

048b Ortho K. Gotch

Height: 186cm
Weight: 72kg
Blood type: A
Birthday: June 1
Origin: United Kingdom
Likes: Preparing laundry
Dislikes: Crass things,
Tardy people

Gotch served as a butler for Dudley's father, just as he now serves Dudley. The tea he prepares is truly exquisite, and his prowess as a butler is legendary in their field. Gotch is familiar with Shibasaki and Azam.

049 Sarai Kurosawa

Height: 161cm
Weight: 48kg
Blood type: B
Birthday: June 22
Origin: Japan
Likes: Puzzle games
Dislikes: Homework,
Tidying up

A ninja who was Ibuki's classmate, she hails from the same ninja village and currently resides there. She has quite the talent for climbing trees. She's also pretty decent at both taijutsu and ninjutsu. Her love for puzzle games can't be understated, either. She's probably great at the Don't Pull game in the Three Wonders arcade game.

050 Scott

Height: 191cm
Weight: 95kg
Blood type: B
Birthday: September 10
Origin: United States
Likes: Street fighting
Dislikes: Hairy
caterpillars

Scott is a former boxer, but nowadays he makes his living as a bar bouncer. Scott always keeps the pressure on the local thugs with his intense straight punches and nimble ducking maneuvers.

051 Max

Height: 187cm
Weight: 93kg
Blood type: A
Birthday: April 1
Origin: United States
Likes: Himself, Gambling,
Shiny stuff
Dislikes: Plain and dull
stuff

A heavyweight boxer who packs a serious punch, but he's got finesse, n spades too! Despite his big role in the mixed martial arts tournament circuit, his bad behavior often causes him to get in trouble with others. He burns most of his money as fuel for his gambling habits.

052

Necro



Height: 174cm (variable)
 Weight: 60kg
 Blood type: Unknown
 Birthday: Unknown
 Origin: Russia
 Likes: Nothing
 Dislikes: Nothing

Necro is from a poor village to the north of Russia, born as the third sibling of four. When near Moscow in search of work, he came into contact with the Secret Society and was brought into their fold. The experimentation he was subjected to gave him superhuman abilities. He can stretch his body like rubber and emit electrical discharges.

053

Remy



Height: 173cm
 Weight: 62kg
 Blood type: AB
 Birthday: April 29
 Origin: France
 Likes: His sister, Leather jackets
 Dislikes: All fighters

Remy's hatred for other fighters can be traced back to a particular incident. He had his dead sister encased in a block of ice and submerged in a cave at the Bay of Biscay. When his fights end, he reports about the defeated fighter.

054

Hugo



Height: 240cm
 Weight: 200kg
 Blood type: Unknown
 Birthday: May 19
 Origin: Germany
 Likes: Poison, Potatoes
 Dislikes: People looking down on him

A giant of a man who works alongside his former Mad Gear associate, Poison. He was a member of Mad Gear, and as such has committed many criminal acts. Right now he travels the world, participating in various activities.

055

Poison



Height: 175cm
 Weight: 52kg
 Blood type: Unknown
 Birthday: December 7
 Origin: United States
 Likes: French fries
 Dislikes: Cops

A former criminal member of Mad Gear who turned to a life as a pro wrestling promoter. Despite her beauty and sisterly disposition, Poison can be surprisingly assertive. Her real nature is wrapped up in enigma.

056

Seth



Height: 198cm
 Weight: 85kg
 Blood type: Unknown
 Birthday: Unknown
 Origin: Unknown
 Likes: Scheming
 Dislikes: Dependent humans

Seth is CEO of S.I.N., Shadaloo's weapons division. His body is capable of remodeling itself based on observed fighting data from other combatants. His current intent is to take control of Shadaloo in its entirety.

057

Cody



Height: 185cm
 Weight: 80kg
 Blood type: O
 Birthday: April 18
 Origin: United States
 Likes: Picking fights
 Dislikes: Being lectured

He was once a hero who saved Metro City, but the peace he brought wasn't what he truly wanted. He began stirring up trouble wherever he could, until he was finally arrested for his violence. In combat, Cody is proficient when it comes to handling knives. He has a younger brother named Kyle.

058

Blanka



Height: 192cm
 Weight: 98kg
 Blood type: B
 Birthday: February 12
 Origin: Brazil
 Likes: Samantha (his mom), Pirarucu fish, Tropical fruits
 Dislikes: Army ants

He was a feral child due to growing up in the jungle after surviving a plane crash. He fought alone in the dense woodland for a very long time. His unorthodox, hard-to-track fighting style makes it easy for him to toy with his foes.

059

Damnd



Height: 218cm
 Weight: 201kg
 Blood type: A
 Birthday: September 10
 Origin: United States
 Likes: Strawberry sundaes, Cold hard cash
 Dislikes: Effort

Damnd is the one who kidnapped Jessica, daughter of Metro City's mayor Mike Haggard. He'll use underhanded moves to get the upper hand, and even has moles in the local police department. But that's not all he has moles in the FBI of all places, too. This guy's all about the money.

060

Thunder Hawk



Height: 230cm
 Weight: 162kg
 Blood type: O
 Birthday: July 21
 Origin: Mexico
 Likes: Animals, Hair decorations
 Dislikes: Deception

A proud and steadfast warrior from the Thunderfoot tribe. His huge body is capable of dishing out serious pain, but this giant is a gentle one. He has a strong sense of justice, respecting the land around him and the animals that live on it. The decoration in his hair is a memento from Arroyo Hawk, his father.

061

Arroyo Hawk



Height: 212cm
 Weight: 140kg
 Blood type: O
 Birthday: June 30
 Origin: Mexico
 Likes: Pure water
 Dislikes: Deception, Alcohol

Thunder Hawk's father. He cannot abide wicked behavior, and fought valiantly to protect his tribe's sacred grounds. He sees no point in meaningless conflict, and doesn't approve of vengeful motivation.

062

Blade



Height: 192cm
 Weight: 125kg
 Blood type: B
 Birthday: August 3
 Origin: United States
 Likes: Popcorn
 Dislikes: Shady people

One of the Shadaloo Troopers, Blade fights using the various sharp weapons that adorn his body. On top of the knives he's sporting, Blade's a dextrous combatant who can deliver deadly throwing attacks and piercing kicks.

063

Arcane



Height: 188cm
 Weight: 92kg
 Blood type: A
 Birthday: May 26
 Origin: Poland
 Likes: Oil paintings
 Dislikes: Hot drinks

One of the Shadaloo Troopers. He isn't all that lethal, as the ultrasonic equipment he wears is designed to immobilize foes with lightning blasts. He can even teleport with this equipment, too.

064 **Khyber**



Height: 191cm
Weight: 176kg
Blood type: AB
Birthday: October 2
Origin: United States
Likes: Fire, Gasoline
Dislikes: Flame-resistant objects

One of the Shadaloo Troopers. He spews fierce flames from the throwers on his arms, and even has a hidden device in his mouthpiece that lets him breathe fire. He incinerates anything that displeases him.

065 **F7**



Height: 198cm
Weight: 97kg
Blood type: A
Birthday: January 23
Origin: United States
Likes: Lord Bison, Order
Dislikes: Weak-willed people

Leader of the Shadaloo Troopers. He uses supercharged stun rods to take out his enemies. He's also capable of using any of the abilities that the other Shadaloo Troopers can. That means he has access to concealed knives, teleportation, and flamethrowers.

066a **Crimson Viper**



Height: 175cm
Weight: 56kg
Blood type: AB
Birthday: July 18
Origin: United States
Likes: Lauren, Money
Dislikes: Working overtime

A stylish, slim agent who's far tougher than she looks. Crimson Viper is all business, all the time. Don't bother looking for compassion from her. Her special battle suit makes sure she's armed from head to toe, so she's a real threat in combat! But despite the scope of her operations, her identity is shrouded in mystery.

066b **Crimson Viper**



069 **Edmond Honda**



Height: 185cm (topknot included)
Weight: 137kg
Blood type: A
Birthday: November 3
Origin: Japan
Likes: Bathing, Chanko stew, Tiramisu
Dislikes: Indecision

A spectacularly popular sumo wrestler, E. Honda has often found himself the center of attention. Though he's only at the ozeki rank when it comes to sumo wrestling, he's absolutely strong and skilled enough to duke it out with the grand champions of the yokozuna rank. He's a believer in routine, getting in some early morning practice every day. Right now he's on a trip around the world with Hakan. They're in search of new disciples, and new gourmet experiences too!

067 **Hanna Ackerson**



Height: 156cm
Weight: 57kg
Blood type: B
Birthday: April 1
Origin: United Kingdom
Likes: Cats, Dogs, Her work friends
Dislikes: Bad weather

One of Colonel Wolfman's trusted friends, Hanna is one of Delta Red's first lieutenants. She's a vital piece of their puzzle, handling the strategic planning for their operations, and also taking charge of logistical support. Though she has a gentle exterior, her unit knows well enough that if she's pushed too far, she'll unleash the beast within.

068 **Fei Long**



Height: 172cm
Weight: 60kg
Blood type: O
Birthday: April 23
Origin: Hong Kong
Likes: Kung fu, self-assertation
Dislikes: Lethargy, Indifference

An actor burdened with the entire Hong Kong cinematic industry on his back. He's a mighty practitioner of kung fu, honing his art since he was a small child. He's pretty deft with a set of nunchaku, too. He took a break from the film industry for a while, but is set to get back in action soon with his next feature.

070a **Hinagiku**



Height: 161cm
Weight: 54kg
Blood type: A
Birthday: June 14
Origin: Japan
Likes: Knitting, Sweet foods, Cockatiels
Dislikes: Onions

Female ninja (kunoichi) in service of the Kanzuki family. Their role as a unit is to protect the family grounds and perform intel operations. Hinagiku is Karin Kanzuki's favorite out of them, despite her low rank of genin.

070b **Chūnin Kunoichi (mid-rank)**



Kunoichi that have finished their training. The chūnin-ranked kunoichi wield ninja blades, with approximately 6,000 of them on duty at any given time. The higher ranks, or jōnin, are taught Kanzuki-style martial arts and directly spar with Karin.

070c **Jōnin Kunoichi (high-rank)**



The ringlets in the hair denote ninja rank.
1 ringlet pigtail = Genin rank
2 ringlet pigtails = Chūnin rank
3 ringlet pigtails = Jōnin rank

071 **Dee Jay**



Height: 184cm
Weight: 92kg
Blood type: AB
Birthday: October 31
Origin: Jamaica
Likes: Yelling, Dancing, Singing
Dislikes: Silence

A talented kickboxer who keeps up his combos with a musical rhythm. He's been described as a happy-go-lucky kind of guy, but really he's just cheery no matter what. Right now he's traveling the world in search of musical inspiration, wishing that bright smile wherever he goes.

072 **Dan Hibiki**



Height: 177cm
Weight: 74kg
Blood type: O
Birthday: November 25
Origin: Hong Kong
Likes: Provocation
Dislikes: Seaweed, Brats, Uppity people

A world class fighter when it comes to the art of the bait and switch. He dazzles his enemy with taunts and feints, messing up their tempo and leaving them ripe for attacking. He once studied martial arts under Gouken, and it seems Dan was also (kind of) Sakura's instructor.

073

Rolento



Height: 180cm
Weight: 81kg
Blood type: O
Birthday: November 15
Origin: United States
Likes: Discipline, Regulation
Dislikes: Weakness, Laziness

Rolento wages a personal war, wielding small arms in pursuit of someday creating an ideal nation state. He wishes for a disciplined populace, following a strict military doctrine. Even if he's called dishonest or unfair, he'll never give up on his convictions!

074

Sakura Kasugano



Height: 157cm
Weight: 42kg
Blood type: A
Birthday: March 15
Origin: Japan
Likes: Working out, White rice
Dislikes: Math, Facing her brother in video games

Her fighting style imitates Ryu's, but she implements powerful techniques of her own design as well. Some of her style is even more effective than the style it's based on. She considers Karin Kanzuki to be her greatest rival. Right now she takes on challengers of all types, hoping to square up against the best!

075

Warrior Prophet



Height: 195cm
Weight: 98kg
Blood type: B
Birthday: Unknown
Origin: Unknown (South America)
Likes: A certain power, Snakes
Dislikes: Those who lack courage

A mysterious warrior wearing ceremonial armor. His helmet is shaped like the head of a snake, and he wields a blade crafted from animal bones and teeth. He prophesized Necall's rise, and ultimately became a sacrificial offering.

076

Hakan



Height: 190cm
Weight: 110kg
Blood type: A
Birthday: November 13
Origin: Turkey
Likes: His wife, His daughters, Chanko stew
Dislikes: Fire, Cigarettes

Hakan is president of one of the world's leading cooking oil companies, and also happens to be a champion of Turkish oil wrestling. He loves getting oiled up when he fights—the oiler he is, the more punch he packs! Right now he's on a trip around the world with E. Honda. They're in search of new disciples, and new gourmet experiences too!

077

Gill



Height: Unknown
Weight: Unknown
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: Unknown
Dislikes: Unknown

This man's lineage, and indeed his allegiances, are complete mysteries wrapped in enigmas. The Secret Society that he leads is said to have manipulated the world from the shadows for a very long time indeed. The left side of his body manipulates ice, while the right side of his body has mastery over fire.

078

Enero



Height: 167cm
Weight: 57kg
Blood type: A
Birthday: January 16
Origin: Spain
Likes: Chocolate, Herbal tea
Dislikes: Dehydration

Enero carries around her special Silver Afternoon megaphone, and uses it to issue commands to the other Dolls. Her ability to mimic voices generates miscommunication between Interpol agents and military officers all over the world. Her speeches are capable of brainwashing people, too. Usually she's quite polite, but when angered she quickly snaps into frightening territory.

079

Février



Height: 171cm
Weight: 59kg
Blood type: B
Birthday: February 9
Origin: France
Likes: Gun maintenance, Competitive gaming
Dislikes: Free time

A front-line fighter who specializes in the use of submachine guns, snotguns, and grenades. She's no good at conventional hand-to-hand combat. Février fears no man, but she does find Enero quite scary. She's rough and rowdy, which often causes her to fumble on the battlefield. Despite this, she doesn't learn from her mistakes.

080

März



Height: 164cm
Weight: 48kg
Blood type: A
Birthday: March 27
Origin: Germany
Likes: Reading, Chess, Board games
Dislikes: Talking to strangers

Never without her computer, März conducts undercover investigations on behalf of Shadaloo. She forwards any gathered funds or information to the organization. März is far too shy—she can't even bring herself to engage in conversation with her fellow Dolls. That being said, she always finds a way to speak up if she needs to relay something important.

081

Aprile



Height: 171cm
Weight: 55kg
Blood type: O
Birthday: April 7
Origin: Italy
Likes: Dancing, Music
Dislikes: Animals

A former gymnast, Aprile is the eldest of the Dolls. The other Dolls place a great deal of trust in her, and she lives up to this level of faith. She's a good mentor figure, but gets a little bit too rowdy when she's unable to protect her fellow Dolls.

082

Satsuki



Height: 170cm
Weight: 56kg
Blood type: A
Birthday: May 17
Origin: Japan
Likes: Meditation, Sushi
Dislikes: Guns, Knitting

Satsuki's serious personality often results in her getting the short end of the stick amongst the other Dolls. She has a headstrong persona, and doesn't do jokes. Frankly, she doesn't understand jokes. She carries with her a strong sense of duty, and she doesn't want to lose sight of her path. She wields two bladed weapons known as the Rasetsu Blade and the Murasame Blade.

083

Juni



Height: 162cm
Weight: 46kg
Blood type: AB
Birthday: June 30
Origin: Germany
Likes: Reading, Cats
Dislikes: Car horns

A former Doll under the protection of Delta Red, Juni is a huge fan of cats and likes to ramble on about them. Her interests also include learning new things. Socially, she's not so great at reading the mood, but she's quite the relaxed girl in general.

084

Juli



Height: 164cm
Weight: 49kg
Blood type: B
Birthday: July 22 (?)
Origin: Germany (?)
Likes: Avocados
Dislikes: Cramped spaces

Juli isn't much of a talker, but she's a caring soul and enjoys helping out the other Dolls with their issues. She may seem cold sometimes, but that's only a result of her viewing things through a rational, analytical lens. Her memories have been erased several times over.

085 Santamu

Height: 177cm
Weight: 64kg
Blood type: O
Birthday: August 9
Origin: Ethiopia
Likes: Sports, Animals
Dislikes: Injections

Santamu wields a spear that's as tall as she is, and

she's always accompanied by a golden lion tamarin named Kiki. Apparently Kiki was named for the screeching noises it makes. Kiki doesn't take part in the fighting, but is an invaluable tool when it comes to gathering intel. Santamu loves sports, and she happens to be quite good at them in general. She's a cheery kind of girl who doesn't sweat the small stuff.

086 Xiayu

Height: 165cm
Weight: 53kg
Blood type: A
Birthday: September 10
Origin: China
Likes: Spicy stuff, Dumplings, Kung fu movies
Dislikes: People who badmouth others

She's friendly with her allies, but unforgiving when it comes to her foes. While she's typically calm and level-headed, she likes to get fired up for the sake of her friends. She refuses to stoop to underhanded methods, and always faces down the enemy with honor. She's close with her twin sister, Jianyu.

087 Jianyu

Height: 165cm
Weight: 53kg
Blood type: B
Birthday: September 10
Origin: China
Likes: Spicy stuff, Dumplings, Online shopping
Dislikes: Organizing things, Tidying up

She braids her hair and balls it up on her head. She's a huge fan of spicy food, but her stomach isn't quite as fond of the stuff. Jianyu doesn't enjoy doing chores, and she doesn't like listening to orders either. Despite her moody, selfish nature, she's unquestionably skilled when it comes to combat.

088 Noembelu

Height: 173cm
Weight: 63kg
Blood type: O
Birthday: November 11
Origin: Mexico
Likes: Growing Veggies
Dislikes: Chatterboxes

She doesn't talk much unless she feels it necessary, but the other Dolls tend to know what she's thinking regardless. Noembelu prefers to just stay quiet and do her job. She also has quite the adept sense of smell.

089 Decapre

Height: 164cm
Weight: 46kg
Blood type: B
Birthday: December 18
Origin: Russia
Likes: Dogs
Dislikes: Cammy, Ambiguity

The troublemaker among the Dolls, Decapre is a girl who hides burning rage with a quiet demeanor. If things don't go well for her, she has a habit of throwing tantrums. Decapre wields a wrist-mounted dagger imbued with Psycho Power, and uses it to great effect against her enemies.

090a Mahesh

Height: 167cm
Weight: 68kg
Blood type: A
Birthday: May 3
Origin: India
Likes: Curry, Cinema
Dislikes: Horror flicks, Sour things

A police officer from India. He learned yoga from Dhalsim, and tries to help others using its power. He's extremely fond of curry. He also recently cried at the screening of a movie called Ajwain's Tears.

090b Jairo Rodriguez

Height: 165cm
Weight: 84kg
Blood type: B
Birthday: June 19
Origin: Colombia
Likes: Driving, Watching pro wrestling
Dislikes: Difficult parking spots, Onions

A cop from New York. He loves eating hot dogs almost as much as he loves watching people wrestle. He's a good friend to Alex, and an excellent driver.

090c Miguel Corti

Height: 191cm
Weight: 97kg
Blood type: O
Birthday: October 28
Origin: United States
Likes: Car maintenance, Comic books
Dislikes: Cramped spaces

A cop from New York. He loves comic books, and has an intense passion for justice. He's worked alongside Jairo to solve countless cases.

090d Peter Zonta

Height: 172cm
Weight: 75kg
Blood type: A
Birthday: July 6
Origin: Brazil
Likes: His three sons, Beach volleyball
Dislikes: Crooks, Liars

A Brazilian police officer, still young and spry at the age of 59. He has a strong sense of justice, and a will that just won't bend. He's a very proud family man, with all three sons following his footsteps as policemen.

091 Pulk Hogen

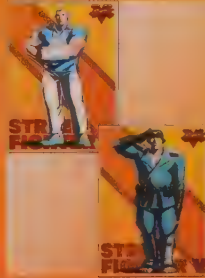
Height: 206cm
Weight: 144kg
Blood type: A
Birthday: August 11
Origin: United States
Likes: Weight training, Milk
Dislikes: Sneak attacks

Pulk Hogen is a former bodybuilder who was scouted while training at a gym in Florida. He has experience in a band, making him quite the showman when it comes to singing and playing the guitar. He has a famous pose in which he points to himself with both thumbs. It's known as the Pulk Pose.

092 Ed

Height: 167cm
Weight: 58kg
Blood type: Unknown
Birthday: September 3
Origin: Unknown
Likes: Pool
Dislikes: People who are all talk

He was captured by S.I.N. and subjected to heinous experimentation for the purpose of creating a spare body for Bison. After Balrog defeated Seth, he rescued Ed from the rubble of the laboratory. He can use a small measure of Psycho Power.

093 Abel

Height: 198cm
Weight: 85kg
Blood type: A
Birthday: November 5
Origin: France
Likes: Dogs, Bears
Dislikes: Oysters

Abel was injured during his underground investigation and is currently resting with the Kanazuki family. He uses a unique mixed martial arts style based on various military techniques. He was originally raised to be a spare body for Bison, but was disposed of due to various imperfections.

094 Small Raven

Height: 189cm
Weight: 87kg
Blood type: B
Birthday: October 24
Origin: United States
Likes: His family, Cookery
Dislikes: Criminals

A masterful spy who specialized in disguise. He was a CIA operative until he met his end at the hands of Bison. He wore a specialized combat suit that could emit blue electricity.

095 Li-Fen

Height: 125cm
Weight: 24kg
Blood type: O
Birthday: October 16
Origin: China
Likes: Pandas, Programming
Dislikes: F.A.N.G

A young girl who loves pandas and chocolate, Li-Fen always carries around her little panda bag. The bag has a tablet computer concealed within.

096 Edi. E

Height: 204cm
Weight: 145kg
Blood type: O
Birthday: July 21
Origin: United States
Likes: Rare-cooked steaks
Dislikes: Cody

Edi's your typical bad guy. He serves the strong and oppresses the weak. He only serves as far as the pay goes, however—he's not the type to do something for free. He beats down anyone in his path with his police baton, and has a habit of chewing a special gum to restore his health.

097 Abigail

Height: 244cm
Weight: 265kg
Blood type: AB
Birthday: October 16
Origin: Canada
Likes: Bananas
Dislikes: Rust

Though he claims to be from the Netherlands, his passport says he's Canadian. Abigail was the strongest in Mad Gear when it came to raw physical power. He doesn't have a specific fighting style, he just likes to charge into battle and let loose.

098 Belger

Height: 193cm
Weight: 105kg
Blood type: B
Birthday: April 9
Origin: United States
Likes: Authority, Diamonds
Dislikes: Haggar, Zombies

Belger rides around in a mechanized wheelchair to show off his lavish wealth, and likes to wave around his bowgun to threaten others. His legs actually work fine, and when he wants to run he can charge around at incredible speeds. Regardless of that, he likes to inspire chaos and dread in the citizens of Metro City, proving that wealth truly does equal power.

099 David

Height: 186cm
Weight: 88kg
Blood type: O
Birthday: August 10
Origin: United States
Likes: Both his daughters, Retro games
Dislikes: Working overtime

David Crislip works as an information analyst for the United States Air Force. Even his boss, Taylor, respects and acknowledges his hard work. He has two daughters, and seems to be quite the doting dad. He's also quite the game collector! The inside of his house could easily be mistaken for an arcade.

100a Ryu

Height: 175cm
Weight: 85kg
Blood type: O
Birthday: July 21
Origin: Japan
Likes: Red bean jelly, Martial arts
Dislikes: Spiders
Fighting Style: Martial arts based on the Ansatsuken

Ryu can be considered the main character. He's an earnest man who travels the world seeking the path of a true warrior. He's aware of the Satsui no Hado that resides within him, and continues working hard so he can confront and control that power. ▶

100b Ryu

▶ When facing off against the soul-consuming warrior, Necali, just what does Ryu discover?

101 Evil Ryu

Height: 175cm
Weight: 85kg
Blood type: O
Birthday: July 21
Origin: Japan
Likes: Defeating mighty foes
Dislikes: Weaklings

This certainly isn't the same Ryu who'd utilize the Power of Nothingness or the Kaze no Kobushi. He's been completely swallowed up by the Satsui no Hado, exchanging his own will for unprecedented power and insurmountable skills.

102a Ken Masters

Height: 175cm
Weight: 83kg
Blood type: B
Birthday: February 14
Origin: United States
Likes: His family, Pasta
Dislikes: Pickled plums, Soap operas
Fighting Style: Martial arts based on the Ansatsuken

Ryu's eternal rival, Ken has a family that supports him no matter what. He might be one of the wealthiest men in America, but that doesn't make him cynical. Ken is a cheery, bright-eyed young man! ▶

102b Ken Masters

▶ In Street Fighter V, Ken answers Karin Kanzuki's call to put an end to the Black Moons, and makes a promise to rematch with Ryu, who is training to overcome the Satsui no Hado.

103 Violent Ken

Height: 175cm
Weight: 83kg
Blood type: B
Birthday: February 14
Origin: United States
Likes: Raw and bloody combat
Dislikes: Boredom

As Ryu reaches his goal of becoming a true warrior, Ken's jealousy and anxiety begins to flare up. This weakness in his heart creates the perfect situation for him to be manipulated by external forces. (This happens in a parallel world, of course.)

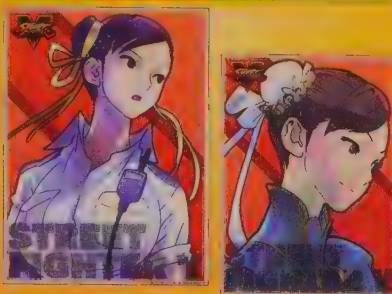
104a Chun-Li



Height: 169cm
Weight: Secret
Blood type: A
Birthday: March 1
Origin: China
Likes: Crepes, Fruits, Candy
Dislikes: Bison, Crime, Ambiguous people
Fighting Style: Chinese martial arts

Chun-Li serves as an officer of Interpol, battling to destroy the evil organization named Shadaloo with her magnificent legs. She's relentless in her quest for vengeance against M. Bison, the man who killed her father. She, along with Guile, pursues Shadaloo, well aware of their shady involvement in world events. ▶

104b Chun-Li



▶ Convinced that Shadaloo is behind the Black Moon incidents and the cases of hackers going missing all over the world, Chun-Li readily charges in to pursue them.

106a Zangief



Height: 214cm
Weight: 181kg
Blood type: A
Birthday: June 1
Origin: Russia
Likes: Wrestling, Cossack dancing
Dislikes: Projectile attacks (like the Hadoken)
Fighting Style: A mix of Russian and American pro wrestling moves

A famous professional wrestler known as the Red Cyclone, Zangief is one beefy boy. He might look terrifying, but he's actually a really friendly guy. He's a devout believer in the supremacy of a muscle-bound bod, and he's dedicated years of training to perfect his bulging biceps. ▶

105b Zangief



▶ R. Mika is a lifelong fan of his, and he's also friends with Azam and Laura. While in New York on a pro wrestling tour with Alex and Mika, he witnessed the Black Moon incident and was invited by Karin to take on Shadaloo.

106a Dhalsim



Height: 176cm(variable)
Weight: 48kg(variable)
Blood type: O
Birthday: November 22
Origin: India
Likes: Curry, Meditation
Dislikes: Sweet food, Meat
Fighting Style: Esoteric Yoga

Dhalsim's strict ascetic training transformed him into an undisputed master of yoga, to the point where he's almost defied by his people. He can utilize the power of Agni, the flame god, to manipulate flames. He acts as a guide to Ryu, helping him overcome an internal conflict. ▶

106b Dhalsim



▶ He suddenly finds himself face to face with Necalli, who appears in the wake of a global catastrophe. Sensing that the future is in dire peril, Dhalsim joins Karin in order to set things right.

106c Datta & Sally



Left: Datta, Dhalsim's son
Blood type: June 7
Birthday: O
Right: Sally, Dhalsim's wife
Blood type: February 11
Birthday: A

Dhalsim's son, Datta, and his wife, Sally. Datta supports his father's activities within India whenever he can. Both his wife and child practice yoga, but their limbs don't stretch out like his does. Sally happens to be an excellent cook, too!

107 Nash



Height: 186cm
Weight: 93kg
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: Nothing in particular
Dislikes: Justice, Scotch, Bison
Fighting Style: Special attacks that utilize his physical skills

Once, Nash was a lieutenant in the United States Air Force, and he was Guile's best friend. He died, but somehow came back to life. Ever since then, all he has cared about is bringing an end to M. Bison's life. ▶

107b Nash



▶ Before he died, Nash was a calm and collected kind of guy. He had a serious attitude and a strong passion for justice. But since reviving, he hasn't trusted anyone but himself. The warmth in his personality seems to have died with him—now all that remains is a cold, calculating disposition.

108a Karin Kanzuki



Height: 162cm
Weight: 59kg
Blood type: B
Birthday: September 15
Origin: Japan
Likes: Total victory
Dislikes: Those who fail to meet their obligations
Fighting Style: Kanzukiryu

A proud woman who insists that she must always be the winner. Not only is she a fighter, but she's also the head of the Kanzuki family, and she sits at the head of one of the world's leading conglomerates. Her family is staunchly opposed to Shadaloo, standing against the organization wherever it can. ▶

108b Karin Kanzuki



▶ She may seem to be thoughtlessly arrogant to onlookers, but that doesn't mean she isn't capable of compassion. Whenever a friend of hers is in need, she won't hesitate to be there for them. She's rarely seen without her exceptional butler, Shibasaki.

109 Shibasaki



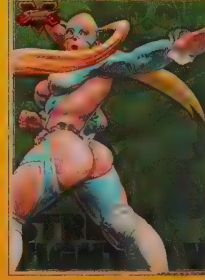
Height: 178cm
Weight: 75kg
Blood type: A
Birthday: May 7
Origin: Japan
Likes: Black Tea, Lady Karin
Dislikes: Messy eaters

A man who's never too far away from Karin. He learned much from Azam via long-distance internet seminars, and is now considered a rising star in the international butler community.

110a**Birdie**

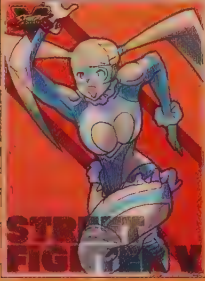
Height: 216cm
 Weight: 230kg
 Blood type: O
 Birthday: August 22
 Origin: United Kingdom
 Likes: Beer, Beef jerky, Swiping easy money
 Dislikes: Kids, Cops
 Fighting Style: Headbutting and chain-snaring

Check out Entry 014 for more info on Birdie. He just likes to eat and flail his chain around.

110b**Birdie****111a****Rainbow Mika**

Height: 168cm
 Weight: 70kg
 Blood type: O
 Birthday: March 15
 Origin: Japan
 Likes: Zangief's Pro Wrestling philosophy, Beach running, Finger push-ups, Neck bridges
 Dislikes: Disrespectful juniors
 Fighting Style: Pro Wrestling

A female pro wrestler with a serious adoration for Zangief. At the behest of her sponsor, Karin Kanzuki, she faces down Shadaloo. Mika's a typical tomboy—she's always working out with a smile. ▶

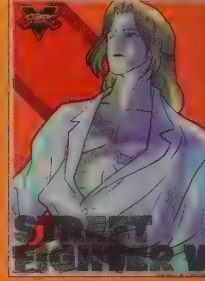
111b**Rainbow Mika**

▶ The mask makes it hard to read her face sometimes, but she's surprisingly expressive! She isn't fond of people who don't respect their elders, so her first encounter with Ibuki was a little rough. Despite that early hurdle, they still banded together to infiltrate Shadaloo.

112a**Vega**

Height: 186cm
 Weight: 84kg
 Blood type: O
 Birthday: January 27
 Origin: Spain
 Likes: Beautiful things, Himself, Roses
 Dislikes: Ugly things, The blood of his victims
 Fighting Style: Spanish Ninjutsu

A complete and utter narcissist who wholly believes in his own distinct aesthetic. His purpose in battle is the elimination of what he deems to be hideous. Despite his intelligence, there's clear madness plaguing his mind. ▶

112b**Vega**

▶ His belief in absolute beauty makes him interested in the connection between Cammy and Decapre. Their relationship is something he finds fascinating and attractive.

113a**M. Bison**

Height: 182cm
 Weight: 112kg
 Blood type: A
 Birthday: April 17
 Origin: Unknown
 Likes: World domination
 Dislikes: Weaklings
 Fighting Style: Psycho Power

Leader of the nefarious organization known as Shadaloo. He intends to utilize the Black Moon to terrorize the world. With his Psycho Power completely maxed out, Bison is now at the apex of his power. But, interestingly, it seems his true motivation isn't to conquer the world at all...

113b**M. Bison****114a****Rashid**

Height: 178cm
 Weight: 85kg
 Blood type: A
 Birthday: June 7
 Origin: Middle East
 Likes: New experiences, Movies, His friends
 Dislikes: Fighting women and children, Loading times
 Fighting Style: Wind and Parkour

A pretty important character in the general storyline, Rashid is a young man who can deftly manipulate winds. He's not your stereotypical frenetic or action-packed hero—he's a modern-minded guy who thinks on his feet and acts practically. ▶

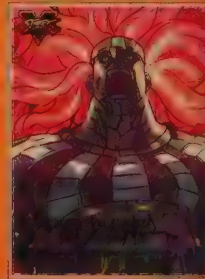
114b**Rashid**

▶ His disposition is pretty casual and carefree. This nature of his is reflected well in his parkour fighting style.

115a**Necalli**

Height: 190cm
 Weight: 113kg
 Blood type: Unknown
 Birthday: January 11
 Origin: Unknown
 Likes: Powerful souls
 Dislikes: Man-made things, Mankind
 Fighting Style: Raw and violent might

A man motivated only by the consumption of powerful souls. He constantly (and unconsciously) exudes a heinous miasma that corrupts the souls of those in his vicinity. Anyone infected by this miasma transforms into a rampaging fighter, much like Necalli himself. ▶

115b**Necalli**

▶ When the time comes for his hunt, Necalli awakens in the vicinity of combat. He can speak human tongues with a little difficulty, but once he loses control he unleashes a primal and terrifying side to himself.

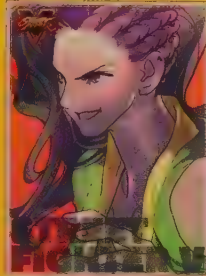
116a Laura Matsuda



Height: 175cm
 Weight: 72kg
 Blood type: O
 Birthday: July 30
 Origin: Brazil
 Likes: Her brothers, Meat, Fighting
 Dislikes: Veggies, Boredom
 Fighting Style: Her own spin on Matsuda Jiu-Jitsu

Sean's older sister and Zangief's grappling buddy. She's a free-spirited thrillseeker, preferring to travel around the world instead of planting her feet or going home to Sean. ▶

116b Laura Matsuda



▶ Sean's no good at dealing with her, but Laura doesn't really sweat the small stuff like that. She shows off her Matsuda Jiu-Jitsu skills by facing off against foes around the world!

117a F.A.N.G



Height: 212cm (222cm fully extended)
 Weight: Unknown
 Blood type: Unknown
 Birthday: February 2
 Origin: Somewhere in Asia
 Likes: Experiments, The number 2, Lord Bison
 Dislikes: Lord Bison's enemies, The numbers 1 & 3
 Fighting Style: Poison Kempo

One of Shadaloo's four Grand Masters and a self-proclaimed member of a lost royal family from a ruined country. He fights using the poison accumulated within his own hands. He adores and admires Lord Bison, and initiates the Black Moon incidents for the sake of Shadaloo. ▶

117b F.A.N.G



▶ He came to realize the treacherous actions of Rashid's friend, and used his poison to finish her off. His mannerisms are eccentric and flamboyant, but that's just for show. 2 is his lucky number, and he prefers to do things in 2s.

118 Emperor Nuakan



Height: 210cm
 Weight: 156kg
 Blood type: B
 Birthday: May 17
 Origin: Thailand
 Likes: Asceticism, Challengers
 Dislikes: Weak people

A bulky man who fights with unbelievably swift strikes, Nuakan cultivated his intense stamina through unforgiving training. Hailing from a poor village, Nuakan climbed to the top using his fists, outlasting most fighters he contends with.

119 Eleven



Height: 170cm (variable)
 Weight: 60kg (variable)
 Blood type: Unknown
 Birthday: Unknown
 Origin: Unknown
 Likes: Unknown
 Dislikes: Unknown

An organism rumored to have been created by the Secret Society. Eleven was created out of plants, rather than animals. It can transform its body at will, taking various forms if necessary. Due to its lack of free will, it obeys orders from its superiors without question.

120 Twelve



Height: 175cm (variable)
 Weight: 85kg (variable)
 Blood type: Unknown
 Birthday: Unknown
 Origin: Unknown
 Likes: Unknown
 Dislikes: Unknown

Over 500 of these mass-produced killing machines were created. They can imitate their opponent's appearance, morph their limbs into lethal blades, and even turn completely transparent!

121 Doctor Woo



Height: 152cm
 Weight: 67kg
 Blood type: B
 Birthday: February 26
 Origin: China
 Likes: Experiments, Research
 Dislikes: Violence

A renowned scientist that was abducted by the Secret Society. Since then he's been having a whale of a time, creating various biological weapons based on Urien's body remake theory. He claims that his IQ is over 1300!

122a Low-Rank Apprentice Dolls



Equipment: Night-vision goggles, Psycho Power amplifiers
 Duties: Serving the Grand Masters, Infiltration, Base security

122b Mid-Rank Apprentice Dolls



Equipment: Chest rig, Headset, Psycho armor (shoulderpads), Psycho stungun, Psycho grenade
 Duties: Serving the Grand Masters, Close combat, Base security, Sabotage

122c High-Rank Apprentice Dolls



Equipment: Psycho armor (shoulderpads)
 Duties: Serving the Grand Masters, Battlefield command, Training the lower-ranked Dolls, Close combat, Sabotage

Soldiers that aspire to become full Dolls. The Mid Rank and High Rank Dolls are suitable for combat and end up being deployed to the battlefield. High Rank Dolls are more High Rank Shadaloo soldiers. Their codenames are based on flowers from their countries, like Lowenzahn.

123 Mary



Height: 157cm
 Weight: 49kg
 Blood type: O
 Birthday: December 3
 Origin: Ireland
 Likes: Walking, Reading
 Dislikes: Exercising

Mary was once kidnapped in Hong Kong and rescued by Chun-Li. She's a quiet girl—her idea of a good time is relaxing in a park with a good mystery novel. Her goal is to someday work for an intelligence agency.

124

Reiko



Height: 163cm
Weight: 54kg
Blood type: B
Birthday: May 20
Origin: United States
Likes: Motorcycles,
Watermelon
Dislikes: Dust clouds

A street racer who participates in worldwide events, she hates losing. Years ago she helped Chun-Li rescue Mary from her kidnappers. She's stayed friends with Chun-Li ever since.

125a

Cammy



Height: 164cm
Weight: 61kg
Blood type: B
Birthday: January 6
Origin: United Kingdom
Likes: Cats
Dislikes: Everything (at least when she's in a bad mood)

A powerful soldier who had her body strengthened and modified by Shadaloo. She was rescued by the British squad known as Delta Red, and now works alongside them. ▶

125b

Cammy



▶ She teams up with Karin Kanzuki to face off against Shadaloo, but relives personal trauma as she faces off against her former comrades, the brainwashed Dolls.

126

Daigenjuro Kanzuki



Height: 189cm
Weight: 102kg
Blood type: B
Birthday: January 1
Origin: Japan
Likes: His wife, Utter
victory
Dislikes: Defeat

Father of Karin, and former head of the Kanzuki family. He raised his daughter with a brutal training regimen, but Karin overcame his challenges with ease, leaving him quite unsettled. After all, not even he could achieve some of the things she'd managed. He was the leader of the family estate and company, but Karin took his stocks from him and usurped his position.

127

Shiba



Height: 171cm
Weight: 59kg
Blood type: A
Birthday: May 3
Origin: Japan
Likes: Skateboarding,
Ramen
Dislikes: Gloomy places,
Rain

A former skateboarding world champ, Shiba wound up in a terrorist incident and dedicated himself to facing off against evil. To that end, he decided to collaborate with Delta Red. He flies through the air on a hoverboard created by Ginzu, and is supported by a little robot named Akaby.

128

Simone



Height: 172cm
Weight: 78kg
Blood type: AB
Birthday: Unknown
Origin: France
Likes: Cross-legged
meditation
Dislikes: Noisy places

A mercenary who works alongside Delta Red. With samurai sword in hand, she accomplishes her missions. She's proficient with firearms, and likes using her large automatic magnum the most. She can also fight using kempo, and infuses this martial art with ki.

129

Amy



Height: 166cm
Weight: 42kg
Blood type: O
Birthday: April 19
Origin: United States
Likes: Her cellphone, Dee
Jay's new releases
Dislikes: Waking up early,
Spinach

Guile's daughter, Amy always worries about her dad overworking. She's a good-natured and friendly girl, and she has absolutely no interest in fighting at all. She likes to play with her cousin Mel, and also likes helping out those who need it. She keeps in regular e-mail contact with Dhalsim's son.

130

Masaru



Height: 176cm
Weight: 78kg
Blood type: B
Birthday: May 22
Origin: Japan
Likes: Sake, A can-do
attitude
Dislikes: Red ginger,
Feeble-minded people

The original master of the Tosa dojo, and the father of the Rindo-kan style. A truly good man with an unbreakable will. He traveled the world in the hopes of testing his might, but suffered a devastating loss against a powerful fighter in South America. After that, he died in a tragic accident.

131

Helen



Height: 168cm
Weight: 65kg
Blood type: AB
Birthday: February 14
Origin: Unknown
Likes: Reading,
Butterflies
Dislikes: Unknown

The person responsible for Nash's mysterious revival. A gentle-looking woman, she loves reading and can always be found carrying around some dusty old tomes.

132

Shadaloo Medical Soldier



Equipment:
Scalpel, Psycho Power,
Psycho surgical tools,
anti-dust and poison
mask
Work:
Treating soldiers,
experiments on live
organisms

From treating the wounded to massaging the superiors, the Shadaloo Medical Soldier keeps all the troops in tip-top shape. Messages from these guys come out of your salary, though! Don't ask for too many.

133a

Low-Rank Shadaloo Soldier



Equipment: Psycho armor
(shoulderpads), Psycho
mask, Psycho Power
receiver, Shadaloo
membership card
Duties: Base security,
Sabotage, Odd jobs,
Website updating
Moves: Psycho Tackle,
Psycho Crusher (TBD)

Shadaloo's weakest of the weak. They handle odd jobs and other such grunt duties. Officially they're known as Artificial Soldiers. ▶

133b

Low-Rank Shadaloo Soldier



▶ Their Psycho Tackle attack is a shoulder-rush charging tackle that they follow up with a series of punches. Their Psycho Crusher (TBD) is a weak imitation of Bison's real Psycho Crusher, and it leaves them feeling a bit stiff afterwards.

134a Mid-Rank Shadaloo Soldier

Equipment: Psycho armor (shoulderpads), Psycho buckle, Psycho beret, Psycho Power receiver, Shadaloo membership card
 Duties: Base security, Sabotage, Odd jobs, Website updating
 Moves: Psycho Tackle, Psycho Divekick, Psycho Crusher (TBD)

Soldiers who have taken their tests and been promoted to a higher rank. In addition to guarding the base, they also accompany the four Grand Masters around the world.

134b Mid-Rank Shadaloo Soldier**135** High-Rank Shadaloo Soldier

Equipment: Psycho mask, Psycho Power receiver, Shadaloo membership card
 Duties: Base security, Sabotage, Base command, Supporting the Grand Masters
 Moves: Psycho Tackle, Psycho Divekick, Psycho Elbow, Psycho Crusher (TBD)

These elite soldiers have overcome all challenges set before them, and risen to become the cream of the crop. They directly assist the four Grand Masters. With Bison's blessing, they are able to utilize a force similar to Psycho Power in combat.

136 Jagjit

Height: 170cm
 Weight: 59kg
 Blood type: A
 Birthday: May 25
 Origin: India
 Likes: Discipline, His wife
 Dislikes: Disputes, Poverty

A yoga master hailing from the north-west Punjab region of India. The legends say that he saved 50 villagers from a flash flood by using his incredible yoga teleportation. His mental acuity is said to surpass even Dhalsim's.

137 Amitabh

Height: 188cm
 Weight: 63kg
 Blood type: A
 Birthday: June 3
 Origin: India
 Likes: His predecessor's teachings, Reading
 Dislikes: Perfume

A yoga master hailing from the Uttar Pradesh region of India. His specialty is becoming one with nature. He's conveyed a great deal of information and wisdom to people, but it takes him several months to produce answers from his deep meditation. The longest time he spent meditating was a full 5 years.

138 Mahabali G

Height: 205cm
 Weight: 175kg
 Blood type: B
 Birthday: April 17
 Origin: India
 Likes: Himself, Tests of might
 Dislikes: Weaklings, Arrogant people

A yoga master hailing from the Karnataka region of India. Before he began walking the path of yoga, he was quite the cricket player. He suffered a debilitating neck injury during a match against another team and ended up giving his entire life to yoga afterwards. The G stands for Great.

139 Sheila

Height: 162cm
 Weight: 60kg
 Blood type: O
 Birthday: November 12
 Origin: United States
 Likes: Dance, Songs
 Dislikes: Paparazzi, Arrogant people

A yoga master from New York City. She was originally a promising professional dancer, but cancelled those plans after discovering yoga on a trip to India. She has a very flexible body, and a very big worldwide following.

140 Dr. Gulab Jamun

Height: 177cm (variable)
 Weight: 133kg (variable)
 Blood type: AB
 Birthday: March 30
 Origin: India
 Likes: Meals, Naps
 Dislikes: Pointless effort

A yoga master who can expand his own body at will. He fills his body with energy, allowing him to trigger this special yoga expansion and absorb any blow from his foes. He doesn't seem to have any followers.

141 Master Y

Height: 100cm
 Weight: 15kg
 Blood type: Unknown
 Birthday: Unknown
 Origin: India
 Likes: Living beings, Napping
 Dislikes: Things that are not living beings

A yoga master with the ability to communicate with animals. He was discovered deep in a forest alongside a Bengal tiger. Judging solely from his height and weight, he's estimated to be around four years old. He can't speak, but he can use telepathy to communicate his thoughts and feelings.

142 Kolin

Height: 168cm
 Weight: 65kg
 Blood type: AB
 Birthday: February 14
 Origin: Unknown
 Likes: Reading, Butterflies
 Dislikes: Military personnel, People that aren't Gill

A woman who works near Gill with in the Secret Society. Her personality is calculating and insidious—she'll do anything to achieve her goals. She even employs friendliness or seduction to get her own way. This is one seriously scary lady, involved in all kinds of affairs behind the scenes.

143a Coalition Soldiers

Equipment: Reinforced M-03 Suit, Twin machine guns, Security goggles, Security boots
 Duties: Security, Peacekeeping
 Moves: Rapid Machine Fire, Public Order Claw

These guys are the ones running around the Lair of the Four Kings stage in *Street Fighter V*—seems they managed to sneak into Shadaloo's base. They're equipped with basic gear and twin machine guns.

143b Coalition Heavy Infantry

Equipment: Reinforced M-055 suit, Twin fire blasters, Super security goggles, Jetpack
 Duties: Security, Peacekeeping, Disaster relief
 Moves: Blaze Blast, Public Order Knuckle, Body Slam

These soldiers are equipped with specialized M Series Power Suits. The M stands for muscle. These suits have limited flight ability, and are deployed during battle and disaster relief.

143c Boarding Robot "Asterios"

Equipment: Anti-vehicle missiles, Twin fire blasters, Twin machine guns, Winch
 Duties: Security, Peacekeeping, Disaster relief, Riot suppression
 Moves: Blaze Blast, Rapid Machine Fire, Public Order Strike, Super Body Slam

The Asterios boarding robot is a state-of-the-art machine, standing 8m tall and weighing in at 5.2 tons. It's made out of reinforced steel and carbon fiber plastics. The Kanzuki family was allegedly behind the development of these machines...

144a Nguuhao Soldier

Equipment: Uniform, Laptop
 Duties: Intelligence ops, Market research, Negotiation
 Moves: Poison Serpent Kick

These members served Nguuhao, one of the biggest illegal drug cartels in Asia. They pretended to be loyal to Shadaloo and offered an alliance, but before long they turned on Bison and tried to kill him. They were wiped out for their treachery, and F.A.N.G. switched allegiances to Shadaloo.

144b F.A.N.G**144c T.A.I.L & T.U.S.K**

Equipment: Uniform
 Duties: Assassination
 Moves: (T.A.I.L.) Poison Dragon Whip, (T.U.S.K.) Poison Mist Spray

The Nguuhao had a rule about not disclosing your real name or any information about you. Many of the members didn't even know what abilities their allies were capable of. They were trained in basic poison usage, and then left to develop their own techniques from there.

145 Zeku

Height: 181cm
 Weight: 89kg
 Blood type: A
 Birthday: December 29
 Origin: Japan
 Likes: Potato chips
 Dislikes: Neck stiffness

The 38th grandmaster of the Bushinryu Ninjutsu style, and a genius of physical attacks. In his heyday, he was known as Zeku the Swift. He incorporated a variety of hand-to-hand attacks into his own style, creating something much more practically suited.

146 Effie

Height: 152cm
 Weight: 40kg
 Blood type: Unknown
 Birthday: Unknown
 Origin: Unknown
 Likes: The color red
 Dislikes: The Secret Society

A girl who was captured by Gill's Secret Society. Much like Necro, her body was modified to some extent.

147 Momotaru

Height: 218cm
 Weight: 170kg
 Blood type: O
 Birthday: May 5
 Origin: Norway
 Likes: The sea, Darts
 Dislikes: Rough waves, Land

The eldest son of a Norwegian fishing family, Momotaru once had the chance to fight Ryu. He uses the big barrel hefted at his shoulder to attack. He might look like an irritable tough guy, but he's actually really kind. The ship he and his siblings fish from is called the Anchor.

148 Bows

Height: 196cm
 Weight: 146kg
 Blood type: B
 Birthday: May 22
 Origin: Norway
 Likes: Booze, His family
 Dislikes: Small details

The second eldest son of his family, Bows fights using an oversized float that he carries on his back. He's the strongest of the brothers, and has the strongest thirst for booze. He speaks like he's angry all the time, but that makes it hard for people to understand him. He's the only married person among his siblings.

149 Beard

Height: 223cm
 Weight: 174kg
 Blood type: B
 Birthday: October 8
 Origin: Norway
 Likes: Brawling, Deep-fried food
 Dislikes: Tooth decay

The third son of his family, he attacks by lobbing small sharks at his foes. He also has a hook-hand that he uses to snag people and drag them towards him. He's definitely the most boisterous when it comes to his brothers, but he's far outclassed by the youngest sibling, his sister.

150 Ruby

Height: 174cm
 Weight: 55kg
 Blood type: B
 Birthday: February 24
 Origin: Norway
 Likes: Traveling, Secondhand furniture
 Dislikes: Boredom

The youngest in the fishing family, and the strongest of her siblings. She's very straightforward, and never pulls punches when it comes to speaking her mind. She works at her mother's bar, but she's working on a boat so she can head out to sea on her own. The boat's name, Partenaire, is French for 'partner'.

151 Anna

Height: 159cm
 Weight: 49kg
 Blood type: A
 Birthday: August 28
 Origin: Russia
 Likes: Tasty things, Mathematics
 Dislikes: Coffee (too bitter)

One of the Judgement Girls. She's from Russia, and aspires to become a mathematician someday. To that end she's studying topology and astrophysics. She likes to visit cafes but she can't stomach coffee.

152 Julia

Height: 173cm
 Weight: Secret
 Blood type: B
 Birthday: November 12
 Origin: United Kingdom
 Likes: Horseback riding, Parkin cake
 Dislikes: Thunder (it's scary)

One of the Judgement Girls. She's from the UK, daughter of a man who's president of an energy resource company. She's in the same riding club as Karin Kanzuki, and has a great deal of respect for her. Julia is also a member of the Worldwide Young Ladies Club.

153 Lily



Height: 170cm
Weight: 57kg
Blood type: A
Birthday: April 8
Origin: India
Likes: Yogurt
Dislikes: Electric appliances

One of the Judgement Girls. She comes from India, and works as a movie producer. Right now she's tweaking the script for the sequel to Ajwain's Tears. She's related to Dhalsim's family, and practices yoga with Sally.

154 Toli



Height: 163cm
Weight: 55kg
Blood type: B
Birthday: November 17
Origin: China
Likes: Xiaolongbao buns
Dislikes: Reptiles, Pigeons

The middle sister of three Chinese sisters who happen to be Judgement Girls. She's a bright, easygoing girl with a cheery disposition. She enjoys trying different foods and blogging. She can get along with just about anyone.

155 Fair Libra



Height: 174cm
Weight: 59kg
Blood type: AB
Birthday: April 27
Origin: United States
Likes: Animation, Dance, Pizza, Hip-hop
Dislikes: Broccoli

One of the Judgement Girls. This lively girl comes from Brooklyn and has two brothers. Her father, Eric, is a professional saxophone player, so she grew up surrounded by music. She's especially fond of old school hip-hop.

156 Tonfa



Height: 164cm
Weight: 56kg
Blood type: B
Birthday: December 30
Origin: China
Likes: Sewing, Cookery
Dislikes: Slimy things

The eldest of three Chinese sisters who happen to be Judgement Girls. She looks after her sisters, having harbored childhood hopes of becoming a childcare worker. Her cooking abilities give pros a run for their money, and she makes plenty of healthy dishes.

157 Rifa



Height: 162cm
Weight: 51kg
Blood type: AB
Birthday: June 28
Origin: China
Likes: Sports, Parties
Dislikes: Singing (she's no good)

The youngest of three Chinese sisters who happen to be Judgement Girls. She loves talking and attending events. She's also had a love for being active from a young age.

158 Alex



Height: 195cm
Weight: 111kg
Blood type: O
Birthday: May 15
Origin: United States
Likes: Training, His family
Dislikes: Annoying people, Broccoli
Fighting Style: Wrestling

A young fighter living out of a mobile home in New York. He trains every day, hoping to increase his strength, but has never expressed any interest in leaving the big city. His father's best friend, Tom, has been worried about him. ▶

158b Alex



▶ He keeps his emotions on the unexpressive side, and generally he isn't much of a talker, but he's always clear about his intentions. Once he got wrapped up in the Black Moon incidents, his life took a new turn after he met Dhalsim.

159 Guile



Height: 182cm
Weight: 99kg
Blood type: O
Birthday: December 23
Origin: United States
Likes: American Coffee
Dislikes: Nattō (Ryu made him try some in Japan)
Fighting Style: Martial Arts/Pro Wrestling Mix

Though he may seem calm and level-headed, he's actually a hot-blooded man with an intensity that can't be matched. He's an American soldier through and through, fighting for freedom and peace. He views Shadaloo as a threat to that peace, and has a personal vendetta against them because of what they did to Nash. ▶

159b Guile



▶ When fighting Shadaloo Guile is reunited with his friend, Nash. Despite his confusion at his best friend's new attitude and strange behavior, Guile commits to his duties like a true professional. He believes if you have a personal issue, you need to take it into your own hands.

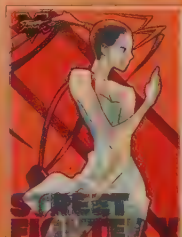
160 Ibuki



Height: 162cm
Weight: 55kg
Blood type: A
Birthday: December 6
Origin: Japan
Likes: Don-chan (Her pet raccoon dog), Roasted sweet potatoes, Toads
Dislikes: Supplementary lessons
Fighting Style: Ninjutsu

Born and raised in a ninja village, Ibuki specializes in physical skills and the use of ninja tools. In truth, she just wants to live a normal life as a schoolgirl. ▶

160b Ibuki



▶ At present she's employed by Karin, but is rather reluctant to serve the Kanzuki family. She didn't have a good relationship with R. Mika to start with, but they gradually developed a strong friendship as they worked alongside each other.

161 Balrog



Height: 198cm
Weight: 135kg
Blood type: A
Birthday: September 4
Origin: United States
Likes: Women, Bourbon, Cash
Dislikes: Fish, Mathematics, Effort
Fighting Style: Brawling-style Boxing

One of the four Grand Masters of Shadaloo. Born in the slums, Balrog punched his way up to the top. He was officially banned from the official boxing community after his dirty tactics left too many of his opponents permanently incapacitated. ▶

161b Balrog

► His greed and ability made him the perfect target for Shadaloo recruitment. His short-tempered and self-serving nature was easily exploited by offers of riches and power. He's not exactly intelligent, but he gets by just fine on intuition. He travels with a young boy named Ed who he found in the ruins of S.I.N.

162 Juri

Height: 165cm
Weight: 57kg
Blood type: AB
Birthday: January 1
Origin: Korea
Likes: Spicy Food, Spiders
Dislikes: Dull people, Rules
Fighting Style: Taekwondo

A sadistic woman who takes pleasure from seeing others squirm and suffer. She especially likes forcing her foes into total defeat. She lost the Feng Shui Engine from her left eye, and now just wears an eyepatch. But beneath that patch is a different device called the Feng Shui Engine Type Alpha. ►

162b Juri

► She rescued Cammy from Decapre, but not out of compassion. She just wanted to see how the situation would eventually unfold. She utterly despises Bison for taking her eye.

163 Urien

Height: 195cm
Weight: 120kg
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: Personal gain
Dislikes: Gill
Fighting Style: Illuminati Martial Arts

Second-in-command of Gill's Secret Society, Urien was deemed unsuited for complete command due to emotional instability. He's extremely arrogant and prideful, believing himself to be a natural-born elite. ►

163b Urien

► He firmly believes that only he has what it takes to rule the world, and loves flaunting his own overwhelming might.

164a Tom's Friends - Chuck

Height: 184cm
Weight: 114kg
Blood type: A
Birthday: June 18
Origin: United States
Likes: His daily life, His wife
Dislikes: Loud music
Moves: Axe Kick

Alex's trainers. They come from different countries and have different styles, but they all gathered together after hearing from Tom. They all get along well with Alex.

164b Tom's Friends - Jeroen

Height: 190cm
Weight: 102kg
Blood type: A
Birthday: May 17
Origin: Netherlands
Likes: Cheesecake, Warm places
Dislikes: Cold places
Moves: Successive Kneestrike

164c Tom's Friends - Semih

Height: 180cm
Weight: 83kg
Blood type: O
Birthday: September 27
Origin: Turkey
Likes: Soccer, His family
Dislikes: Humidity
Moves: Spinning Choke

164d Tom's Friends - Fudo

Height: 191cm
Weight: 111kg
Blood type: A
Birthday: April 3
Origin: Japan
Likes: Making soba noodles, Haiku
Dislikes: Junk food
Moves: Sacred Strike (Thrusting attack)

165 Darun Mister

Height: 209cm
Weight: 168kg
Blood type: A
Birthday: November 19
Origin: India
Likes: Fighting new enemies, His Indra Bridge attack
Dislikes: Weak youngsters

A champion of Indraut Wrestling and personal bodyguard to Pullum, an exceedingly rich heiress. He follows Pullum around the world, taking every chance he can get to contend with strong fighters along the way. He has a strong friendship with Zangief, and the two share a mutual respect.

166 Doctrine Dark

Height: 177cm
Weight: 71kg
Blood type: A
Birthday: December 3
Origin: United States
Likes: Gunpowder, Knives, Garrotes
Dislikes: Rolento

A former subordinate member of Guile's unit, he was expected to go far due to his sharp senses and brave nature. Unfortunately, Rolento led a sneak attack against his unit at night, and he was the only survivor. He came out of the incident with a deep grudge against Rolento, for leading the attack, and Guile, for being a superior that failed to back him up.

167 Pullum Purna

Height: 164cm
Weight: 49kg
Blood type: B
Birthday: October 3
Origin: Middle East
Likes: Dance, Songs
Dislikes: Obstinate people

Daughter of Balba Purna, an incredibly wealthy Arabic man. She's a spoiled and selfish young lady, used to getting what she wants. She travels the world in search of her father, which somewhat bothers him. She's a member of the Worldwide Young Ladies Club.

168

Blair Dame



Height: 172cm
Weight: 65kg
Blood type: AB
Birthday: June 13
Origin: Monaco
Likes: Brawling, Dressing smartly
Dislikes: Complacent people

Sole heir to one of the wealthiest foundations in Europe, Blair loves fighting. Her mother worries a lot, and has a bodyguard/butler join her on her travels. Her family owns many luxurious holiday homes around the world. She's a member of the Worldwide Young Ladies Club.

169

Hokuto

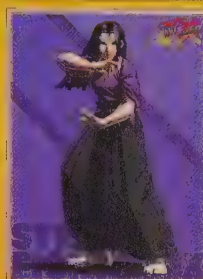


Height: 162cm
Weight: 51kg
Blood type: A
Birthday: September 23
Origin: Japan
Likes: Smart dressers
Dislikes: Instruction manuals

A young woman who carries the blood of the Bushinryu style's founder, and was entrusted with her family's Mizugami kobujutsu style. She fights while blending both arts. She learned that her brother was alive and went on a journey to find him. She has a sister named Nanase, and the two of them get along well.

170

Bloody Hokuto



Height: 162cm
Weight: 51kg
Blood type: A
Birthday: September 23
Origin: Japan
Likes: Nothing
Dislikes: Nothing

The Mizugami family elders placed a Blood Seal upon Hokuto, suppressing her directive to kill her brother, Kairi. Fearing what would happen if the seal was broken, Hokuto entrusted the family duties to her sister and set out in search of her brother. This is the true form of the Mizugami kobujutsu style, which was itself a derivative of Ansatsuken.

171a Kanzuki Family Ninja Army - Jōnin Ninja



Equipment: Ninja blade, Forehead protector, Chainmail armor
Duties: Guarding the family estate, Dealing with intruders
Moves: Fire Release
- Great Flame Bullet, Kanzuki Style - Water Strike

These are the ninjas strong enough to participate in the Kanzuki Style 100-man melee against Karen. They use various kinds of ninjutsu, featuring elements like water, earth, wind, and fire.

171b Kanzuki Family Ninja Army - Chūnin Ninja



Equipment: Ninja blade, Forehead protector, Chainmail armor
Duties: Guarding the family estate, Chores
Moves: Fire Release
- Great Blaze Bullet

171c Kanzuki Family Ninja Army - Genin Ninja



172

Juni (Delta Red Era)



Height: 162cm
Weight: 46kg
Blood type: AB
Birthday: June 30
Origin: Germany
Likes: Cats, Reading
Dislikes: Car horns

A former Doll protected by Delta Red, she often relies on Cammy for advice. She's a bit of a ditz and goes at her own pace, but she's kind-hearted and reliable. She's started to train with the other members of Delta Red.

173

Kairi

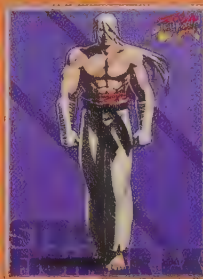


Height: 178cm
Weight: 77kg
Blood type: Unknown
Birthday: January 14
Origin: Japan
Likes: Nothing in particular
Dislikes: Nothing in particular

A member of the Mizugami clan, and inheritor of their ancient style. He lost his memories after falling from a cliff. Only the words "you must challenge your limits" remained in his memories, calling him to battle.

174

Kairi (Second Profile)



Height: 178cm
Weight: 77kg
Blood type: Unknown
Birthday: January 14
Origin: Japan
Likes: Nothing in particular
Dislikes: Horrible memories

Continuing on the path of carnage, Kairi continues to survive and seek out his past. He regains his memories in the midst of a deathmatch against Hokuto and, upon reeling from the shock at his sister trying to kill him, he resolves to live his life as a weapon.

175

Allen Snider



Height: 179cm
Weight: 81kg
Blood type: O
Birthday: March 21
Origin: United States
Likes: Frogs
Dislikes: Electrical appliances

Formerly the strongest karate practitioner in America, Allen was knocked out in the first round of the All American Martial Arts Tournament by a then-unknown Ken Masters. Ken told him that he was just a frog in a well, but Allen completely misinterpreted this and now strives to be the world's mightiest frog. He's a curious guy without a bad bone in his body.

176

Cracker Jack



Height: 189cm
Weight: 98kg
Blood type: B
Birthday: June 14
Origin: United States
Likes: Baseball, Soccer, Locally sourced alcohol
Dislikes: Crowds

Once the foremost member of the Las Vegas bodyguard organization "Crackers", Cracker Jack left to travel and live life on his own terms. He's currently going wherever he pleases as a freelance bodyguard, his treasured wooden bat going with him, of course.

177

Skullomania



Height: 163cm
Weight: 62kg
Blood type: A
Birthday: May 19
Origin: Japan
Likes: Protecting his family, World peace
Dislikes: Evil, Working overtime

Skullomania was once an average salesman called Saburo Nishikoyama. But one day his unfathomable passion for justice awakened when he was asked by his department store workplace to attract customers by donning a costume and participating in a superhero show.

178

Garuda



Height: Unknown
Weight: Unknown
Blood type: Unknown
Birthday: Unknown
Origin: Japan?
Likes: Unknown
Dislikes: Unknown

A demonic entity that lives on by taking in the souls of those consumed by the Satsui no Hado. He feeds off dark energies and negative emotions such as hatred or anger. Before his transition to this form, he was once a hero who saved a village.

179

Nanase



Height: 165cm
Weight: 54kg
Blood type: O
Birthday: February 19
Origin: Japan
Likes: Anmitsu jelly, Hokuto
Dislikes: Traditional-style sitting

Younger sister of Hokuto and Kairi. She doesn't fight using Mizugami kobujutsu, instead opting to use her staff. She has no memory of Kairi, so she heads out in search of her sister. Nanase's personality is bright and cheery.

180

Hayate



Height: 177cm
Weight: 76kg
Blood type: B
Birthday: April 5
Origin: Japan
Likes: Dried persimmons
Dislikes: Wicked spirits

A young exterminator of demons and wicked spirits, Hayate hails from the village of Kukuonochimura. His father is a legendary swordsman who slayed an orochi snake demon that once appeared in the village. He keeps on training, day after day, to strike down an ominous demon clad in a pale blue aura.

181

Kei Chitose



Height: 155cm
Weight: 41kg
Blood type: O
Birthday: November 14
Origin: Japan
Likes: Cool boys
Dislikes: Thrill rides

She gleefully watches her best friend Sakura indulge in street fighting. She's a pretty average student, but she has a great memory and can remember the names and faces of just about anyone she meets. She likes to collect merchandise of an octopus-shaped alien.

182

Vulcano Rosso



Height: 187cm
Weight: 87kg
Blood type: B
Birthday: October 12
Origin: Italy
Likes: Vino Rosso, early Renaissance art
Dislikes: Traitors, people who don't understand art

This dude was born in Bari, in the Apulia region of Italy. Rosso was a member of a mysterious organization that gripped Europe, but he left after his lover was killed by a traitor in their ranks. He's now a rebellious, vengeful fighter.

183

Area



Height: 152cm
Weight: 41kg
Blood type: AB
Birthday: September 5
Origin: United Kingdom
Likes: Research, Data collection and analysis, Her father's inventions
Dislikes: Sports

A young inventor girl. She has a curious spirit, but when she gets focused on one thing she usually doesn't notice anything else around her. Her father is also an inventor, and he created battle equipment for her named Cancer. She battles around the world in order to show this gear off.

184

Shadowgeist



Height: 197cm
Weight: 100kg
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: Justice
Dislikes: Unjust society

He once lived under the rule of a dictatorship, until his wife was killed by the government and his cherished daughter went mysteriously missing. Thirsty for revenge, he began cybernetically modifying his body and set off on a quest to fight for the victimized people of his homeland.

185

Sharon



Height: 172cm
Weight: 62kg
Blood type: A
Birthday: September 7
Origin: France?
Likes: Her long lost parents
Dislikes: Things she refuses to believe

A girl who was orphaned and raised in a French monastery. She often dreamed of reuniting with her long-lost parents, and ended up becoming an A-class spy with excellent gun-handling skills. She was given orders to assassinate a particular individual. There's a rose tattoo on her chest.

186

Cycloid γ



Height: 180cm
Weight: 80kg
Blood type: None
Production date: January 17
Manufacturing site: Shadaloo
Likes: Learning new moves
Dislikes: Being treated poorly

A weapon originally designed to destroy Shadaloo, this lifeform was commandeered by Balba and has been a great asset in the organization's plan for world conquest. Balba refused to make the final adjustments, so the Shadaloo technology division made them.

187

Cycloid β



Height: Unknown
Weight: Unknown
Blood type: Unknown
Production date: Unknown
Manufacturing site: Unknown
Likes: Unknown
Dislikes: Unknown

An unidentified weapon discovered after Cycloid γ escaped. It seems to want to pursue the escaped Cycloid γ, and has the ability to learn techniques from other fighters.

188

Ace



Height: 182cm
Weight: 83kg
Blood type: B
Birthday: May 5
Origin: Japan
Likes: Training
Dislikes: Horror movies

Rumors say that he's an elite agent. There's a device embedded in his spine that allows him to analyze and master various martial arts depending on the data card being read by the device.

189

Yuta Homura



Height: 167cm
Weight: 63kg
Blood type: A
Birthday: June 16
Origin: Japan
Likes: Ascetic discipline, Steamed buns
Dislikes: Centipedes

A youngster from the Glade of Ninjas. He's hot-blooded and brimming with passion. He likes to train with Ibuki and Sarai Kurosawa. He's good with martial arts, but less so much with ninjutsu. He's also pretty good with side-scrolling action games.

190 Tsukushi Kasugano



Height: 159cm
Weight: 49kg
Blood type: O
Birthday: March 29
Origin: Japan
Likes: TV, Games, Plastic models
Dislikes: Pickled plums

Sakura's little brother. He's a pure-hearted and righteous boy who loves games. He's not really into physical activity much, though. During the events of *Street Fighter Alpha 3* he was so wrapped up in gaming that he didn't leave the house. He's actually a protegee when it comes to painting, and won a prize from his school.

191 Hoimei



Height: 155cm
Weight: 46kg
Blood type: B
Birthday: November 13
Origin: Hong Kong
Likes: Childhood
Dislikes: Villains

She works at a greengrocer close to the restaurant run by Yun and Yang's grandfather. She has a strong will and can't stand difficult situations, personality traits that sometimes land her in trouble. She has a crush on Yun.

192 Shaomei



Height: 152cm
Weight: 42kg
Blood type: AB
Birthday: July 1
Origin: Hong Kong
Likes: Chihuahua
Dislikes: Tomatoes

Hoimei's sister, Shaomei is much quieter in comparison. That doesn't mean she's weak-willed, though. She supports her sister, who often worries about Yun and Yang. She has a crush on Yang.

193 Ishizaki



Height: 171cm
Weight: 98kg
Blood type: O
Birthday: June 21
Origin: Japan
Likes: Tempura with rice, Miso katsu
Dislikes: Exercise

One of Karin Kanzuki's butlers, working alongside Sribasaki in her service. As a young man, he was an accomplished member of his judo club. He's an extremely talented cook, sometimes showcasing this in the Kanzuki family kitchen. He especially likes cooking chawanmushi. Birdie is a good friend of his.

194 Lucia



Height: 172cm
Weight: 52kg
Blood type: B
Birthday: April 1
Origin: United States
Likes: Cup noodles
Dislikes: Cooking

An investigator for Metro City's Special Criminal Investigation Unit. She uses her own self-styled kempo, coupled with self-defense techniques. She's skilled with the use of batons. Lucia's no good at housework or cooking, so she either eats cup ramen or goes to a local Vietnamese restaurant.

195 Dean



Height: 197cm
Weight: 91kg
Blood type: Unknown
Birthday: Unknown
Origin: United States
Likes: Beef, Rice and curry
Dislikes: The Skull Cross Gang

A young man who lost his family to the Skull Cross gang, a subgroup of the Mad Gear gang. He fought alongside Haggar, Guy, and Lucia to take out the gang once and for all. His weapon of choice is a hammer.

196 Jessica



Height: 165cm
Weight: 50kg
Blood type: A
Birthday: October 31
Origin: United States
Likes: Travel, Poker
Dislikes: Selfish men

Mike Haggar's daughter. After she was rescued from the Mad Gear gang, she started dating Cody, but they broke up after he started causing trouble and was jailed a few times. She's currently studying in France.

197 Rick



Height: 179cm
Weight: 77kg
Blood type: A
Birthday: January 9
Origin: Jamaica
Likes: Music, Colorful birds
Dislikes: Alcohol (He's a lightweight)

A good friend of Dee Jay, Rick is also his manager. He supports Dee Jay through thick and thin. Little baby parrot chicks live in his hair, and he's just fine with that. Rick also has a talent for playing the djembe, a type of drum you sandwich between your thighs.

198 J



Height: 181cm
Weight: 78kg
Blood type: B
Birthday: January 9
Origin: United Kingdom
Likes: Health foods, Punk rock
Dislikes: Meat

A member of Mad Gear. He's introverted, but he attacks his foes like lightning in the heat of battle. Even though Mad Gear disbanded, he still hangs around with Abigail and Axel. He might not seem it, but he's a major health fanatic and only drinks decaf coffee.

199 Two P



Height: 183cm
Weight: 82kg
Blood type: B
Birthday: Forgotten
Origin: United States?
Likes: Green salads, Gloomy places
Dislikes: Steel pipes, Lizards, Worms

A man who was found half-naked by the side of the road by members of Mad Gear. He can't even remember his own birthday, but he has a natural knack for heavy weapons. He likes to crack jokes a lot, often saying things like "Oh, that guy's just like me!"

200 Phantom Bison



Height: About 182cm
Weight: Unknown
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: World domination
Dislikes: Weaklings, Inept subordinates

A certain incident resulted in Bison taking an incorporeal form. Even without a body, Lord Bison's will is strong enough to persevere.

201 Jake



Height: 177cm
Weight: 68kg
Blood type: A
Birthday: November 11
Origin: United States
Likes: Beer, Darts, Puzzles
Dislikes: Annoying things

A former fighter who worked as a bar bouncer, Jake joined the Mad Gear gang after its members expressed interest in his physical prowess. After Mad Gear disbanded, he headed home, but recent rumors have placed him back in Metro City.

202

Simons



Height: 178cm
Weight: 85kg
Blood type: B
Birthday: January 5
Origin: United States
Likes: His wife and kids, Days off
Dislikes: Pointless chatter

A rarity among Mad Gear members, Simons actually has a family. He takes his wife and kids to the Metro City Bay Area park on his days off. His wife likes to pinch pennies, so she got into an argument with him when he purchased a Manbo Cleaning Robot without asking her about it.

203

Dug



Height: 176cm
Weight: 72kg
Blood type: O
Birthday: March 22
Origin: United States
Likes: Beer, Sexy women
Dislikes: Being lectured, Waking up early

A simple guy who loves booze, women, and gambling. He regularly catcalls women with phrases so vulgar we can't even record them here. He had a wild hairstyle in his youth, but a receding hairline soon got the better of him.

204

Bred



Height: 178cm
Weight: 70kg
Blood type: A
Birthday: February 27
Origin: United States
Likes: Cars, Anything with tires
Dislikes: Property damage

A good-natured member of the Mad Gear gang, he looks after newer members and dines with them in the various diners around Metro City. His favorite food is waffles. Alas, it seems like he was cursed with bad luck, as his beloved car just can't seem to avoid getting smashed to pieces.

205

El Gado



Height: 201cm
Weight: 83kg
Blood type: B
Birthday: May 2
Origin: South America
Likes: Knife-throwing, Ajiaco
Dislikes: A particular man

A member of Mad Gear who gives fellow member Holly Wood a run for his money when it comes to knife-throwing. He sleeps with both eyes open, and refuses to talk about his past. There seems to be a particular reason he joined up with the Mad Gear gang, though...

206

Holly Wood



Height: 202cm
Weight: 85kg
Blood type: AB
Birthday: January 3
Origin: United States
Likes: Knives, Dance
Dislikes: Cops

A surprisingly talented singer and dancer, Holly is deadly with a blade. His knife-point accuracy has caused many a bloodbath in the past, and he considers killing to have high artistic merit.

207

Roxy



Height: 174cm
Weight: 51kg
Blood type: O
Birthday: June 10
Origin: United States
Likes: Weight training, Shopping
Dislikes: Traveling by train

A member of Mad Gear with a husky, distinct voice. She was raised in an orphanage like Poison, but doesn't like talking about the past. She currently hangs around Metro City's Bay Area with Abigail, Axl, and J.

208

Axl



Height: 193cm
Weight: 90kg
Blood type: A
Birthday: May 1
Origin: United States
Likes: Motorcycles, Soda
Dislikes: Vegetables in general

A member of Mad Gear with a serious love for motorcycles and vehicles. He roars around Metro City at night with his friends. His favorite sodas are Japanese ones, famed for their abundance of calcium and iron.

209

Slash



Height: 193cm
Weight: 90kg
Blood type: A
Birthday: May 1
Origin: United States
Likes: Motorcycles, Soda
Dislikes: Vegetables in general

Constantly exuding an aura of professionalism, Slash is well-respected in the Mad Gear gang. He's a very quiet, subdued kind of guy, but he gets pretty lively when playing games. He enjoys watching soccer matches, but has no interest in playing the sport.

210

Wong Who



Height: 191cm
Weight: 214kg
Blood type: O
Birthday: March 8
Origin: United States
Likes: Fried chicken, Sweets in general
Dislikes: Pointless exercise

A giant of a man who operates out of Metro City. He makes a living out of smuggling and arms trading. He has a big tiger tattoo on his back. According to rumor, a relative of his works for an Asian drug cartel and can spit poison from their mouth.

211

Bill Bull



Height: 195cm
Weight: 212kg
Blood type: B
Birthday: April 2
Origin: United States
Likes: Original cocktails, Watching baseball
Dislikes: Exercise

His favorite drink is a unique, original cocktail that blends soy sauce, mustard, chili oil, cooking sauce, and salad dressing. Recently he's experimented with adding honey to the mix to mellow out the flavor. He tried dieting for a while but it didn't work out.

212

G. Oriber



Height: 191cm
Weight: 209kg
Blood type: A
Birthday: September 4
Origin: United States
Likes: Hamburgers, Greasy foods
Dislikes: Cops

He's a member of Mad Gear with enormous self-confidence and a domineering personality. He's proud of his sideburns, and goes to great pains to maintain them. He doesn't even use an electric shaver to trim them—he's very adamant about using a straight razor. The G stands for Graham.

213

Oni



Height: Unknown
Weight: Unknown
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: Unknown
Dislikes: Unknown

Akuma, having fully shedded human emotion and physical form, has taken on the aura of a ferocious, monstrous deity. The Satsui no Hado wildly emanates from his body, allowing him to harness it for moves such as the Rakan Dantoin or the Sekisei Jiraiken. His bulkier mass gives him newfound strength and endurance.

214 **Bratken**

Height: 205cm
Weight: 197kg
Blood type: AB
Birthday: October 12
Origin: Netherlands
Likes: His mom, Playtime
Dislikes: Things that get in the way of playing

A character from *Final Fight 2*. Despite his violent rampaging and excessive strength, he's actually fairly innocent and simple-minded. His gentle-hearted giant lives in a toy-filled room within a castle in the Netherlands. His teddy bear is his best friend.

215 **Freddie**

Height: 195cm
Weight: 185kg
Blood type: O
Birthday: January 3
Origin: United States
Likes: The scent of battle
Dislikes: Tedious work

A former marine operating out of France. During his tour of duty, he clashed with his corrupt commanding officer who attempted to take private control of his squad. Freddie killed his CO during a heated struggle, making it look like an accident. After being discharged, he became a mercenary, fighting alongside other vagrant soldiers.

216 **Philippe**

Height: 182cm
Weight: 67kg
Blood type: Unknown
Birthday: November 1
Origin: United Kingdom
Likes: Making money, Acrobatics
Dislikes: Considering others

Leader of a traveling circus that roams the entire world. He's an entertainer at heart, with a great talent for enthralling his audience with beast taming and juggling. But this is just a front for his true calling: Philippe is the leader of a criminal syndicate that smuggles drugs and illegal weaponry.

217 **Retu**

Height: 225cm
Weight: 205kg
Blood type: B
Birthday: May 10
Origin: Japan
Likes: Authority
Dislikes: Bushinryu

A strange man all dolled up in kabuki makeup. He's a member of Mad Gear, running operations throughout Japan and broader Asia. His talents are kidnapping, dishing out threats, and widespread destruction. He seems to have a personal history with the Bushinryu school of martial arts...

218 **Won Won**

Height: 225cm
Weight: 205kg
Blood type: A
Birthday: February 12
Origin: Hong Kong
Likes: Sake, Yum cha
Dislikes: Non-fresh foods

A veritable gourmet who also happens to be a fantastic cook. Even the local mafia group, the Eight Hundred Dragons, respects his might and authority. Recently he's gotten in deep with some crime syndicates.

219 **Kyle**

Height: 187cm
Weight: 75kg
Blood type: A
Birthday: Unknown
Origin: United States
Likes: Beer, Motorcycles, Women
Dislikes: Cops

A young man who lives in Metro City. He has military experience, and gets a lot of fighting done in the city's underground fight clubs. He spends most of his days training at the gym and beating enemies for prize money.

220 **David Spender**

Height: 183cm
Weight: 72kg
Blood type: A
Birthday: October 13
Origin: United States
Likes: Basketball
Dislikes: Bugs

A CIA investigator. He has a whole lot of confidence in himself, but actually has the insight and intuition to back that up. Funny enough, though, he tends to get by on dumb luck outside of work. He loves basketball, and decorates his desk area with merchandise from his local team.

221 **Juliana Leigh**

Height: 167cm
Weight: Won't tell
Blood type: B
Birthday: August 9
Origin: United States
Likes: Anime
Dislikes: Lack of sleep

A CIA investigator, and David's partner. She takes charge of more mysterious, occult-based cases. A childhood encounter with a strange white being that could morph its form resulted in a deep fascination with unidentified mysterious animals and paranormal events. Her colleagues think she's a little bit odd.

222 **Captain Sawada**

Height: 175cm
Weight: 75kg
Blood type: O
Origin: Japan
Likes: Horseback riding, Disciplined training
Dislikes: Bad excuses

A Japanese soldier who joined the fight to wipe out Shadaloo. He's a miraculous new-age fighter who uses ninjutsu and his own Sawada-style to fight. At present he's traveling around the world in pursuit of his mission. His firmly-defined muscles and varied skillset make him a formidable warrior.

223 **Wayne Nakamura**

Height: 170cm
Weight: 68kg
Blood type: A
Birthday: February 22
Origin: United States
Likes: Cigars, His subordinates
Dislikes: Fried foods

A CIA investigator. David and Juliana's supervisor, he's a veteran investigator charged with puzzling and difficult cases. He worked at the Ministry of Defense as an information analyst. He's been investigating the sighting of a mysterious trenchcoat-clad man seen at a US dock.

224 **Kenichi Kakutani**

Height: 174cm
Weight: 97kg
Blood type: B
Birthday: January 2
Origin: Japan
Likes: Challenging other dojos, Tests of might
Dislikes: Alcohol (he's a lightweight)

A karate instructor. He's traveling Japan looking for opponents strong enough to beat him. His special attack is the Ittetsu, an extra-strong roundhouse kick. He was an old friend of Masaru, master of the Rindo-kan dojo.

225 **Somsak**

Height: 169cm
Weight: 61kg
Blood type: O
Birthday: November 20
Origin: Thailand
Likes: His father, Muay Thai
Dislikes: Lack of sleep

A member of the Golden Tiger Gym. He's a southpaw Muay Thai fighter with a special move called Invisible Elbow. He roams the world to test his might. The second country he visited was Japan where he was defeated by the new master of the Rindo-kan dojo.

226**Gerald Golby**

Height: 210cm
Weight: 140kg
Blood type: AB
Birthday: June 10
Origin: South Africa
Likes: Training, Meat
Dislikes: Defeat, Weaklings

An elite newcomer to the world of mixed martial arts, Gerald started wrestling at the tender age of four. His special attack is a brutal facebuster attack called the Monster Buster. He lost to Alex in the Vale Tudo Eternal Fighting tournament.

227**Melike**

Height: 175cm
Weight: 49kg
Blood type: A
Birthday: April 20
Origin: Turkey
Likes: Hakan, Her daughters
Dislikes: Liars

Wife to Hakan, the master of Turkish oil wrestling. Her success in the business world allowed her to support her husband, sponsor oil wrestling tournaments, and even buy a whole soccer team.

228a**Hakan's Daughters**

Origin: Turkey
Likes: Mommy, Daddy
Dislikes: Daddy's singing

Abla
128cm, 29kg, Born July 7th

Susam
125cm, 25kg, Born October 2nd

Hurması
124cm, 24kg, Born October 2nd

Hakan and Melike's children. They're a big family, seven sisters in total, but they're very close and loving. They want for nothing, their parents spoiling them at every turn. They all have A-type blood.

228b**Hakan's Daughters**

Tereyağı
121cm, 20kg, Born December 7th

Kanola
122cm, 21kg, Born December 7th

Zeytin
123cm, 22kg, Born December 7th

Ayçiçeği
117cm, 17kg, Born December 16th

The 4th-born girl, Tereyağı, has had a little bit of a rebellious streak as of late. Their hair is especially unique, with the number of blood-like protrusions corresponding to their birth order. They like to play with a Hakan doll that leaks oil when they hug it really tight.

229**Meteorito Jr.**

Height: 177cm
Weight: 90kg
Blood type: Unknown
Birthday: November 4
Origin: Mexico
Likes: (Starring in) movies, Baseball
Dislikes: Planes

El Stingray and El Fuerte's master, Meteorito Jr. is a champion when it comes to aerial assaults. His special move, the Yucatán Tornado, is a unique moonsault press. He has a training dojo in Mexico with many students.

230**Antler Inoki**

Height: 191cm
Weight: 100kg
Blood type: AB
Birthday: February 20
Origin: Japan
Likes: Sunflower seeds
Dislikes: Egg-related recipes

A foe to Sasa Nishiki and Meteorito Jr., Antler has even gone up against Mike Haggard himself. He has ties with wrestling groups outside of Japan, and often calls wrestlers to his home turf for mighty bouts.

231**Demon Machami**

Height: 168cm
Weight: 90kg
Blood type: B
Birthday: January 7
Origin: Japan
Likes: Pickled vegetables, Playing music
Dislikes: Hairy caterpillars

A female heel wrestler who leads the group known as the Demon Army. The match between 'Shocking Demon Machami' and Rainbow Mika saw Machami unleash illegal moves, fouls, and uproariously violent techniques. After the match, she and Mika became fast friends. Machami is quite a talented singer, too.

232**Shin**

Height: 178cm
Weight: 77kg
Blood type: AB
Birthday: July 9
Origin: Korea
Likes: Playing music, Flashy things
Dislikes: Plain things

A handsome youngster, Shin has the looks, confidence, and talent to match his narcissism. While on an exchange trip to the United States, his life was forever changed when he happened to tune in to the Alex vs Golby match on TV.

233a**Elena's Family - Jafari**

Height: 190cm
Weight: 92kg
Blood type: Unknown
Birthday: January 2
Origin: Kenya
Likes: Family spirit
Dislikes: Alcohol (he's a lightweight)

Elena's father, patriarch of the tribe and a proud descendant of a warrior's lineage. He studied abroad in France, gaining doctorates in pharmaceuticals and veterinary medicine. He's a capable leader, and an incredibly wise man.

233b**Elena's Family - Amina**

Height: 183cm
Weight: 62kg
Blood type: Unknown
Birthday: February 7
Origin: Kenya
Likes: Her family, Sukuma wiki
Dislikes: Paved roads

Elena's kind and gentle mother. She keeps her family close by.

233c**Elena's Family - Marcus**

Height: 184cm
Weight: 77kg
Blood type: Unknown
Birthday: September 7
Origin: Kenya
Likes: Capoeira
Dislikes: Sweet foods

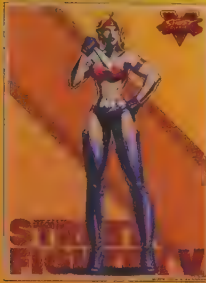
Elena's elder brother, Marcus is a master of capoeira. He grew up following behind his father, and is next in line to inherit the role of clan patriarch. He's a secret fan of Dee Jay's music.

234**Maggio**

Height: 167cm
Weight: 52kg
Blood type: O
Birthday: August 5
Origin: Italy
Likes: His sister, Yo-yos
Dislikes: Gloomy places

A young man in search of his lost sister, despite the fact that his parents have long since given up on her. Maggio heard rumors of a fortuneteller with the power to see the future and headed to visit her. Right now he's studying under the master of the Palazzo Mistero alongside her apprentice, still holding out hope for finding his sister.

235 Eliza



Height: 167cm
Weight: 48kg
Blood type: A
Birthday: August 5
Origin: United States
Likes: NWOBHM
Dislikes: Dirty people

A woman with good form when it comes to handling knives. She was a vocalist in a band for a while, but got bored of it and quit. She has a twin brother named Robert.

236 Mary



Height: 166cm
Weight: 46kg
Blood type: B
Birthday: November 7
Origin: United States
Likes: Jogging
Dislikes: Cockroaches

She loves running around Metro City's bay area with her brother, Leon. Running increases her leg strength, allowing her to dish out more intense kicks. She likes cleanliness and always keeps her room neat and tidy. Her childhood dream was to become a florist.

237 Menat



Height: 163cm
Weight: 55kg
Blood type: O
Birthday: November 12
Origin: Egypt
Likes: Souvenirs from around the world, Writing in her diary
Dislikes: Sarcastic people, Thrill rides
Fighting Style: Soul Power channelling via crystal ball

A mysterious fortuneteller capable of channelling Soul Power through her crystal ball. She's the apprentice of a famous fortuneteller from the Palazzo M'istero in Italy. She flies around the world to report her visions as an oracle. Typically courteous and serious, she has been known to get a little flustered at times. ▶

237b Menat



▶ Soul Power is used through a catalyst instead of being directly used to attack. Through the manipulation of her crystal ball, Menat can attack opponents from afar with elegant strikes. Despite her lack of physical might, her special attacks mean she can enjoy combat as much as anyone else.

238 Elick



Height: 160cm
Weight: 120kg
Blood type: A
Birthday: December 12
Origin: United States
Likes: Electrical engineering
Dislikes: Dogs

A man who works in a power plant in Metro City. Longing to follow in his father's footsteps, he studied electrical engineering all of his own accord. A troublemaker since childhood, he's recently gotten involved in criminal activity without letting his friends know about it.

239 Joe (Final Fight 2)



Height: 185cm
Weight: 77kg
Blood type: B
Birthday: August 1
Origin: United States
Likes: Red things
Dislikes: Humidity

He really loves red stuff—he's gotta eat spaghetti in tomato sauce every day. He grew up in a strict household, forced to adhere to his studies every day. On the surface he's a calm and good-natured guy, but his stress manifests now and then, resulting in him committing arson.

240 Eliot



Height: 199cm
Weight: 90kg
Blood type: A
Birthday: August 1
Origin: United Kingdom
Likes: Alcohol
Dislikes: Pickles

The gatekeeper to a secret storehouse at the harbor, Eliot always keeps the keys on his person. He acts as muscle for hire when clandestine deals occur inside the storehouse, intimidating those who get too close. When drunk, he talks about the past and cries a lot. He has a great memory, so his stories can last quite a while.

241 Mark



Height: 166cm
Weight: 58kg
Blood type: A
Birthday: February 20
Origin: United States
Likes: Himself, Handsome guys
Dislikes: Sticky things

A man who aspires to become an actor. He attended many auditions but his self-conscious nature contributed to several failures. Despite being a criminal, he still keeps his acting aspirations close to his heart. It's for that reason that he ensures he always looks neat and tidy.

242 Elias



Height: 195cm
Weight: 85kg
Blood type: Not checked
Birthday: April 4
Origin: United States
Likes: Karaoke
Dislikes: Fatty meats

A man who charges in fast and launches strong rod attacks. His laughter is contagious, and so memorable it gets stuck in your ears. He's so good at fortune telling that his friends find it a little scary. Though he's a man of few words, his love of reading contributes to his extensive knowledge, and he's quite the homemaker.

243 Jack



Height: 184cm
Weight: 60kg
Blood type: O
Birthday: August 5
Origin: United States
Likes: Collecting secondhand clothing
Dislikes: Mornings (he doesn't enjoy waking up)

A man who fritters away all his earnings on clothes and accessories. His room's so full of clothes that the floor isn't even visible anymore. His hopes for the future involve opening his own fashion-related store, but he's been a bit worried about going bald as well.

244 Mic



Height: 178cm
Weight: 79kg
Blood type: A
Birthday: March 3
Origin: France
Likes: Weight training
Dislikes: Structural dampness

A man with a shaved head and a pretty unique fashion sense. He's usually pretty stoic, but he has a habit of overconfidently looking down on others. Recently he's been into weight training while listening to French hip-hop.

245 Bull



Height: 180cm
Weight: 80kg
Blood type: B
Birthday: May 22
Origin: Canada
Likes: Animals in general
Dislikes: Lower back pain

A man who came to Metro City with his wife and child in the hopes of striking it rich. He loves plants and animals, likely because he grew up around the wilderness. Just before moving he bought a white dog as a family pet. He recently hurt his back at work, so he's thinking of switching careers.

246

Atlas



Height: 201cm
Weight: 120kg
Blood type: O
Birthday: June 22
Origin: United States
Likes: Nice women, Alcohol
Dislikes: Work

He played college football and ended up interested in martial arts. His athleticism reached greater heights when he started learning sambo and wrestling. But a tragic traffic accident put an end to his career as a pro. Now he lives a rugged and violent life, drowning himself in booze.

247

Jony



Height: 204cm
Weight: 128kg
Blood type: Unknown
Birthday: April 19
Origin: United States
Likes: Tomato juice
Dislikes: Gloomy places

A hot-tempered guy who easily loses his cool. He became fast friends with Atlas, who was just as rowdy. The two of them wear matching outfits. He slaps pretty hard, and has a distinctly powerful voice that can intimidate his opponents.

248

Shot



Height: 182cm
Weight: 79kg
Blood type: AB
Birthday: August 10
Origin: United Kingdom
Likes: Early punk rock
Dislikes: Troublesome matters

A man who was once in a British punk rock band called Big B & Bullheads. He got along well with his bandmates, but nowadays he works in a punk rock specialty record store. He earns side cash doing grunt work for a criminal organization.

249

Elijah



Height: 179cm
Weight: 82kg
Blood type: B
Birthday: October 20
Origin: United States
Likes: His mother, Bass
Dislikes: Raw fish

A courier for a criminal syndicate, Elijah is a well-connected man with fingers in many pies. His long and stylish hair was considered his trademark look but, much to his dismay, his favorite conditioner brand was discontinued.

250

Dave



Height: 201cm
Weight: 166kg
Blood type: A
Birthday: August 20
Origin: United States
Likes: Squandering money
Dislikes: Saving money

A massive police officer rumored to have criminal underworld connections. He's good with hip-bumping attacks and thwacking foes with his tonfas. This corrupt cop hangs out at a gas station frequented by unscrupulous types. He has quite the collection of remodeled patrol cars and trucks.

251

Callman



Height: 215cm
Weight: 152kg
Blood type: B
Birthday: November 23
Origin: United Kingdom
Likes: The feeling of a comfy shirt
Dislikes: Unmotivated people

Callman owns a pub called Club Sims and also happens to work as its bouncer. He usually has a gentle manner, but he can be seriously scary when he gets mad. He's a well-mannered professional and does everything as prim and proper as he can. The most popular item on his menu is the Fish & Chips.

252

Caine



Height: 214cm
Weight: 160kg
Blood type: Unknown
Birthday: Unknown
Origin: United States
Likes: Deconstructing stuff
Dislikes: Boring things

A hunched-over man who attacks with his tools, Caine has enjoyed taking machines apart since he was a young boy. He lives in a scrapyard, the perfect place to sate his fixation on deconstruction. Though he has enough strength to bend steel, he has no formal fighting experience and brawls in an unrefined way.

253

Drake



Height: 220cm
Weight: 177kg
Blood type: A
Birthday: February 12
Origin: United States
Likes: Earning cash, Calamari
Dislikes: Being ignored

A large man who hangs out at the harbor with his band of thugs. He owns a remodeled ship and belongs to a suspicious organization involved with weapon smuggling. His physical prowess is immense, allowing him to jump high up in the air and come crashing back down with a ferocious butt slam.

254

Wong



Height: 204cm
Weight: 189kg
Blood type: O
Birthday: February 6
Origin: United States
Likes: Creative cuisine
Dislikes: Waking early

A Chinatown crimelord, Wong gathers intel in the background as he runs his Chinese restaurant. His voice is so faint that it's often hard to make out what he's saying, and his smile is surprisingly sweet.

255

Stray



Height: 199cm
Weight: 100kg
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: The scent of blood
Dislikes: A dull life

He has a prosthetic steel arm, and his weapon of choice is a pair of spiked brass knuckles. This daring man charges through battle, delivering seriously destructive blows. Rumors say he hid his past as a serial killer and began working with a certain organization. He also seems to have some kind of past with Dean...

256

Black



Height: 203cm
Weight: 169kg
Blood type: B
Birthday: March 13
Origin: Unknown
Likes: Taking control, The battlefield
Dislikes: Electroshocks, Traitors

A mercenary who once belonged to a special forces unit, Black gathered several former soldiers together to create a new war band. He's a merciless killer, capable of effortlessly mastering various martial arts. He also handles knives with perfect precision. Rumors say he has ties to Mad Gear.

257

Hunter



Height: 189cm
Weight: 90kg
Blood type: Unknown
Birthday: January 7
Origin: Unknown
Likes: Wild ideas
Dislikes: Sports

He's dressed like a baseball player... but he hates sports. What gives? This gang member can be found on the streets—his preferred method of attack is sneaking up behind people and clobbering them with his bat. He's supposedly hiding quite the handsome face beneath that mask...

258 Joe (Final Fight 3)

Height: 164cm
Weight: 50kg
Blood type: A
Birthday: August 1
Origin: United States
Likes: All kinds of nuts
Dislikes: Grasshoppers, Mantises

This restless maniac loves toying with his opponents by zipping around the battlefield. He loves standing out from the crowd and doing things his own way. He utterly despises green insects, and completely adores cashew nuts.

259 Arby

Height: 191cm
Weight: 179kg
Blood type: O
Birthday: March 21
Origin: United States
Likes: Eating, Sleeping
Dislikes: Horror movies

A man who saw sumo wrestling on TV and immediately got invested. He taught himself how to perform palm slaps and face strikes to a surprising degree of effectiveness. He's shockingly kind, even going so far as to take on the debts held by his friends. He doesn't work for money, he just wants to find a place to show off his brute force.

260 Billy

Height: 181cm
Weight: 68kg
Blood type: B
Birthday: May 31
Origin: United Kingdom
Likes: Kicking up a fuss, His friends
Dislikes: Self-important people

He moved from Britain to the JSA two years ago, crashing with friends that he met at punk rock shows. He and his buddies would go out causing a ruckus, and they ended up becoming a gang before they even knew it. He doesn't look it, but he's quite well-learned about heroic literature and theater.

261 Rick (Final Fight 3)

Height: 198cm
Weight: 98kg
Blood type: AB
Birthday: March 5
Origin: Colombia
Likes: Sharpening, Brushing his teeth
Dislikes: Meat

He was invited to join a gang by a guy he met in jail, and took him up on the offer. He likes to sharpen up his claws by slicing up street signs or park benches. That's property damage, kids! Don't try that at home!

262 G (Final Fight 3)

Height: 172cm
Weight: 77kg
Blood type: A
Birthday: April 2
Origin: United States
Likes: His stylish hair
Dislikes: Managing his personal finances.

He comes in for the finisher with his Kenka Kick! That G in his name means Great! He takes rainy days off because bad weather messes with his hair! He's a little too generous with his friends, so he fritters his money away without realizing.

263 Fritz

Height: 158cm
Weight: 62kg
Blood type: O
Birthday: October 26
Origin: Germany
Likes: The scent of gunpowder, Sparks
Dislikes: Hamburgers

He took over the family business but failed to keep it running. As he worried about his dwindling finances, he discovered a cache of explosives in his late grandfather's warehouse. He used this newfound boon to rob banks, and eventually he joined a gang. Nowadays he participates in gang activities while helping them smuggle weapons.

264 Johnny

Height: 186cm
Weight: 88kg
Blood type: B
Birthday: May 4
Origin: United States
Likes: Hip-hop, Dance
Dislikes: His older brother

While his brother had aspirations of becoming a professional dancer, Johnny deviated from a more path and joined

a group of thugs as a teenager. He told his parents that it was to earn money for the family, but they disagreed with his choices which resulted in him running away from home. A few years later he learned that his brother was shot and killed shortly after he ran away. He decided to join a certain gang to track down the killer.

265 Fat Jack

Height: 197cm
Weight: 181kg
Blood type: B
Birthday: June 1
Origin: United States
Likes: Ramen
Dislikes: Mornings (he's a night owl)

A hefty man who works in Metro City's downtown area. His best feature is his brute strength, which he sells to the highest bidder for tasks that involve vandalism or thug work. These activities tend to cause hassle for the local police department. He frequents a Japanese ramen restaurant in Metro City.

266 Dirk

Height: 195cm
Weight: 94kg
Blood type: A
Birthday: May 11
Origin: Mexico
Likes: Extra cheesy omelettes
Dislikes: Alcohol

His beloved claws are well tended to. He sends almost all the money he earns back to his family. He hates alcohol because his father was involved in a drunk driving incident.

267 May

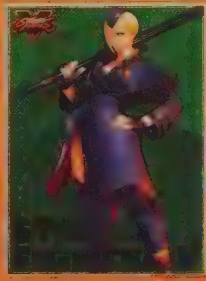
Height: 170cm
Weight: Secret
Blood type: O
Birthday: January 28
Origin: France
Likes: Days off, Bathing
Dislikes: Haggard

Ostensibly she's a professional dancer, but she leads a double life as a knife-twirling assassin. She gets a special sense of bliss from washing her victim's blood off her body. She didn't learn formal wrestling techniques, but ended up taking to it well due to her training as a dancer.

268 Ray

Height: 180cm
Weight: 72kg
Blood type: AB
Birthday: April 6
Origin: United States
Likes: Concerts, Music
Dislikes: His annoying landlord

A man who's just trying to live his best life. He hangs out with his friend who emigrated from Britain. He can't play musical instruments, but he loves listening to songs and making noise. He's a gang member to cover his daily expenses.

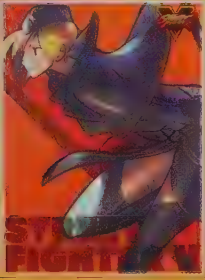
269 Falke

Height: 176cm
Weight: 54kg
Blood type: A
Birthday: May 25
Origin: Unknown
Likes: Tea with milk, Going to the theater
Dislikes: Shadaloo

She has the unique ability to imbue objects with Psycho Power, which she does to her staff, Harmony. Her ability to discharge Psycho Power is much lower than Bison's or Ed's, but she can improve the quality of it by charging it up. She was trained and imprisoned within a Shadaloo laboratory.

269b

Falke



► She's quite the perfectionist, and has quite the talent for cookery and housekeeping. She named her weapon Harmony because of her personal harmony with Psycho Power. She can release it in multiple ways, using different styles based on the situation.

270

Crimson Crowdad



Height: 181cm
Weight: 98kg
Blood type: B
Birthday: June 12
Origin: Canada
Likes: Crawfish, Gossip
Dislikes: Pollution

His Crimson Grip (←Charge→+P) is a low striking attack that knocks the enemy down. He's a good fighter who specializes in projectiles and tool usage, with different abilities that depend on his speed. As his name might suggest, he loves crowdads. He actually raises them to eat! He's a little self-conscious but he's more than happy to appeal to the audience.

271

Hell 3000



Height: 200cm
Weight: 380kg
Blood type: None
Birthday: Unknown
Origin: Shadaloo
Likes: Destruction
Dislikes: Intruders

A remote-controlled robot in active operation at a Chinese base. Its primary use is detaining intruders and general base security. It menaces foes with the swinging Hellblades on its back. It's also equipped with a Destro Vulcan weapon, a Psycho Beam Gun, and a self-destruct button. It's weak to projectile attacks.



Extra 001

Don-chan



Height: 55cm
Weight: 8kg
Blood type: Unknown
Birthday: Unknown
Origin: Japan, Glade of Ninjas
Likes: Ibuki, Persimmons
Dislikes: Cars

Hailing from the ninja village, Don-chan has been with Ibuki since she was little. There are many raccoon dogs around the village, but only this little guy can use ninjutsu.

Extra 002

D. D.

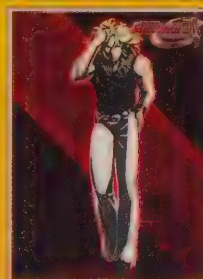


Height: 189cm
Weight: 99kg
Blood type: A
Birthday: December 11
Origin: Japan
Likes: Motorcycles, Brawling, Pool
Dislikes: Sauteed Onions

A man who became a Code Holder thanks to a mysterious organization awakening dormant genes within him. He's a power-based fighter who focuses on heavy blows. With his fist clad in crimson thunder, he can shatter anything. His real name is Daisuke Dejima.

Extra 003

Rook



Height: 182cm
Weight: 70kg
Blood type: B
Birthday: November 12
Origin: Unknown
Likes: Cookery, Metalworking
Dislikes: UV rays

A man who became a Code Holder thanks to a mysterious organization. He specializes in combo-based footwork and judo skills. His magnificent moves blend both darkness and light. He has a cool head and doesn't say much.

Extra 004

Ingrid



Height: 152cm
Weight: 39kg
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: Fruit parfaits
Dislikes: Boredom, Electromagnetic waves

A natural-born Code Holder, also known as Natural Code. A mysterious woman with unique powers and a fate shrouded in mystery. Her moves focus on exploiting her small stature and her special abilities.

Extra 005

Kevin Straker



Height: 180cm
Weight: 160kg
Blood type: Unknown
Birthday: February 15
Origin: United States
Likes: Justice, Peace
Dislikes: Parasites

A cyborg cop in the service of the Galaxy Police. In a world where humanity colonizes the stars, Kevin's mission is to eradicate giant armored insects known as parasites. His codename is MX-5.

Extra 006

Dr. Jose



Height: 171cm
Weight: 89kg
Blood type: Unknown
Birthday: April 12
Origin: United States
Likes: Research, Coffee
Dislikes: Celery

A biotech genius responsible for the creation of the parasitic armored insects through use of parasites. These parasites amplify the abilities of anything infected by them, be it animal, plant, or machine. He holds the key to the secret within Kevin's body.

Extra 007

Shadow



Height: 186cm
Weight: 150kg
Blood type: Unknown
Birthday: Unknown
Origin: Modified by Shadaloo
Likes: Justice
Dislikes: Evil, Running out of charge

A fighter who was forcibly remodeled by Shadaloo. He fights using Bison's Psycho Power, along with the latest technology. Through his fighting, he began regaining his memories and ultimately left Shadaloo behind.

Extra 008

Shadow Lady



Height: 169cm
Weight: Secret
Blood type: Unknown
Birthday: Unknown
Origin: Modified by Shadaloo
Likes: Justice
Dislikes: Bison, Running out of charge

A female fighter who was forcibly remodeled by Shadaloo. Unlike Shadow, she was only modified with mechanical parts. Her memories gradually came back to her, and she left Shadaloo to fight evil alongside Shadow.

Extra 009a

Zen



Height: 180cm
Weight: 77kg
Blood type: AB
Birthday: December 27
Origin: India
Likes: Movies, Kachumber
Dislikes: Villains

An Indian fighter, who also happens to be an actor. An old friend of Zangief, he punishes villains with his own brand of justice. His agile dancing and sweet smile captures the hearts of women all around the world.

Extra 009b

Singh



Height: 199cm
Weight: 142kg
Blood type: A
Birthday: June 19
Origin: India
Likes: Movies, Work holidays
Dislikes: Quarreling

Zen's brother, and a former pen-wani wrestler. He retired due to a leg injury, but his arms are still strong enough to halt a raging buffalo with a single blow. He works as his brother's manager, smiling sincerely all the while.

Extra 010

Sunburnt Sakura

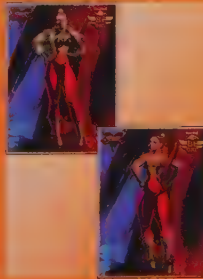


Height: 157cm
Weight: 42kg
Blood type: A
Birthday: March 15
Origin: Japan
Likes: Shaved ice
Dislikes: The ends of vacations

The result of Sakura training with Ryu over summer vacation. The time she spent on a tropical beach left her with quite the suntan, but her training paid off. She mastered many techniques, including the ability to dish out a thousand strikes in a mere instant.

Extra 011

B-Girl Costume Chun-Li



Height: 169cm
Weight: Secret
Blood type: A
Birthday: March 1
Origin: China
Likes: Crepes, Fruits, Candy
Dislikes: Bison, Crime, Ambiguous people
Fighting Style: Chinese martial arts

A costume from a collaboration with the Red Bull BC One World Final 2016 event. She wears a beautiful Red Bull BC One x Street Fighter V necklace around her neck.

Extra 012**B-Boy Costume Ryu**

Height: 175cm
Weight: 85kg
Blood type: O
Birthday: July 21
Origin: Japan
Likes: Red bean jelly, Martial arts
Dislikes: Spiders
Fighting Style: Martial arts based on the Ansatsuken

A costume from a collaboration with the Red Bull BC One World Final 2016 event. His hat has a silhouette of a shoryuken on it, and the rings on his fingers spell out the kanji for fūrinkazan.

Extra 013**P Mecha Zangief-F**

Height: 214.1cm
Weight: 1810kg
Blood type: Vodka
Construction Date: June 1
Origin: Shadaloo
Likes: Spinning
Dislikes: Projectiles in general

A prototype Shadaloo robot created by modifying a monitor cyborg and basing it on Zangief's style. It runs on vodka, the most potent of all fuels. This robot has a special attack called Vodka Fire, which involves spewing superheated blue flames.

Extra 014**Yuriko Hibiki**

Height: 169cm
Weight: 63kg
Blood type: A
Birthday: December 7
Origin: Japan
Likes: Cake, Her brother
Dislikes: Cyber-Akuma, Seaweed

A young girl who's brimming with curiosity. She secretly follows Dan, her brother, as he travels the world promoting his Saikyo-ryu. She doesn't like fighting at all, and would prefer her brother to calm down and live a peaceful life. (Parallel world events)

SP01**Kevin**

Height: 3~155cm
Weight: 1~40kg
Blood type: O
Birthday: December 13
Origin: A Foreign
Country
Likes: Sushi, The Japanese language
Dislikes: Oni

A character created during the "Street Fighter Laboratory" web campaign. He's a 13-year-old junior high student who can shrink his body with a special power. He darts behind his foes and nimbly jabs them with a sewing needle! His catchphrase is "Japaaaaan!!"

SP02**Cuticle Toru**

Height: 173cm
Weight: 57kg
Blood type: A
Birthday: October 18
Origin: Japan
Likes: Romance
Dislikes: Sad memories

A character created during the "Street Fighter Laboratory" web campaign. A prettyboy idol with a bob cut. He delivers fierce kicks with his ballet-tempered muscles! He set foot on the path of battle after being dumped.

SP03**Prince Broiler**

Height: 80cm
Weight: 12kg
Blood type: Unknown
Birthday: February 28
Origin: Poland
Likes: Buffing his physique
Dislikes: His cockscomb

A character created during the "Street Fighter Laboratory" web campaign. In human years he'd be around 25 years old. He was prince of the Broiler Empire, but it was destroyed by their neighboring nation, the Bantam Kingdom.

SP04**Satomi the Mad Scientist**

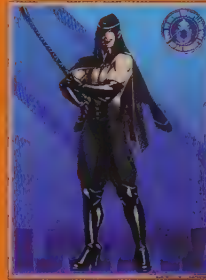
Height: 140cm
Weight: Won't tell
Blood type: Unknown
Birthday: April 16
Origin: Japan
Likes: Experiments
Dislikes: Men

A 10-year-old mad scientist who uses various drugs and chemicals to fight. Her lab senior, a scientist named Mei Dyusa, was liquefied in an unfortunate incident. Satomi carries her around in a beaker.

SP05a**Cage Matsuda**

Height: 115cm
Weight: 20Kg
Blood type: A
Birthday: August 23
Origin: Japan
Likes: Police work
Dislikes: Nothing

A character created during the "Street Fighter Laboratory" web campaign. A wrestler with the unique gimmick of being a police detective despite his young age. His childish voice causes his enemies to drop their guard, and he can immediately cause mental shock to foes by disapprovingly clicking his tongue at them.

SP05b**Cage Matsuda**

Height: 176cm
Weight: 60Kg
Blood type: A
Birthday: August 23
Origin: Japan
Likes: His mom
Dislikes: Losing hair

A character created during the "Street Fighter Laboratory" web campaign. After thirty years in the ring, Cage has grown up to adopt the role of a sadistic heel. He yells harshly and flails a whip around the ring. Cage desperately avoids blows to his head, and never removes his hat.

SP06**Easy Kim 3**

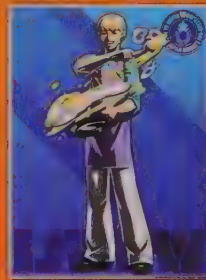
Height: 200cm
Weight: 200kg
Blood type: Unknown
Construction Date: June-ish
Production country: Japan
Likes: Roundhouse kicks
Dislikes: Cows

A character created during the "Street Fighter Laboratory" web campaign. An android who became a fighter after being inspired by the roundhouse kicks used by a particular game protagonist. He can't jump at all, but he unleashes roundhouse kick after roundhouse kick while yelling "I'm coming around!" He also has a habit of saying "Easy does it!" after landing a blow.

SP07**Endo Man**

Height: 168cm
Weight: 88Kg
Blood type: AB
Birthday: January 3
Origin: Sendai, Japan
Likes: Glasses, Self-improvement
Dislikes: Broken fluorescent lamps

A character created during the "Street Fighter Laboratory" web campaign. He confuses ally and foe alike with his unique groping and fumbling fighting style. As a bodybuilder, he considers his unusually large head to be his most attractive feature.

SP08**Haruo**

Height: 170cm
Weight: 62Kg
Blood type: O
Birthday: May 28
Origin: Japan
Likes: His mom
Dislikes: Humidity

A character created during the "Street Fighter Laboratory" web campaign. With a bright smile on his face, Haruo brings his piping hot frying pan into battle and sloshes soft-boiled eggs around in the heat of battle. He likes being dominated.

SP09a

Masako Kabegiwa



Height: 179cm
Weight: 79Kg
Blood type: A
Birthday: June 23
Origin: Japan
Likes: Boulderling
Dislikes: Assassins

A character created during the "Street Fighter Laboratory" web campaign. She's a super-powered housewife who fends off assassins with great fervor. Her well-tempered upper body would make any master turn their head in acknowledgement. Her booming voice makes would-be attackers shiver in their boots.

SP09b

Namami



Height: 25000cm
Weight: 5000000kg
Blood type: Unknown
Birthday: Unknown
Origin: Unknown
Likes: The Kabegiwa family
Dislikes: Helicopters

The mountainous creature that Masako's home is built upon, Namami can shake enemies off with a ferocious tornado spin. The lobby parts are extra-painful.

SP10

Nakagami Yousuke



Height: 163cm
Weight: 61Kg
Blood type: Unknown
Birthday: April 2
Origin: Japan
Likes: Online gaming
Dislikes: Veggies, Sunlight

A character created during the "Street Fighter Laboratory" web campaign. He's a young man who doesn't enjoy leaving the house that his parents bought for him. He doesn't seem to worry about money because he has multiple real estate investments. Instead he just spends his time doing weight training.

SP11a

Churi



Height: 156cm
Weight: Not telling
Blood type: A
Birthday: August 16
Origin: Korea
Likes: Chun-Li, Divination
Dislikes: Bitter stuff

A character created during the "Street Fighter Laboratory" web campaign. A young, feminine-looking man who admires Chun-Li. He's a self-proclaimed apprentice of Juri. He wishes to become a powerful female fighter, and even imitates Juri's feng shui technique.

SP11b

Hanako



Height: 109cm
Weight: 18.4Kg
Blood type: Incomprehensible
Birthday: February 5
Origin: Japan
Likes: Juri
Dislikes: Things that aren't Juri

A character created during the "Street Fighter Laboratory" web campaign. Her father is a huge fan of Juri, which is why Hanako adopted the same hairstyle. The first time she saw Juri, she yelled out "Wowiieee! She's sooo cool!" and became a lifelong fan, just as she was raised to be.

SP12

Hans Kanatarou



Height: 130cm
Weight: 130Kg
Blood type: B
Birthday: August 11
Origin: Japan
Likes: White rice, Fried foods
Dislikes: Physical checkups

A character created during the "Street Fighter Laboratory" web campaign. A man who eats eight hearty meals a day. He was born to a German mother and a Japanese father, and is trained in ninjutsu. His special technique is the "Adam's Apple Ninja Jab", which causes a spear-like object to launch from his throat.

SP13

Mitsumeko



Height: 165cm
Weight: 44kg
Blood type: Unknown
Birthday: July 31
Origin: Japan
Likes: A particular person
Dislikes: Being ignored

A character created during the "Street Fighter Laboratory" web campaign. A vicious murderer spoken of in rumors by kids who have trouble passing entrance exams. She's no fighter... she just follows you home, bloodied scissors in hand.



▶ "Perfect technique, a masterful summer" (Street Fighter Alpha 3 Secret File Cover)

THE BASICS OF STREET FIGHTER

These pages offer an edited compilation of beginner-oriented content from the Shadaloo Combat Research Institute website's "Street Fighter Seminar" series. Though beginner-oriented, a lot of this information is prone to being overlooked, even by intermediate and advanced players, making it a must-read for all fighting game players.

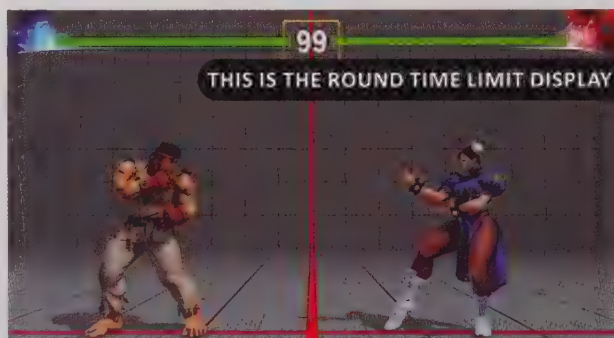
THE BASICS OF HOW TO WIN

ULTIMATE WINNING CONDITION

Here we will explain the general rules and basic knowledge about the Street Fighter (SF) series. SF is a fighting game series, so the objective is to win against the opponent. Specifically, winning means "winning a match", by being "the first to take a designated number of rounds". Throughout the Street Fighter series, the victory condition is typically "first to two rounds" (this number can be changed in the game settings), meaning even if you lose one round, you can still win by way of a "win-lose-win" or "lose-win-win" pattern.

CONDITIONS FOR TAKING A ROUND

There are two possible conditions for taking a round. The first is "to K.O. the opponent (reduce the opponent's health to zero) within the round time limit". The second is "by having a higher percentage of health than the opponent when the round time limit is up". As indicated by the wording of both conditions, rounds generally have a set time limit. Generally a round's time limit is a ninety-nine count, but as with the number of rounds, this can be changed and, depending on the title, the time limit can be removed altogether. Note that in many cases, a single "count" differs from the duration of a real-time second, so usually a ninety-nine count does not equal one minute and thirty-nine seconds.



▲ The round time limit is displayed in the center at the top of the screen.

HEALTH

The biggest factor in taking a round is health. Character health is indicated by the bars displayed at the top of the screen, and is referred to as "health", "life", the "life bar", the "life gauge", and so on.



▲ Player 1's health gauge is displayed in the upper left, while Player 2's (or the CPU's) is in the upper right.

Health depletes toward the center as the player receives attacks from the opponent, and reducing a player's health below zero displayed pixels results in a K.O. When a new round commences, both players' health is fully restored. The length of the health gauge is equal for all characters, but the internal health values often vary depending on the character. If a character with low health takes the same amount of damage from an attack as a character with high health, there will be a disparity in the amount of reduction to the health gauge.



▲ In the above image, Ryu on the left has a maximum health of 1000, while Chun-Li on the right has a maximum health of 800, and both characters currently have 500 health. It's the same numerical value internally, but with Ryu at 500/1000 and Chun-Li at 500/800, the disparity comes through in their gauges.

One of the conditions for taking a round is "having a higher percentage of health than the opponent when the round time limit is up", and this relates to the health values and health gauge. In the image on the bottom left, both Ryu and Chun-Li have a health value of 500, but Ryu's health bar represents 500/1000, i.e. 50%, while Chun-Li's represents 500/800, or 62.5%, meaning she has the greater percentage. In other words, if the time were to run out like this, it would be Chun-Li's win. You can simply "look at who has the longer health bar" if time runs out. Remember this one thing.

DRAW GAMES

When both players have the exact same percentage of health left when time runs out, or if both players K.O. each other at the same time, it's called a "Draw Game". The impact a Draw Game has on the round score differs depending on the game, as shown in the chart below. If a Draw Game occurs in the final, decisive round, generally both players are treated as the loser (as an exception, in the first game in the series the player who was challenged was allowed to remain as the winner).

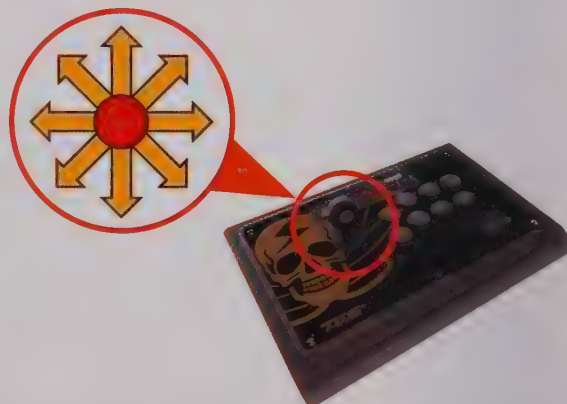
DRAW GAME RULES BY TITLE

TITLE	DRAW GAME RULES
Street Fighter II series	Proceed to the next round with neither player scoring a win. If neither player has two wins by the third round, a fourth and final round commences. In the original iteration of Street Fighter II only, a match could be extended to as many as ten rounds.
Street Fighter Alpha series	Proceed to the next round with neither player scoring a win. If neither player has two wins by the third round, a fourth and final round commences.
Street Fighter III series	The judge girls emerge to determine a winner based on the contents of the round.
Street Fighter IV series	Both players score a win and proceed to the next round.
Street Fighter V series	Both players score a win and proceed to the next round.

BASIC CONTROLS: MOVEMENT

INPUT DEVICES AND THEIR ROLES

In the SF series, stick inputs are for "movement and defense", while the buttons are for "attacks". There are exceptions in the case of certain title-specific systems or character-specific movements, but in general, it's "stick equals movement and defense", "buttons equal attacks". Stick inputs include \uparrow , \downarrow , \leftarrow , \rightarrow , and the diagonal directions in between, meaning eight directions in 45-degree increments, as illustrated below.



▲ The image above uses a stick controller as an example, but it's the same on a pad controller.

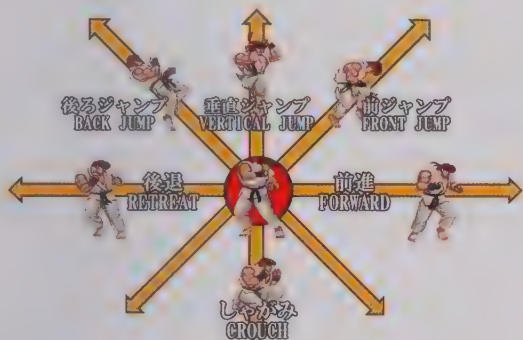
There are no analog-style inputs such as tilting the stick at an in-between angle (like seventy-five degrees) or lightly versus heavily. An in-between input will register as the closest possible input. Meanwhile, the state in which there is no stick input is known as “neutral”, and often annotated as “N”. This state is also referred to as “standing” (st).



◀ Though we said there are no analog inputs, the upright cabinets of the original Street Fighter utilized pressure sensors for the punch and kick buttons, differentiating between light, medium, and heavy based on how hard you hit the buttons.

THE BASICS OF OVERALL MOVEMENT

First we'll explain the basics of stick-based movement. The diagram below shows the basic actions for each directional input of the stick.



▲ The inputs above are for a character facing right. When the character is facing left, the left and right controls are swapped.

As you can see, every directional input other than \updownarrow actually moves the position of the character. This will be of relevance in the section on defense, so make sure you have a clear picture of how it works.

FORWARD MOVEMENT/WALKING

Tilting the stick in the direction the character is facing (\Rightarrow , forward) or toward their rear (\Leftarrow) will make the character walk in that direction. This is known as “Advancing/Retreating” or “Forward Walk/Backward Walk”. The three important things to remember about walking are: 1) walking creates no opening (meaning you can transition to another action right away), 2) different characters walk at different speeds, and 3) generally, retreating is slower than advancing. Walking may seem mundane next to flashier actions such as attacking, but it's of extreme importance. So much so that advanced players can determine a player's prowess merely by watching how they walk. Walking is the most precise method of movement for adjusting one's spacing, so understand that it is both an important and deep concept.

JUMPING

Tilting the stick in the upward (\uparrow) direction will cause the character to jump in that direction. The upward (\uparrow) direction is commonly referred to as “vertical jump” or “neutral jump”, while diagonal forward and diagonal back are known as “forward jump” and “back jump”, respectively. The three things to remember when it comes to jumping are: 1) jump distance is constant and the jump's path can not be adjusted in midair, 2) different characters jump at different heights and distances and stay in the air for differing durations, and 3) jumping is generally unsafe. Some aspects differ depending on the title or character, but generally the above applies. Jumping is a highly important action for attacking, but bear in mind that in the SF series, it incurs a large risk when it comes to defense.

CROUCHING

Tilting the stick in the downward (\downarrow) direction will cause the character to crouch. Crouching is important for defense, which will be explained later in the “Defense” section. Tilting the stick diagonally down will only cause the character to crouch; they will not move their position (as an exception, in Street Fighter V, Guile alone has the ability to walk forward while crouching).

DASHING

So far we've explained movement actions that can be performed with a single stick input, but when it comes to multiple-input actions, there's the Dash. This action has been available since *Street Fighter III*, but did not exist in the *SFII* or *SF Alpha* series. Two forward ($\Rightarrow\Rightarrow$) or backward ($\Leftarrow\Leftarrow$) inputs in a row will allow you to quickly move in that direction. Forward is known as “forward dashing”, while backward is known as “back dashing”. In most cases it is more of a “step” than a “dash” (meaning “run”), so in Japan it is often referred to as a “Step”. The important things to remember about dashing are: 1) unlike walking, dashing creates an opening, and 2) different characters dash at different speeds and distances. Dashing is a quicker way to close the gap or create distance than walking, but you run the risk of taking an attack during. Furthermore, during a back dash there is a moment of invulnerability, so it can be used as an evasive maneuver in certain titles. There's also a “High Jump” action executed by quickly inputting down, then up ($\downarrow\uparrow$), but the *SFIII* games are the only ones in the mainline SF series to have a High Jump, so we won't address it here.

BASIC CONTROLS: ATTACKING

NORMAL MOVES: NORMAL ATTACKS

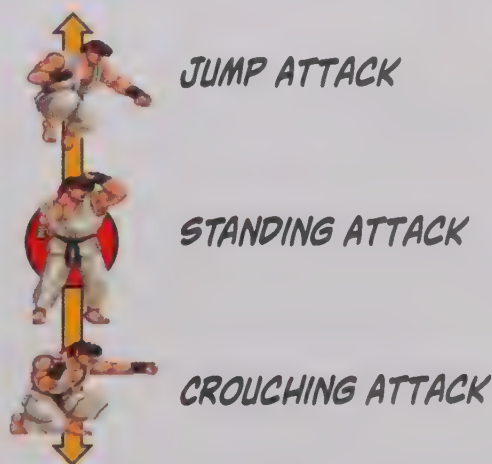
In the “Input Devices and Their Roles” part of the Movement section, we explained that buttons are used for attacking. Attacks that can be performed just by pressing a button are known as “Normal Moves (Normal Attacks)”. In the Street Fighter series, there are three punches and three kicks of different strengths (light, medium, and heavy), for a total of six Normal Moves.



In general, pressing a punch button will yield a punch, a kick button a kick, but this can differ depending on the character's fighting style. For example, a boxer character might punch even if you press a kick button, while a capoeira user might kick even if you press a punch button.

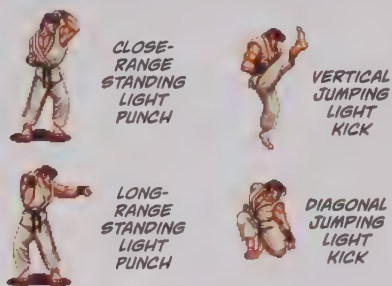
STATE-SPECIFIC NORMAL ATTACKS

Normal Moves can be executed from each of the three states described in the “Basic Controls: Movement” section—Jumping, Standing/Walking, and Crouching. Attacks while jumping are Jump Attacks, while standing are Standing Attacks, and while crouching are Crouching Attacks.



▲ A normal light punch attack from each state. Each of the other attack buttons also produces a jumping, standing, and crouching normal.

When annotating attacks, we look at the combination of state and button and say, for example, “standing light punch” or “crouching heavy kick”. Generally normal moves fall into one of the three states listed above, but in the case of certain titles and characters, moves may also change depending on whether you’re near or far, or performing a vertical jump versus a diagonal jump.



◀ Examples of moves that differ depending on close-range/long-range and vertical jump/diagonal jump. Note that only standing attacks change based on distance, and distance is only determined via the horizontal axis.

SPECIAL MOVES

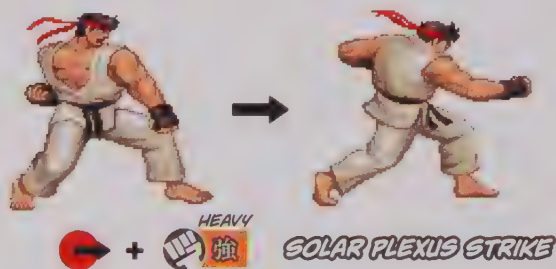
In addition to the Normal Moves executed with a single button press, characters also have “Special Moves”, executed through specific stick inputs combined with button presses, or other special button inputs. The stick and button inputs necessary to produce Special Moves are known as “Commands”.



◀ A Hadoken is executed by rolling the stick from \leftarrow to \rightarrow and then pressing a punch button (assuming a right-facing character).

UNIQUE MOVES

Some character-specific moves require a Command consisting of a single held directional input and only work with one specific button. These are known as “Unique Moves.” Moves combining a single direction and button like the “ \rightarrow +Heavy Punch” shown below fall into this category.



▲ The Solar Plexus Strike can be executed by pressing Heavy Punch while pressing forward (\rightarrow) on the stick. Unique Moves exist between Normal Moves and Special Moves, and compared to Normals they are of inferior strength.

THROWS

Throws are a form of attack similar to Unique Moves that allow you to grab the opposing character and inflict damage at close range. Like Normal Moves, every character is equipped with Throws, and they can be used to break an opponent’s guard, which we’ll explain later in the Defense section.



BACK THROW

▲ Inputting a Throw command will cause you to grab and throw a nearby opponent.

From SFII up until SFIII: 2nd Impact, the command for a throw was \leftarrow or \rightarrow + Heavy Punch when near the opponent. From SFIII: 3rd Strike on, it was changed to Light Punch + Light Kick when near the opponent, and is the same for all characters.

BASIC CONTROLS: DEFENSE

HOW TO BLOCK

Street Fighter is a one-on-one series, so the only characters on screen are yours and the opponent’s, and generally the two are always facing one another. Tilting the stick in the direction opposite the opponent will put in a “Blocking” state.



▲ The character on the left side of the screen will block by inputting \leftarrow , which is to his rear, while the character on the right will block by inputting \rightarrow .

EFFECTS OF BLOCKING

The effects of blocking an attack differ depending on the type of attack as explained in the Attacking section.

TYPES OF ATTACK AND THEIR RELATIONSHIP TO BLOCKING

TYPE OF ATTACK	DAMAGE ON BLOCK
Normal Move	No damage if blocked
Unique Move	No damage if blocked
Special Move	Inflicts a little damage if blocked
Throw	Can’t be blocked

▲ Normal and Unique attacks inflict no damage, Specials inflict a little damage, and Throws can’t be blocked.

The amount of damage received by a blocked Special Move varies from one title to the next, but consider it about a quarter of the damage you would receive without blocking. Damage received from a blocked Special Move is called “chip damage” or “chipping”. Throws can not be blocked, so we’ll explain how to avoid and defend against them later on with consideration for their characteristics. In contrast to unblockable Throws, blockable attacks are collectively called “physical strikes”. That said, some of the games and characters have unblockable physical strikes or blockable throws.

STATES WHERE BLOCKING IS POSSIBLE

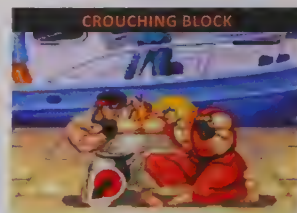
We’ve explained that characters can be in three states—standing, crouching, or jumping—and that normal moves can be executed from each. Blocking, however, is generally only possible from a standing or crouching state, and you can not block during a jump (with the exception of the SF Alpha series, which had midair blocking). This means you are defenseless during a jump, so jumping without purpose should be avoided.

STANDING BLOCK AND CROUCHING BLOCK

You can block both while standing (a “standing block”) and while crouching (a “crouching block”). A “standing block” has the following characteristics: 1) It can block attacks with a “high” or “mid” blocking attribute. 2) If the opponent doesn’t attack, you will walk backwards. (We’ll explain later about blocking attributes.) A crouching block has the following characteristics: 1) It can block attacks with a “high” or “low” blocking attribute. 2) Even if the opponent doesn’t attack, you won’t move.



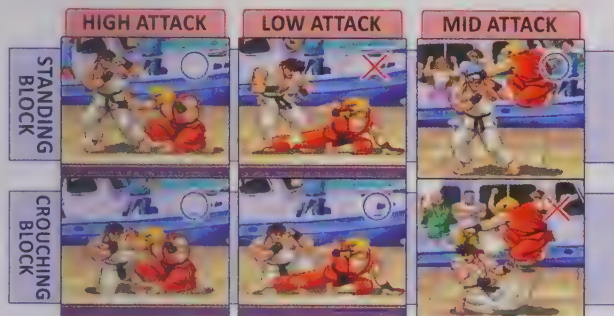
▲ If you tilt the stick away from the opponent (\leftarrow) you will enter a standing block state.



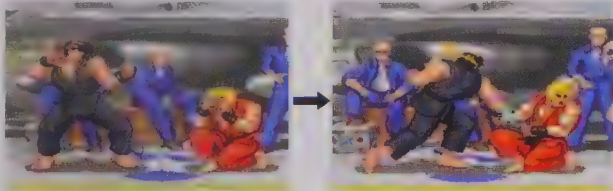
▲ If you tilt the stick diagonally away from the opponent you will perform a crouching block.

BLOCKING ATTRIBUTES

As we touched upon in the “Standing Block and Crouching Block” section, attacks have a “Blocking Attribute”, and you must select the corresponding block. “High” attacks can be blocked by both standing and crouching blocks. “Low” attacks can only be blocked by a crouching block. Most ground attacks, both standing and crouching, have a “High” attribute. “Low” attacks can only be blocked with a crouching block. Ground attacks with a “Low” attribute are primarily kicks that attack the legs, especially crouching kicks. “Mid” attacks can only be blocked with a standing block. The Mid-level attribute primarily applies to jump attacks. ‘Mid’ attacks are commonly referred to as ‘overheads’ or ‘overhead attacks’ since they come down on a crouching character’s head.



▲ Remember: A standing block cannot block a low attack (such as a crouching kick), while a crouching block cannot block a mid attack (including all jump attacks). Also, low attacks are typically faster than mid attacks, so one basic philosophy is to defend with a crouching block by default, and switch to a standing block if the opponent throws a mid attack.



▲ Though we said all jump attacks are mid attacks, there are also mid attacks that can be produced from a standing/walking state, such as Ryu’s unique attack, the Collarbone Breaker. Remember these special cases when coming up with strategies for each game.

PROXIMITY BLOCK

If the opposing character attacks you from out of reach and you enter the block input, the block animation will still be triggered up to a certain range. This is known as a “Proximity Block”. A standing block has the same input (⇐) as a backward walk, so if there were no Proximity Block, trying to block an attack while standing would allow you to avoid the attack by walking backwards in some cases. For projectiles such as the Hadoken, too, you would wind up walking backwards until the moment they hit you. This is why we have the Proximity Block.



▲ The image above shows a Proximity Block. The attack isn’t connecting, but Ken has entered a blocking animation.

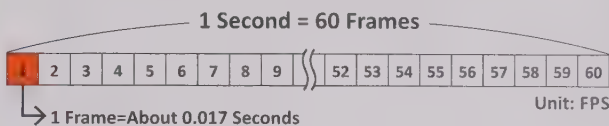
SITUATIONS IN WHICH YOU CAN’T BLOCK

We noted earlier that you typically can’t block while jumping, but there are other situations in which you can’t block as well. For starters, you can’t block in the middle of doing a move. From the moment you start the move until the animation is complete, you cannot block. This is why it is dangerous to whiff with big moves. Additionally, you cannot block if you’re unable to move due to being attacked. If an attack hits, it renders you unable to move for a period of time determined by the move. You cannot move, thus you cannot block. Incidentally, this period of immobility during which you can’t block is what allows for combos, in which multiple attacks hit in succession.

THE BASICS OF FRAMES

THE CONCEPT OF FRAMES

Nearly all modern video games are made with the same time structure. The basic standard of measurement for time divides a single real-time second into sixty equal intervals, each known as a “frame”. A single real-time second comprises sixty in-game frames. This is the same “frame” talked about in the world of TV and film.* One in-game frame is approximately 0.017 seconds, and is the smallest unit of time in a game—any smaller discrepancy will not register. Note that the TV and film industries often use a standard of thirty rather than sixty, but the smallest unit of time is still known as a “frame” in those cases. That means that one frame on TV is about 0.03 seconds—the terminology is the same, but the real-time duration may differ.



▲ The chart above illustrates how one second is equal to sixty frames.

THE CONCEPT OF COMBOS

Every attack in the Street Fighter series follows the same progression: “attack startup motion” → “active frames” → “post-attack recovery”. There are certain attacks that produce multiple active hits, but the general flow is the same.

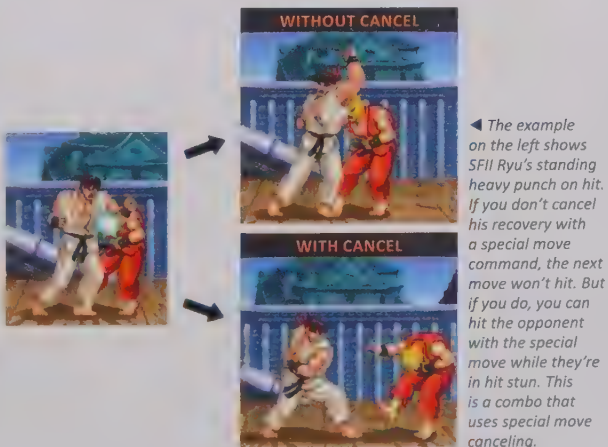


▲ The chart above shows Ryu’s standing medium punch from Street Fighter V as an example. In this case, the startup is five frames, the attack lasts for three frames, and the recovery is ten frames, for a total of seventeen frames.

As explained in the “Situations in Which You Can’t Block” section, by hitting the opponent with an attack, you can place them in an immobile state. When you hit the opponent with the standing medium punch shown above, they will be in an immobile state (hit stun) for twenty frames. Ryu, who landed the attack, will be able to move again after the three-frame duration of the move plus the ten-frame recovery (thirteen frames total), giving him a period of twenty minus thirteen, or seven frames, to attack the opponent while they can’t block. Since Ryu’s standing medium punch has a five-frame startup before it is active, two standing medium punches in a row would be a viable combo. Logically speaking, he would even have enough time to throw a third one, but in actuality, connecting an attack creates distance between you and the opponent, so a third punch would not connect.

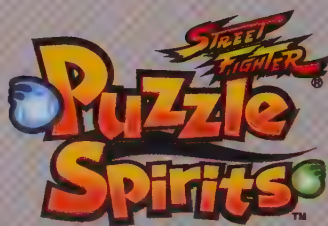
CANCELING NORMAL MOVES WITH SPECIAL MOVES

Some normal moves allow certain frames to be “cancelled”. Cancellable frames are generally during an attack’s active period. If you input a special move command the moment an attack hits, you can cancel the post-attack opening (recovery) and execute a special move. This allows certain moves that would normally only hit individually to be linked together as combos.



Puzzle Spirits

A smartphone app from Capcom Online Games that was available from March 2014 to March 2017. Cutely drawn *Street Fighter* action set to a puzzle game.



RYU

Roundhouse Kick

Solar Plexus Strike

Collarbone Breaker

Jumping Knee

Spinning Sweep

Fist Strike

Shoryuken

Shakunetsu Hadoken

Shinku Hadoken

Shinku Tatsumaki Senpukyaku

Shin Shoryuken

Metsu Shoryuken

Hadoken (Evil Ryu)

RYU

Tatsumaki Senpukyaku

Hadoken

Metsu Hadoken

Metsu Shoryuken

Hadoken (Evil Ryu)

CHUN-LI

Hakkei

Genden Ansatsukyaku

Tenshokyaku

Kakukyuraku

Spinning Bird Kick

Yosokyaku

Gomen ne! (Sorry!)

Kikoken

Hyakuretsukyaku

Hazanshu

Tensei Ranka

Hosenka

Senretsukyaku

Kikoshu

KEN

Kama Barai Kick

Inazuma Kick

Spinning Back Kick

Forward Step Kick

Thunder Kick

Ichimonji Kick

Chin Buster

Shin Shoryuken

Hadoken

Tatsumaki Senpukyaku

Shoryu Reppa

Shippu Jinraikyaku

Oosoto Mawashi Kick

Flaming Shoryuken

Guren Senpukyaku

KEN

Thunder Kick

Shin Shoryuken

Shoryu Reppa

Flaming Shoryuken

Guren Senpukyaku

CHUN-LI

Hazanshu

Tensei Ranka

Hosenka

Senretsukyaku

Kikoshu



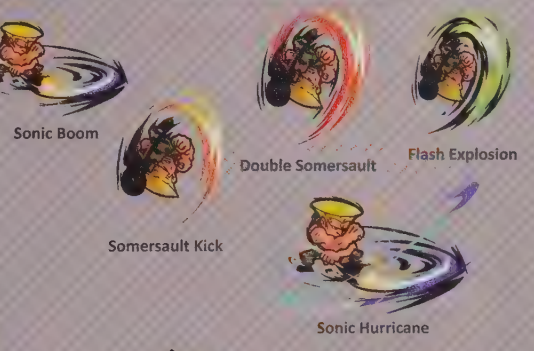
SAKURA



GUILE



CAMMY



IBUKI



VEGA





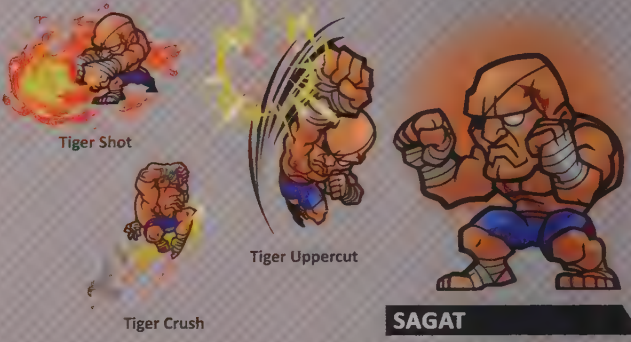
C. VIPER



JURI



M. BISON



SAGAT



AKUMA



STREET FIGHTER

BATTLE COMBINATION

A smartphone app from Capcom Online Games that was available from March 2015 to March 2017. Build a team of characters from throughout the series and enjoy “combination battles”. The original artwork drawn for this app is true eye candy that brims with drama.



Main Visual: Hiroaki



▶ Ryu stares down an encroaching enemy, fists at the ready



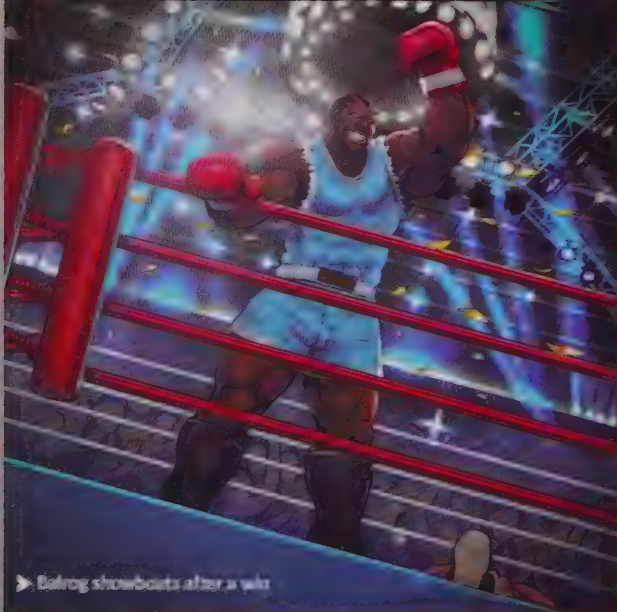
▶ M. Bison enjoying a meal



▶ Guile cruises along coolly on a big motorcycle



▶ Blanka howls in the jungle



▶ Balrog showboats after a win



▶ Zangief's Banishing Flat



▶ A leaping Elena at sunset



▶ A heart-fluttering valentine! - Mika



na



▶ R. Mika's fierce hip check



▶ Sakura hard at work making chocolate for Valentine's Day!



▶ Juri's alluring Santa look



▶ Righteous Soul Power - Morrigan



▶ Magent's day - Morrigan



▶ Rose-colored streaks - Vega



▶ Basking in the sunlight - Cammy



▶ Sunbeams stream onto Cammy through the trees

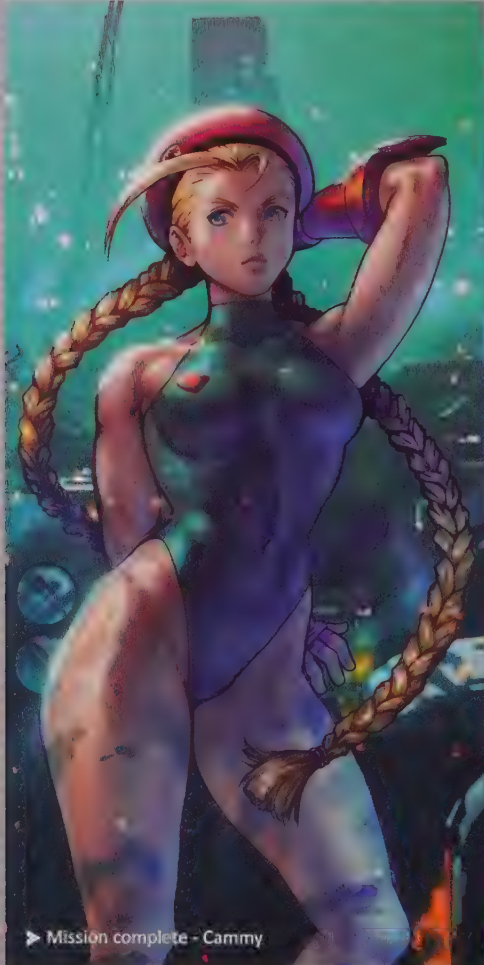




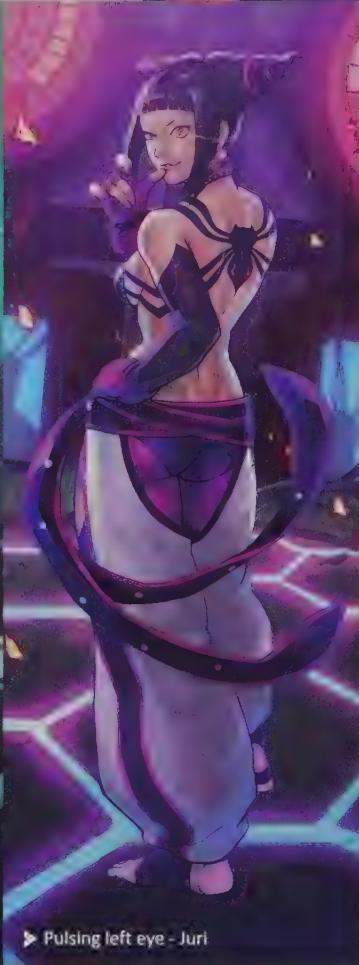
▶ Couldn't quite harness the ki?! - Dan



▶ For the powerless people... - Dhalsim



▶ Mission complete - Cammy



▶ Pulsing left eye - Juri



▶ Bewitching gaze - Vega



▶ Reindeer costume - R. Mika



▶ Kingsize in the summer - R. Mika



▶ Taking a break

■ Summer vacation/Temoshi - Chun-Li



■ Summer vacation/Satoko Akashi - Ibuki



■ Summer vacation/Liduke - Cammy



■ Ibuki & Sakura in the woods/COGA

GUEST ILLUSTRATORS

■ Seaside/Court Betten - Chun-Li



■ Bison reaches for the heavens/boyaking (SDF)



■ Balrog punches the heavens/boyaking (SDF)



■ Sagat unleashes a Tiger Shot/Court Betten



■ Yoga master/ataruman



■ M. Bison unleashes a Double Knee Press/ataruman



STREET FIGHTER SPECIAL INTERVIEW

As a finale to this monument celebrating thirty years of Street Fighter, we bring you this interview with Capcom founder and corporate chairman Kenzo Tsujimoto. He shares his many memories as well as thoughts on what lies ahead.



You have to make something of a high enough caliber to become a brand. If you don't do that, games won't stick around. As a culture, I mean.

TSUJIMOTO KENZO 辻本憲三

Chairman and Chief Executive Officer of Capcom Co Ltd. Born in Nara prefecture in 1940. Graduated from Unebi High School (part-time). After launching his own business in the 1970s, he entered the gaming industry during its infancy, founding Capcom in 1983. The company went public seven years later. He would go on to nurture Capcom into a game maker of global renown, producing hit after hit both in Japan and overseas, including the *Mega Man* and *Street Fighter* series.



— (Zenji Ishii:) It's been awhile. The last time I met you was as the editor-in-chief of *Gamest*.
TSUJIMOTO: It has been awhile.
laughs When did we last meet?
— The first time was about thirty years ago when Gekkan *Gamest* did a Capcom feature, and after that we did an interview for the special Capcom book, *All Capcom*. That was the last time, so sure enough, it's been about twenty-seven years.
TSUJIMOTO: That's quite awhile.
laughs Nice to see you again today.

— Likewise.
— Capcom's games have long enjoyed worldwide popularity. Around how far back were you thinking about the overseas market? The *Street Fighter* series seems to be very popular not only in Japan, but in Europe and America as well.
TSUJIMOTO: I'd been in the business since before there were video games, in the 1970s, and back then I mainly bought product from trade shows in America and Europe. There were trade shows in the UK, as well as Germany. Back then, pinball and the like were all built by hand and individually made to order with motors and wire. Europe and America were at the forefront of the arcade industry back then. So I went overseas often.

— So before video games, American and European products were at the center of the arcade scene.
TSUJIMOTO: Video games emerged after that, and Japan was a big player in semiconductors, so things reversed from there and Japan became the one moving lots of product. Then in 1983 I founded Capcom. After that, I set up Capcom USA, Inc. in Silicon Valley in '85. I also rented out a warehouse for selling circuitboards, and hired between two and three hundred people. Now, all these years later, they're located in San Francisco. It's already been more than thirty years since expanding into America.

— 1987 saw the release of the first *Street Fighter*.
TSUJIMOTO: With the original *Street Fighter*, we tried to use an air [pressure-sensing] system. They were huge cabinets, and I don't believe there are many genuine ones left. Young people will have never seen one. *laughs* The original *Street Fighter* was made by Nishiyama (current president of Dimps). Originally you could only play as Ryu and Ken and the focus was on battling the CPU.

ISHII ZENJI

石井ぜんじ

Twitter : @Zenji1

Editor and writer. Served as longtime editor-in-chief of the gaming specialty magazine *Gamest*, and is well connected both in and out of the games industry. He acted as interviewer for this article.

Chairman Tsujimoto strikes a lighthearted pose for the camera. Is he charging up a Hadoken?!



We rented out the Ryogoku Kokugikan and held a Street Fighter II national tournament there in the sumo ring.



Ishii (right) and Chairman Tsujimoto have watched over Capcom and Street Fighter for many years as interviewer and interviewee.

— It was an upright cabinet with big buttons. Those cabinets were pretty imposing when you saw them in the arcades. Then in 1991, Street Fighter II came out and brought about the fighting game craze.

TSUJIMOTO: For SFII, things changed hands from Nishiyama to Nishitani (current president of Arika), with Yasuda (AKIMAN) doing the designs. This became a major hit.

— When Street Fighter II came out, the fervor at arcades was incredible. After that it released for the Super Nintendo and garnered such popularity that you could rightly call it a social phenomenon.

TSUJIMOTO: In 1994 we made the Street Fighter animated movie. By that time, Capcom was already doing what we now call “esports”.

— Oh, is that right?!

TSUJIMOTO: We rented out the Ryogoku Kokugikan and held a Street Fighter II national tournament there in the sumo ring.

— I see. *laughs*

TSUJIMOTO: And Ryoko Shinohara, the woman who sang the featured song for the animated movie, “Itoshisato Setsunasato Kokorozuyosato”, sang it onstage at the Ryogoku. After that she sold two million CDs, won the Award for Excellence at the Japan Record Awards at the end of the year, and appeared on *Kôhaku Uta Gassen*. All of a sudden she was a big star.

— Come to think of it, the Street Fighter series may well have given rise to numerous stars. That makes you really feel the weight of its history.

TSUJIMOTO: We made a movie in Hollywood around then, and



While Street Fighter II would go on to spawn many audiovisual works, Street Fighter: The Animated Movie (Director: Gisaburo Sugii; Character Designs: Shuko Murase) is widely considered a masterpiece among them. The theme song, sung by Ryoko Shinohara (Composer: Tetsuya Komuro), also garnered a lot of attention.



Street Fighter needs to become the number one brand in the world driving the growth of esports.

Tsujimoto is assertive in checking in on tournaments and other events held in different regions around the world. His eyes are sharply set on Capcom's future.



I suspect people may have viewed me rather coldly for it—“Tsujimoto-san sure likes veering outside his lane.” *laughs* This film didn’t use a production committee, it was one hundred percent financed by Capcom. It was for global branding, and because I wanted to know how Hollywood movies are made.

— **Were you there on location yourself?**

TSUJIMOTO: As my memory serves, we were on location for two weeks in Bangkok before the rainy season, and we rented out fifty large buses to turn into staff rooms and dressing rooms. And when I got to the filming location, they told me, “Get changed into some fatigues.” So I did, and ended up appearing in the film. *laughs* I was reluctant about it. All the guns were real guns with blanks; it was quite intimidating. That’s my biggest memory.

That film continued to sell for more than twenty years, and even last year and the year before it still yielded profit. For a four billion yen investment, we’ve earned a total of about 15.5 billion yen in film-related profits. Lots of movies are made in Hollywood and elsewhere, but I believe it’s rather rare for a title to make more than a billion yen. It’s likely the result of Street Fighter having gained such familiarity in different places around the world. And then there was the transition to disc media, television broadcasts, and internet streaming in recent years. So Street Fighter is known all over the world, and its strength as a brand hasn’t waned.

— **As far as Capcom games, Resident Evil is another one to get the movie treatment.**

TSUJIMOTO: As the trend shifted from arcades to home consoles, Capcom followed suit and created numerous titles, but sure enough, the good games stick around as brands. Resident Evil getting six movies and becoming a global brand is incredible, to be sure. There are lots of game creators, but I don’t think there are that many who have the kind of games that can support a Hollywood film. We’ve got six Resident Evil films and have made plans to produce one for Monster Hunter. No game company has been able to create multiple film brands like this. I think it was Street Fighter that laid the groundwork for Capcom to achieve that.

— **So is that brand power the propelling force behind the effort to advance esports with Street Fighter?**

TSUJIMOTO: Indeed. From here on out, Street Fighter is going to carry esports. At the end of 2017, we held an esports final in Las Vegas. Across all events over six thousand players participated, and more than two hundred thousand people watched the SFV finals. It was broadcast on TV and online all over the world. That’s the scope of esports now. That’s what it means to establish a global brand. But at the very least, you have to have players from ten different countries or I don’t think esports will ever be an Olympic event. It’s a simple thing, but I think that can serve as one way to gauge things. I think we need players participating from a lot of different countries.

— **It seems like targeting the global market is paying off for you now.**

TSUJIMOTO: At the recent Capcom Cup 2017 the winner of the \$250,000 prize was a player from the Dominican Republic. In the past, we made quite a number of Street Fighter arcade boards in Brazil and Mexico and rented them out to businesses. I think the fact that

*Capcom will still
be making fun
games fifty years
from now.*

*In front of the Capcom
company logo, Tsujimoto's
ambitions, along with Street
Fighter and numerous other
Capcom games, are sure to
continue bringing enjoyment to
people for years to come.*



those boards are still there getting played laid the groundwork. Furthermore, through online they're playing against the entire world. This is indicative that games are no longer only for developed countries; they've spread across the entire world. Street Fighter is a globally recognized title, and I think it needs to become the number one brand in the world driving the growth of esports.

— I see.

TSUJIMOTO: With video games, if you're not the best, you don't sell. If this were food, it would still sell. People can't live without their bread. When you eat out, there are meals that cost fifty thousand yen and there are meals that cost three hundred yen. But if you're truly hungry, there's not much difference in their value. By comparison, with video games the difference between good and bad is like night and day. So you have to be on top, no matter what. You can't be number two. *laughs* You have to make something of a high enough caliber to become a brand. If you don't do that, games won't stick around. As a culture, I mean. That said, you can't be number one at everything; you can't be the best short-distance sprinter and the fastest marathon runner. So you have to find your biggest strength and aim for the top there. And not just in Japan—with video games, you have to be the best in the world.

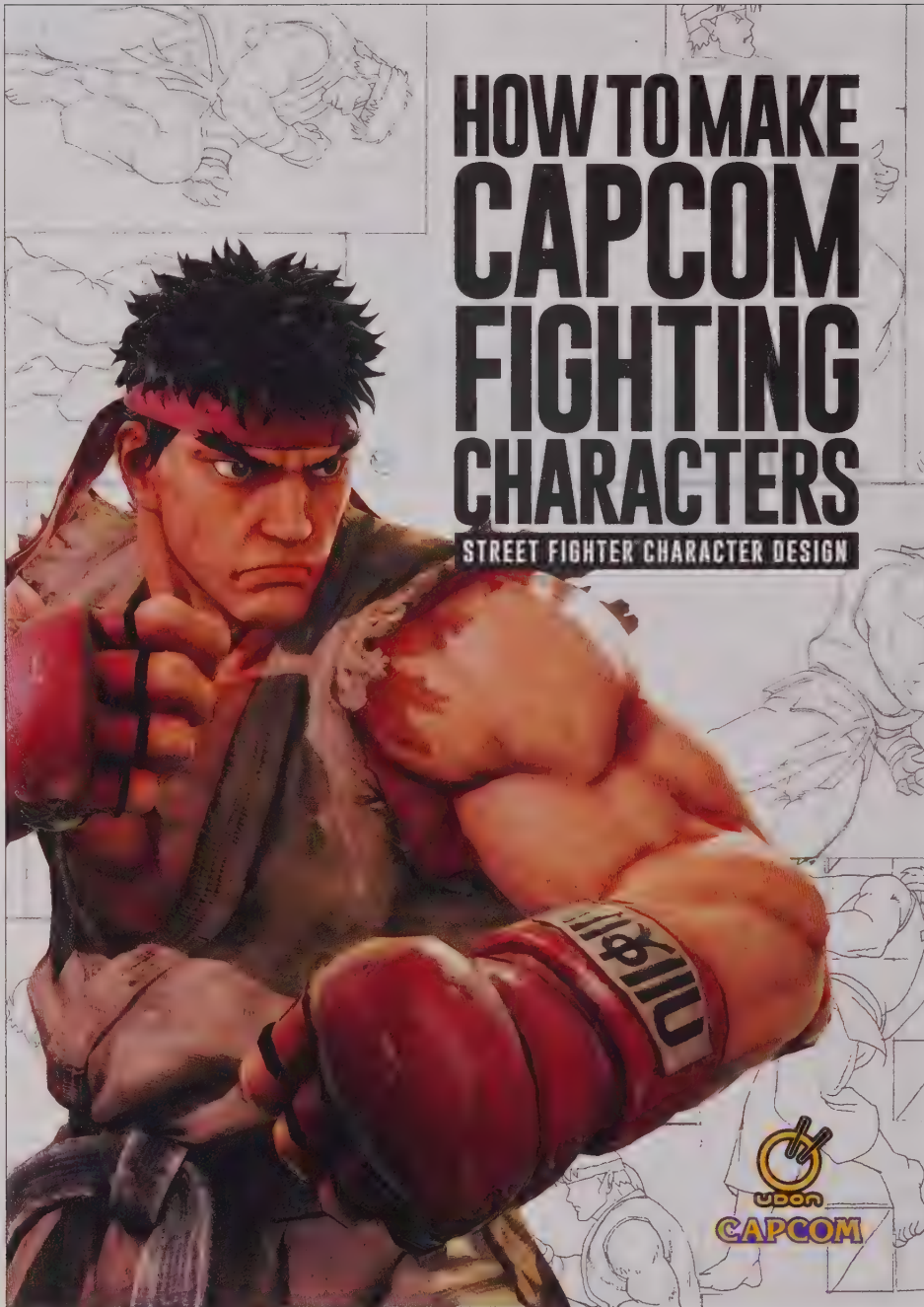
— "From Osaka to the World" seems to be a theme.

TSUJIMOTO: Japanese businesses head to Tokyo and try to become number one in Japan. But it's no use trying to expand horizontally. You have to be assertive and take on the whole world. Capcom just happens to be in Japan because it's comfortable in Osaka. *laughs* The name "Capcom" is actually more famous in America than in Japan. I want to help equip young people to hold their own on the global stage. If we don't raise creators to have an international sensibility, they won't find traction overseas. You can't only consider Japan—for instance, you can't just develop smartphone apps. Japan places a lot of value on handhelds, but they're not that ubiquitous in Europe and America. Japan's culture of playing with your smartphone while riding the train or riding the bus doesn't necessarily translate globally.

— Capcom has always developed games with an international outlook, which resulted in the emergence of brands like the Street Fighter series. So you're saying you will continue to take the long and wide view.

TSUJIMOTO: You've got VR, for one thing, but next will be sixty-inch and 4K, and in a few years we'll have 8K, and eventually there will come a time when your entire wall is the monitor. We have to make things to be viewed on that. There was a time when games were

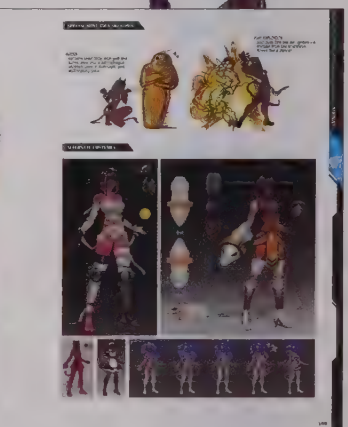
made of 2D pixels, and then they changed to 3D. As displays have gotten larger, visuals have gotten richer and the field of view has expanded, bringing the on-screen graphics closer to what the human eye sees, and I think games have become more immersive worlds. If we prioritize profits without giving consideration to this evolutionary path, I think we'll hit a dead end. If you're thinking fifty years ahead, you have to start now to make sure you're adapting. Because the times change fast. I'm going to make sure we're still fighting fifty years on. Bring up developers who have a sensibility that translates globally. If we maintain that stance, I think we'll draw people in from all over the world. Capcom will still be making fun games fifty years from now. That said, if you come back for an interview in fifty years, I won't be here, at least not in this form. *laughs* I think Street Fighter has done well to go on for thirty years, but it doesn't end here. We're going to continue expanding into new ventures, including esports. I hope that you'll keep cheering us on.



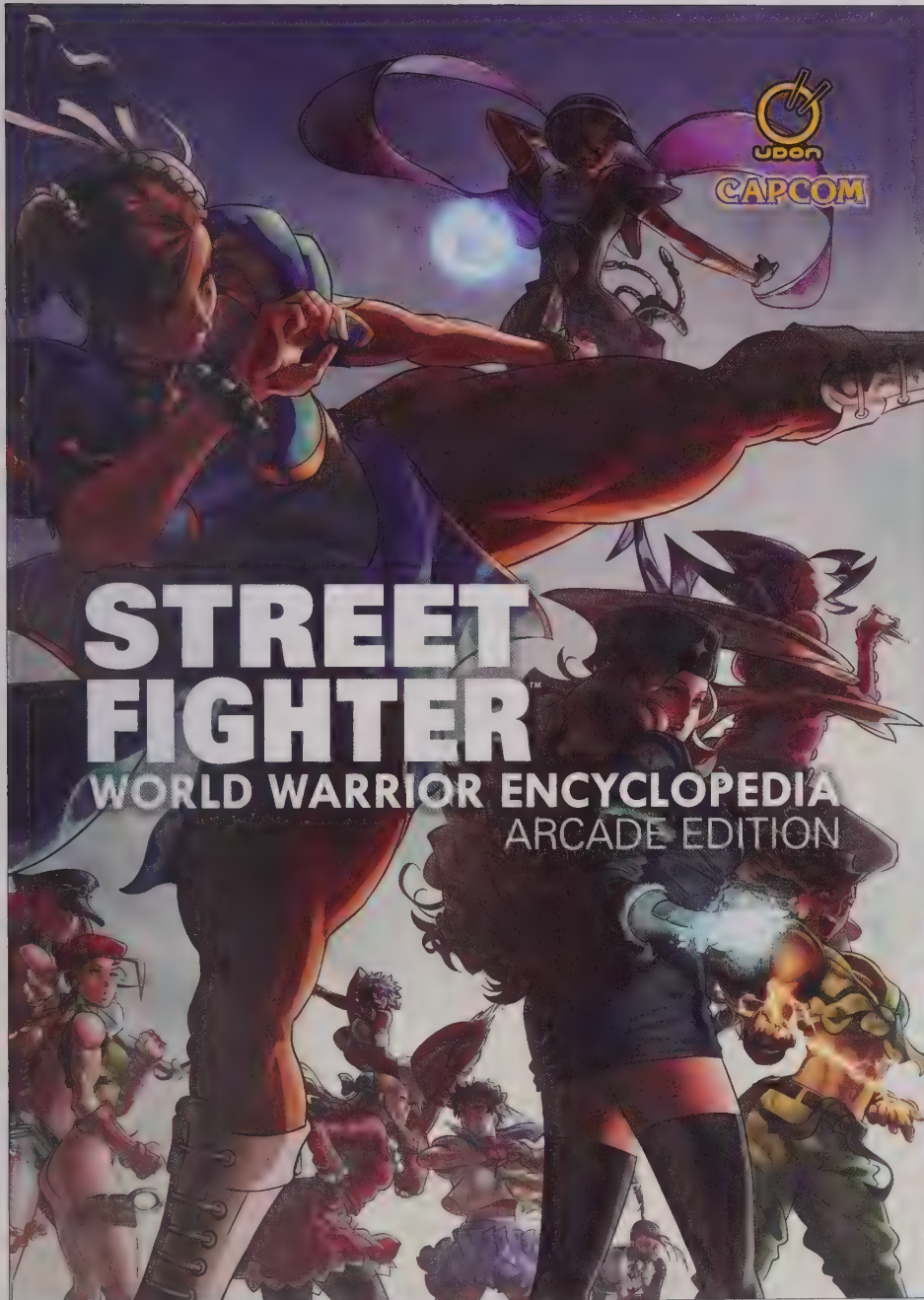
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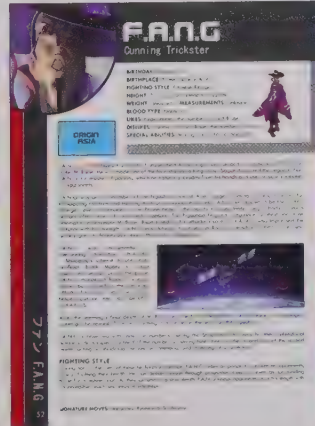
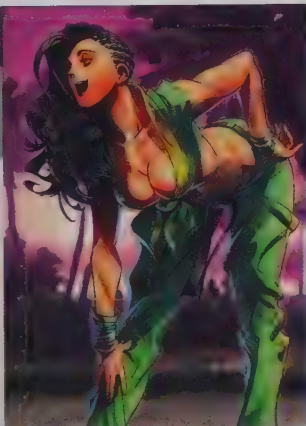
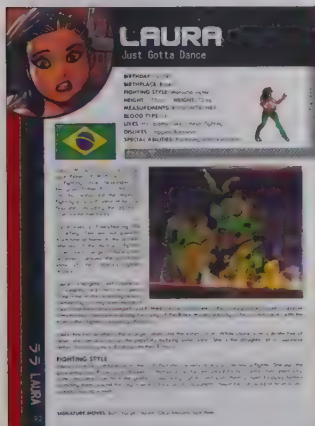


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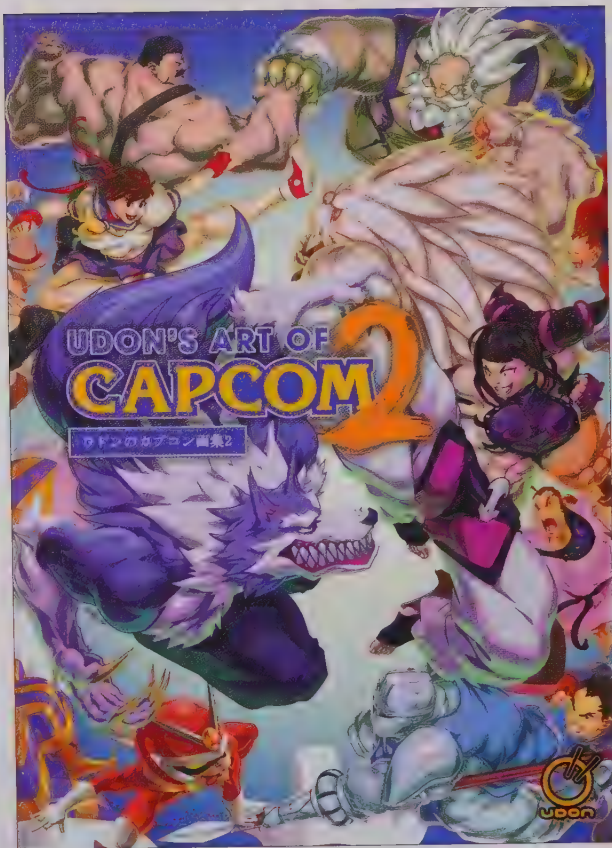
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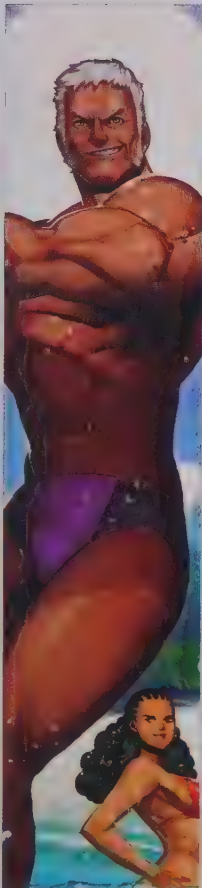
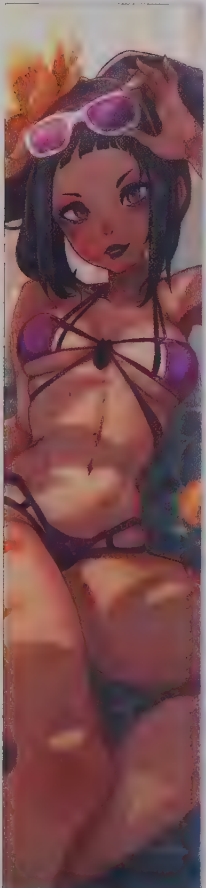
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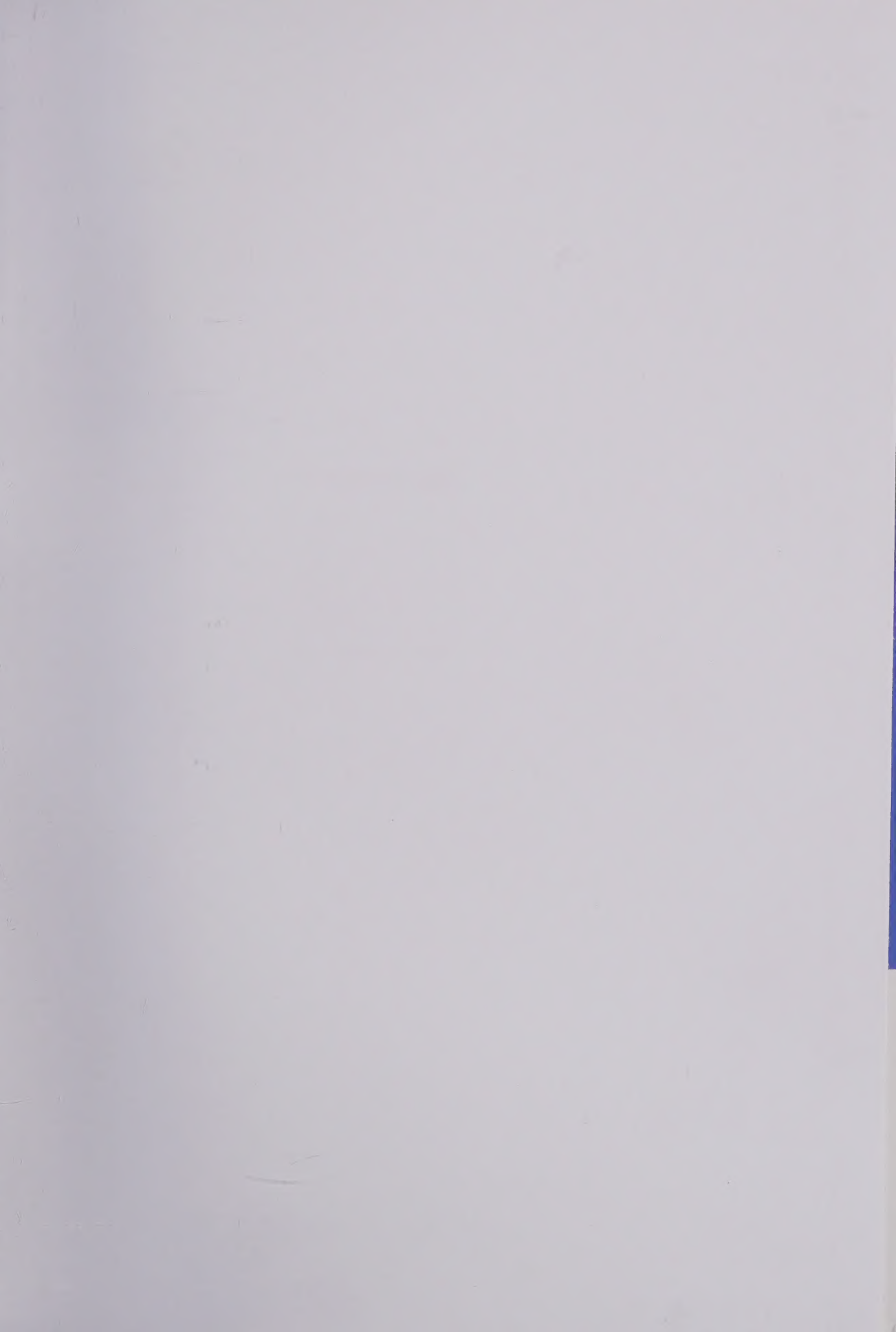
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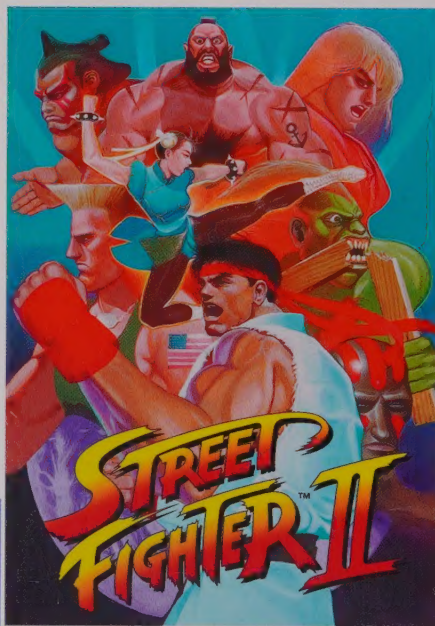












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