

DEAD OR ALIVE 4



DEAD OR ALIVE 4

PRIMA OFFICIAL GAME GUIDE

BRYAN DAWSON



Prima Games

A Division of Random House, Inc.

3000 Lava Ridge Court, Suite 100

Roseville, CA 95661

1-800-733-3000

www.primagames.com



The Prima Games logo is a registered trademark of Random House, Inc., registered in the United States and other countries. Primagames.com is a registered trademark of Random House, Inc., registered in the United States.

© 2006 by Prima Games. All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage or retrieval system without written permission from Prima Games. Prima Games is a division of Random House, Inc.

Product Manager: Mario De Govia

Editorial Supervisor: Christy Seifert

Editor: Kate Abbott

Copyeditor: Sara Wilson

Design: Graphic Applications Group

Layout: Scott Watanabe

Dead or Alive is a registered trademark of Tecmo, LTD. Dead or Alive® 4 © 2005 Tecmo, LTD. Tecmo is a registered trademark of Tecmo, LTD. Team Ninja and the Team Ninja logo are trademarks of Tecmo, LTD.

All products and characters mentioned in this book are trademarks of their respective companies.

Please be advised that the ESRB Ratings icons, "EC," "E," "E10+," "T," "M," "AO," and "RP" are trademarks owned by the Entertainment Software Association, and may only be used with their permission and authority. For information regarding whether a product has been rated by the ESRB, please visit www.esrb.org. For permission to use the Ratings icons, please contact the ESA at esrblicenseinfo.com.

Important:

Prima Games has made every effort to determine that the information contained in this book is accurate. However, the publisher makes no warranty, either expressed or implied, as to the accuracy, effectiveness, or completeness of the material in this book; nor does the publisher assume liability for damages, either incidental or consequential, that may result from using the information in this book. The publisher cannot provide information regarding gameplay, hints and strategies, or problems with hardware or software. Questions should be directed to the support numbers provided by the game and device manufacturers in their documentation. Some game tricks require precise timing and may require repeated attempts before the desired result is achieved.

ISBN: 0-7615-5192-1

Library of Congress Catalog Card Number: 2005906166

Printed in the United States of America

06 07 08 09 GG 10 9 8 7 6 5 4 3 2 1

ACKNOWLEDGMENTS

Prima would like to thank the following for their help with the guide: John O'Connell, John Inada, Melody Pfeiffer, and Yumi Saiki at Tecmo; and DOACentral.com.

Contents

Introduction	4	Ranking	21
Basic Info and Terminology	4	Match Types	21
Button Layout	4	Online Egos	22
Basic Information	5	The Path to High-Level Play	22
General Strategies	7	Unlocking Guide	23
The Art of Fighting	7	Character Guide	25
Advanced Movement and Spacing	8	Character Rating Guide	25
Using Frame Advantage	8	Kasumi	26
Know Your Surroundings	9	Kokoro	31
Wall Game	10	Brad Wong	36
Ground Game	10	Bass Armstrong	42
Evasion	11	Jann Lee	47
Stage Strategies	12	Tina Armstrong	52
The D.W.A. Coliseum	12	Bayman	56
Ninja Hideout	12	Ayane	61
Seaside Market	13	Ryu Hayabusa	66
Kyoto in Bloom	14	Hitomi	71
Tritower Heliport	14	Eliot	75
DOATEC Great Hall	15	Zack	80
Temple on the Mountain	15	Lei Fang	85
Gambler's Paradise	16	La Mariposa	89
Experimental Playground	16	Christie	94
The Crash Club	17	Hayate	99
Savannah Safari	17	Helena	103
Biolab Core	18	Ein	108
Waterfall Valley	18	Gen Fu	112
Nassau Station	19	Leon	115
Tatami	19	Tengu	119
DOA Online	20	SPARTAN-458	122
Online Customization	20	Alpha-152	126
Avoiding Excessive Lag	20		

Introduction

The *Dead or Alive*® series has always been a fun fighting game franchise that relies on flashy combos, great graphics, and good-looking ladies. As the first next-generation fighting game, *Dead or Alive*® 4 takes the series to the next level with plenty of gameplay changes. This guide will help you understand the basic elements of the game's fighting engine, as well as the deeper, more advanced fighting game mechanics.

Nothing can replace practice, and with *Dead or Alive 4* going online, there will always be people to play against. However, if you read the strategies described in this guide and apply them to your practice sessions, your skill level will progress from good to great.

Basic Info and Terminology

In order to properly understand this guide and become a top *Dead or Alive* player, you must learn basic fighting game terms and some basic information about the *DOA* game engine and fighting game techniques in general. These techniques include spacing and movement, and the *DOA* counterhold system. Understanding these basic techniques will improve your game and take it to the next level.








BUTTON LAYOUT

In *Dead or Alive 4*, players can customize their controller to make fighting as easy and comfortable as possible. To make things easier, this guide will reference the specific button commands in the game, instead of the buttons on the controller. In addition, all commands assume the player is facing to the right.

Notation	Controller Key	Move
		Punch
		Kick
		Free
		Throw
		Tap Forward
		Tap Back
		Tap Up
		Tap Down
		Tap Diagonally Up-Forward
		Tap Diagonally Down-Forward
		Tap Diagonally Up-Back
		Tap Diagonally Down-Back

	Hold Forward
	Hold Back
	Hold Up
	Hold Down
	Hold Diagonally Up-Forward
	Hold Diagonally Down-Forward
	Hold Diagonally Up-Back
	Hold Diagonally Down-Back
	High Punch or Kick Counterhold
	Mid Punch Counterhold
	Mid Kick Counterhold
	Low Punch or Kick Counterhold

Notation	General Terms Key	Move
		Forward Dash
		Back Dash
		Advanced Back Dash
		Crouch Dash
		Forward Jump
		Crouch / Duck
		Sidewalk Up / Free Step Upward
		Sidewalk Down / Free Step Downward

Grounded Key Terms	
Notation	Move
	High Rising Kick
	Mid Rising Kick
	Low Rising Kick
	Forward Tech Roll
	Backward Tech Roll
	Background Tech Roll
	Foreground Tech Roll

BASIC INFORMATION

There are several basic things that all *Dead or Alive* players must know if they wish to become better players. These are key elements that many players either overlook or simply aren't aware of. Familiarize yourself with this information, as it pertains to the advanced strategies covered later in this guide.

Rock, Paper, Scissors

This game is known for its basic rock, paper, scissors gameplay mechanics. Attacks represent rock, counterholds represent paper, and throws represent scissors. Using the basic rock, paper, scissors formula, attacks beat throws, throws beat counterholds, and counterholds beat attacks. While there are a few exceptions, this is the foundation of the game.

Counters

Counterholds make up a great deal of the *Dead or Alive* gameplay system. Every character has the ability to perform four different counterholds: high punch and kick, mid punch, mid kick, and low punch and kick. Counterholds will catch your opponent's attack and inflict damage upon them. Counters have three different damage variations: normal, counter, and hi-counter. The better your timing when performing a counter, the more damage your counter will inflict. The status of your counter is displayed onscreen when you perform a counter. However, a normal counterhold will not display anything onscreen.

Advanced Counters and Parries

Some characters also have special advanced counters and parries, which are similar to counterholds but may cause increased damage to your opponent or simply move his attack aside, giving you an advantage. Advanced counters and parries are listed in the "Character Strategies" section.

Offensive Holds

Every character in the game has at least two offensive holds. These throws are listed in the "Character Strategies" section and have a built-in counterhold ability. When properly timed, an offensive hold will go through an opponent's attack and execute a throw. When this happens, the throw inflicts additional damage. If your opponent is not attacking, the offensive hold acts like a normal throw.

Movement

Many players make the mistake of standing in one place until they decide to attack. However, you should always move to some extent, regardless of the situation. Even moving forward and backward or sidestepping into the foreground or background can be extremely effective in the heat of combat. The more you move, the harder it will be for opponents to land an attack. The "General Strategies" chapter covers some of the advanced movement options available in the game.

Open and Closed Stances

Some techniques require your character to be positioned in a specific stance. There are two stances that all characters share: an open stance and a closed stance. If you and your opponent have the same foot forward, both characters are in an open stance. If you and your opponent have opposite feet forward, both characters are in a closed stance. For example, if both characters have their right foot forward, it's an open stance. If one character has their right foot forward and the other has their left foot forward, it's a closed stance.

Frame Data

The game runs at 60 frames per second, and every attack is composed of a specific number of frames of animation. For example, Kasumi's basic punch may take nine frames of animation to hit an opponent. If the punch is blocked, Kasumi may have five frames of recovery. This is referred to as a "five-frame disadvantage" and means Kasumi cannot block, attack, or move in any way for the next five frames of animation. However, if Kasumi's jab hits, she may have a "five-frame advantage." This means that Kasumi's opponent cannot block, attack, or move in any way for the next five frames of animation.

Frames are the most basic element of fighting games but can sometimes be hard for beginners to understand. Think of frames as an amount of time. For every second, there are 60 frames. Therefore, a 60-frame attack would take one second to hit an opponent. Likewise, if an attack has a 60-frame disadvantage on block, the character cannot block, attack, or move in any way for one second if the attack is blocked.

Throughout this guide, we use the terms "frame advantage" and "frame disadvantage" to describe specific attacks. The "General Strategies" chapter covers frame data in more detail.

Guard Breaks

Many attacks break your opponent's guard if they try to block. These attacks are called "guard breaks." If an opponent blocks an attack that causes a guard break, they throw their hands into the air and cannot block, attack, or move for a short period of time.

Guard Crushes

A guard crush is very similar to a guard break. An attack with the ability to guard crush puts your opponent at a disadvantage if they block—they cannot move or attack for a short period of time. However, unlike with guard breaks, your opponent can block. An attack with guard crush usually pushes the opponent back a little bit.

Tech Rolling

A tech roll is when a character quickly rolls off the ground or wall. To tech roll, simply press any direction key and the Free button as you're getting up off the ground or recovering after getting slammed into a wall. There are several different types of tech rolls, depending on the situation your character is in. Many strategies described later in this guide are based on tech rolls.

Wall Properties

There are several types of walls in the game. When a character gets knocked into a wall, they may bounce back, crumple to the ground, quickly tech roll away, or stagger away. Many offensive and defensive strategies revolve around these various wall properties, so it is important to know each wall's properties in any given stage.

Multitier Areas

Many of the game's stages have multiple tiers where you can fight. These stages have specific areas where you can knock your opponent into the next tier, at which point they take damage. The amount of damage depends on the area you knocked them to. Know where these areas are to change the flow of a fight.

Attack and Juggle Properties

Many attacks cause a certain type of stun on hit. These stuns vary, depending on how close you are to a wall, the texture of the ground, and whether or not your attack connected as a standard hit, counter, or hi-counter. Your attack will have counterhit properties if it connects when an opponent is in the middle of performing an attack or counterhold. A hi-counter is gained when an attack connects while your opponent is attempting a throw or back-dashing.

Attacks that juggle will offer differing results based on the attack properties. A normal hit will only allow you to perform a low-hitting juggle or no juggle at all. However, a juggle starter (sometimes referred to as a launcher) will launch higher on counterhit and even higher on hi-counter. Counter and hi-counter are indicated by a flash of light when the attack hits, as well as onscreen text indicating the attack was counter (sometimes displayed as critical) or hi-counter.

Stun Properties

When you are stunned, you cannot attack or block. There are only three ways to get out of a stun. First, since a stun will only last a certain amount of time, you can wait it out. However, this leaves you open to attack. Second, you can use a counterhold. This ends the stun, but if the counterhold misses or your opponent doesn't attack, you are open to a counterattack. Third, you can "slow escape" out of a stun. This is an advanced technique that we cover in the "General Strategies" chapter.

Slippery Surface Properties

Dead or Alive 4 is one of the few fighting games where the surface you are standing on changes the fighting conditions. Certain attacks have counterhit properties when they connect on ice, snow, or water. Knowing which stages have slippery surfaces can greatly change offensive and defensive strategies.

General Strategies

You can use certain strategies in this game regardless of which character you choose to play. Knowing these strategies will help you become a top player by taking advantage of the game depth featured in the fighting engine.

THE ART OF FIGHTING

The point of this guide is to make you a better *Dead or Alive 4* player. To reach this goal, you must understand how a high-level player thinks while playing.

Offense vs. Defense

Novice players generally assume that they must attack all the time. Offense is important, but defense wins battles. Too many players rush in, mindlessly attacking their opponents with no plan or purpose. If you don't know when to block or evade, you'll never have the opportunity to attack. At the same time, if you play too defensively, you'll leave yourself open, and the opponent will be able to attack at will. Finding a good balance between offense and defense is the key to winning. If you are constantly getting hit, step back and block or evade until your opponent makes a mistake or allows you to attack safely.

Bait and Switch



In this game, you can't simply wait for your opponent to attack, block, and counterattack. This is one big mind game where the one who plays the smartest will win. Because of this, it is necessary to have baits to lure your opponent into an attack.

We detail baiting further in the "Character Strategies" section, but for now it is important to know that most players react in a similar manner to certain situations. For example, after blocking certain attacks, most players counterattack with jabs. Use this to your advantage by using an attack that causes this reaction, then follow it up with an attack that evades jabs or with a counterhold. Baiting your opponent this way makes them do what you want, allowing you to land a successful attack.

Mix-Ups

The best advice we have is to vary your attacks. The game's counterhold system allows an opponent to inflict easy damage if you become too predictable. Even if an attack is extremely effective, don't overuse it to the point of becoming predictable. To avoid being counterheld, use a good mixture of mid-punches, mid-kicks, high and low attacks, and throws. This keeps your opponents guessing and gives you a slight advantage.

Slow Escape

In this game, most players believe that using a counterhold is the only way to get out of a stun. However, using a slow escape is often a superior method of escaping almost any kind of stun. Perform a slow escape by repeatedly pressing  and . If your character is facing forward, you will not see any change; he or she will simply escape the stun faster. However, if your character's back is facing the opponent, you will see your character catch himself or herself from falling and turn around. It takes some practice to master this technique, but once you do, you can use it to escape stuns and block or evade a follow-up attack.

Have Patience

The biggest mistake novice players make is getting in close and attacking. Unless your opponent is in the air, every time you attack, your opponent can execute a counterhold. When you get knocked to the ground, it's not always necessary to get up with a rising kick. Sometimes it's better to get up and block, or just get up and back off so you have a chance to regroup.

Take your time and see what works and what doesn't. If something doesn't work, stop using that technique, pay attention to what your opponent did to stop or interrupt your attack, and figure out why it didn't work. This will allow you to devise better strategies in the future.

ADVANCED MOVEMENT AND SPACING

All fighting games revolve heavily around movement and spacing. Many novice players remain virtually stationary throughout most of the match. You should always be on the move, even if you aren't preparing to attack or attempting to avoid an opponent's attack. Constant movement makes it more difficult for your opponent to land an attack and also gives you more openings to land a counterattack. There are several advanced strategies that go along with constant movement.

Whiff Punishing

A whiff is when you completely miss an attack—it doesn't hit, and it isn't blocked. Avoid whiffing an attack, punish all whiffs, and your game will improve tenfold. Some characters are better at punishing whiffs than others, but all characters are capable. (See the "Character Strategies" section for further details on how to best punish whiffs with your favorite character.)

Crouch Dash

Unlike other fighting games, every character in this game can crouch dash. Do this by repeatedly pressing **Q**. Use crouch dashing to safely close the distance between you and your opponent. If you simply run up to your opponent, you will be open to attack. Crouch dashing does not keep you completely out of harm's way, but if you use it properly, it can be an effective way to close the distance and duck under high attacks.

Advanced Back Dash

To perform normal back dashing, press **←**, **↵**. To perform a more effective, advanced back dash version, press **↵** repeatedly. With the proper timing, your character will perform a reverse crouch dash in rapid succession. After you master this technique, you can back dash away from opponents, forcing them to whiff an attack and leaving them open for punishment.

USING FRAME ADVANTAGE

High-level play begins and ends with the use of frame advantage (see the previous chapter, "Basic Info and Terminology," for the definition). If you can't use frame data to your advantage, then you will never win against a high-level player. Many players use frame advantage without even realizing it. Using an attack that you know will beat out an opponent's attack is using frame advantage.

Guard Crushes

A guard crush (GC) is a form of frame advantage. When a guard-crush attack is blocked, the attacking player will have an advantage. This advantage will vary depending on the attack, but it is important to know what attacks have GC properties. Your opponent can block any attack following a GC. Therefore, use GC attacks to force your opponent into trying to anticipate what your next attack will be.

For example, after an opponent blocks your GC attack, follow it up with a mix between a throw and a low, mid, or high attack that will stun or juggle. If you mix in the throw, your opponent can't simply block after a GC. This forces them to either evade the throw or interrupt it with an attack. Since you'll have an advantage, follow up with a quick attack to beat any attack your opponent may attempt (but remember that attacks beat throws). By mixing up your attack properly after a GC, you can keep your opponent guessing.

NOTE

Guard crush attacks are listed in the character move lists featured in the "Character Strategies" section.

Guard Breaks

After you understand how to use guard crushes, it is easy to pick up guard breaks (GB). The only difference between a guard crush and a guard break is that your opponent cannot block after a guard break. This means that a mix-up is forced just by blocking an attack with GB properties.

When a GB attack is blocked, your opponent has only one option: counterhold the follow-up attack. This provides an easy mix-up by simply varying the height of your follow-up attack. Just make sure you use only follow-up attacks that stun, juggle, or knock down. A stun will force your opponent into another mix-up; a juggle will launch your opponent into the air for free damage; and a knock down may allow you to follow-up with a grounded attack or a tech catch.

NOTE

Guard break attacks are listed in the character move lists featured in the "Character Strategies" section.

Frame Traps

There are other attacks besides guard breaks and guard crushes that force an opponent into a mix-up. Each character has several attacks that will grant frame advantage on the hit or block but that do not have guard-crush or guard-break properties. Although GCs and GBs gain more advantage, these other attacks can be enough to get the job done.

One such attack is the frame trap. It grants frame advantage, forcing your opponent into a mix-up. In a basic frame trap, be much more cautious of the attacks you use than you would in a forced mix-up after a GC or GB. Since the advantage gained in this situation is not as much as the advantage gained from a GC or GB, use only faster attacks. Otherwise, your opponent may be able to beat out your attack with a faster attack.

KNOW YOUR SURROUNDINGS

This fighting game is based heavily on environmental combat. Keep an eye on where you're at in a stage, and pay attention to the ground you're fighting on, the obstacles around you, and the danger zones in certain stages. Using this knowledge to your advantage could mean the difference in a fight.

Slippery Surfaces

It's extremely important to know where the slippery surfaces are in any stage. Any time you're standing on a slippery surface, every attack that would normally stun is considered a counterhit, and some attacks will cause an extended stun as well. There are many attacks that work best when they are counterhit, so when you're fighting on a slippery surface, use these attacks much more effectively than if you were fighting on solid ground.

Vault Attacks

There are many objects in each stage that you can knock an opponent over, such as small railings, tables, boxes, or fences. After knocking an opponent over one of these objects, you can vault over the objects and continue fighting. Press **PU** or **VI** as you vault over to perform a vault attack. Some objects that are very low to the ground will not allow you to perform a vault attack.

A kick vault attack has guard-crush properties when blocked and will knock your opponent back on hit. A punch vault attack will stun your opponent on hit, but does not cause guard-crush on block. Mix up these attacks to keep your opponent guessing. Both attacks can be counterheld, so be careful when using them. In addition, vaulting without an attack will leave you in a full crouch status. This will give you immediate access to full crouch and standing attacks. A full crouch attack is an attack performed while your character is crouching, while a standing attack is an attack performed while your character is rising from a crouching position.

Danger Zones

Several stages contain danger zones, such as the cars in the Gambler's Paradise stage or the cheetah in the Savannah Safari stage. You must pay attention to avoid getting hit by these and taking damage. However, you can also use the danger zones to your advantage by luring an opponent into them. All danger zones of this nature can be avoided by performing a counterhold of any type.

Another type of danger zone is an explosive wall or floor. You can turn off all of these danger zones in the stage select menu by pressing **V** to select your stage of choice or when selecting a random stage.

NOTE

See the "Stage Strategies" section for more information on specific stage danger zones.

Slopes and Tiers

Slope throws were introduced in *Dead or Alive Ultimate* and have made the jump to this game. Perform a slope throw by pressing **FR** + **PU** when you are standing with your back to a slope or when directly facing a slope.

You can also use slopes to add extra damage to an attack. For example, many attacks will knock an opponent away, so if you can knock your opponent into the next area, you can get extra damage out of these attacks.

You can apply the same strategy to stages with multiple tiers if you know which attacks will give you the distance and power necessary to knock your opponent into the next tier. These attacks are listed in the "Character Strategies" section.

Slopes can also be used to give you additional height during juggles. Certain juggles will only work when you are moving down a slope because of this extra height.

WALL GAME

There are several types of walls in this game. Each wall reacts differently when you slam an opponent into it. Every wall reaction can give you an advantage in the fight if you know how to best use each type of wall hit.

Wall Stun

A standard wall stun will occur when you knock an opponent into a wall from close range. Your opponent will be stunned and fall slowly to the ground. During this stun you can continue attacking your opponent for extra damage. However, your opponent will be able to perform a counterhold to get out of the wall stun.

To get the most damage out of a wall stun, use an attack that juggles. This will give your opponent only one chance to execute a counterhold, and you'll earn maximum damage from the juggle if your opponent doesn't counterhold or misses their counterhold. If you expect a counterhold, you may also want to wait for it, then use a throw for additional damage. Many characters have special wall throws that are listed in the "Character Strategies" section of this guide.

Wall Crumple

If you knock a character into a standard wall from a distance, instead of getting a normal wall stun, the character will simply slump to the ground against the wall. From this position the character can perform a wake-up kick, so keep your distance unless you're confident that you can counterhold a wake-up kick on reaction.

Immediately following a standard wall stun, any attack or combo that knocks your opponent back into the wall will also cause a wall crumple. The same thing will occur once you reach a certain amount of damage during a combo or juggle that ends with a wall hit. This prevents players from getting too much damage against the wall.

Wall Bounce

The wall bounce is limited to the D.W.A. Coliseum stage. Because the stage is surrounded by ropes, the characters bounce off of them and back toward the center of the stage. This allows you to perform a wall combo from a much greater distance than you would be able to with a normal wall.

Invisible Barrier

Certain stages have what may appear to be a wall or open area at first glance, but are really an invisible barrier. When you reach an invisible barrier, your juggles and combos will be unchanged, but you will not be able to move any further beyond the barrier. Knowing where invisible barriers are can help you trap your opponent in a corner and prevent him from getting away from your attacks. Invisible barriers within specific stages are discussed in the "Stage Strategies" section of this guide.

GROUND GAME

You can now assail your opponents on the ground with several attacks and prevent them from using rising kicks as they get up off the ground. By knowing when and how to use this ability, you can maintain a high amount of pressure on a grounded opponent.

Grounded Attacks

Many attacks that look like they would hit an opponent on the ground can be used to add extra damage once you have knocked your opponent to the ground. You can hit your opponents up to three times while they are on the ground. After the third hit your opponent will automatically tech roll back to their feet.

Under most circumstances, grounded attacks can be avoided by tech rolling. However, if your attack connects as a counterhit or hi-counter, grounded attacks will be guaranteed if you perform them quickly. This also applies to juggles and combos that start with a counter or hi-counter attack.

After hitting your opponents with a grounded attack, they will not be able to perform a rising kick. This allows you to safely continue your offense as your opponent rises from the ground. High-level players will use this to maintain the upper hand throughout the match.

NOTE

Attacks that connect with a grounded opponent are listed in the "Character Strategies" section of this guide.

Ground Evasion

While grounded attacks are only guaranteed when preceded by a counter or hi-counter attack, if you simply lay on the ground, your opponent will still be able to hit you. To avoid grounded attacks in situations when they are not guaranteed, either tech roll away or perform a rising kick. While a rising kick can be counterheld, many players will not be able to do this on reaction. In addition, mixing in rising kicks every now and then will keep your opponents on their toes and relieve pressure while you're trying to rise. Some characters also have special attacks or throws that can be performed while they are on the ground. These are listed in the "Character Strategies" section.

Ground Bounce

The ground bounce is a new aspect to the game. When you use an attack that slams an opponent to the ground, your opponent bounces back up, allowing you to follow up with a juggle. Some ground bounces are easier to follow up than others, but you can almost always get additional damage off of a ground bounce. Just like with juggles, if your ground bounce attack is counterhit, your opponent will bounce higher than if the attack is a normal hit. If the attack is a hi-counter they will bounce higher than they would on a counterhit. Counter and hi-counter are indicated by a flash of light when the attack hits as well as onscreen text indicating the attack was counter (sometimes displayed as critical) or hi-counter.


NOTE

Ground-bounce attacks are listed in the "Character Strategies" section move lists.

EVASION

Defense is composed of many different abilities. Using counterholds and blocking are generally the best forms of defense. However, high-level players prefer evasion. This is by far the most difficult form of defense, but evading an attack gives you more advantage than blocking an attack, and without the guesswork of using a counterhold. Some characters are better at evading attacks than others, but a master of evasion is a difficult opponent no matter which character they use.

Free Step Dodge

A free step is a form of sidestepping and is very useful in avoiding many attacks. To free step, press . Properly using the free step dodge (FSD) is difficult. You cannot free step dodge all attacks, and some attacks require a certain amount of space between you and the opponent. However, a successful free step dodge leaves your opponent wide open to a counter-attack. Under most circumstances, you can FSD a single attack or the last attack in a string depending on how linear the attack is.

Attacks that move in a half-circle are more difficult to dodge than linear attacks. Likewise, attacks that move in a complete circle are extremely difficult to properly dodge. An opponent can also throw you out of a FSD, so it is best to mix up FSD with another form of evasion or a simple block. It is also wise to have a follow-up attack ready to use immediately after a successful FSD.

Sidestep Attacks

One of the best forms of evasion is the sidestep attack. These are attacks that have a built-in sidestep that will dodge most linear attacks. Sidestep attacks are generally best used to dodge the last attack in a string, but there are a wide variety of uses for them, such as basic movement and spacing or baiting your opponent into using an attack that will be avoided by the sidestep attack. Some sidestep attacks evade high attacks, making them perfect to use after a bait.

NOTE

Sidestep attacks are listed in the "Character Strategies" section move lists.

Tech Rolls

Most players like to use rising kicks as they are getting up off the ground. While rising kicks do have their place, they shouldn't be the primary option while on the ground. Many characters have attacks and baits for characters on the ground where a rising kick will not help you. In these situations, a tech roll is a much better option. A backward tech roll off the ground is generally the most evasive, but you can use a side or front tech roll depending on the environment. You can tech roll off the wall, which can help you avoid getting caught in a damaging wall stun combo or follow-ups to a wall stun combo.

Special Stances

Some characters have special stances that are extremely evasive. For example, Helena's Bokuho (BKO) stance evades all high attacks; she can duck even lower to evade all mid attacks as well. While not all characters have a stance as evasive as BKO, many have an attack or stance that lunges backward. You can sometimes use these to quickly back dash and avoid an incoming attack, then counterattack after your opponent whiffs.



Stage Strategies

While many fighting games integrate the environment into the combat system, the environments in *Dead or Alive* add tremendous challenges to the fight. You can win or lose based on your knowledge of the environment and how skilled you are at using it to your advantage. Get to know the properties of each stage and how to use them effectively in conjunction with your individual character strategies; if you do, your skill will improve tenfold.

Stage Properties Key

Wall Type—The two types of walls in this game are bounce and standard. Both wall types produce the same type of stun at close range, allowing you to immediately follow up with another attack. However, at a greater distance, the bounce type bounces your opponent back into the stage and the standard type results in a wall crumple. The wall crumple gives your opponent the chance to perform a wall tech or rising kick as they get off the ground, so be careful when applying pressure to the opponent in this situation.

Ground Type—*Dead or Alive 4* features two types of surfaces: slippery and dry. Slippery surfaces change the properties of all attacks to counterhit status. Some stages feature both types of surfaces.

Number of Tiers—Each stage has at least one tier of fighting. However, many stages have multiple tiers that you can knock your opponent into.

THE D.W.A. COLISEUM



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Bounce	Dry	1

The D.W.A. Coliseum is home to Tina, Bass, and La Mariposa. It's also one of the smallest stages in the game, so pay close attention to your position within the stage at all times. The ropes around the ring represent the walls and they provide a standard wall stun at close range, or bounce your opponent back toward the center of the ring from a distance. Because your opponents' distance from the wall affects the type of stun they experience, you need to keep an eye on your position within the ring.

After you perform a successful wall bounce, act quickly because your opponent may drop to the ground before you can attack; don't wait too long. Both types of wall stun in this stage allow you to continue a combo, or use a launcher to juggle your opponent into the air. However, remember that after either type of stun, your opponent is able to use a counterhold.

NINJA HIDEOUT



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Solid	2

Fans of *Ninja Gaiden* should recognize the Ninja Hideout stage since it's a modified version of a stage from that game. When you begin your fight, both characters are inside the dojo area. This is a small area with several narrow hallways. It's possible to knock an opponent through the panels within the main hall, but you can also attack the panels to knock them over.

The solid walls in this stage provide a standard wall stun at close range and a wall crumple at a distance. There are also many corners within the stage, making it easy to knock an opponent into a wall, sidestep to position your opponent between you and the parallel wall, and then knock your adversary into the second wall for additional damage.

Characters with a super launcher can also take advantage of the ceiling in the Ninja Hideout. Any super launcher used in this area causes your opponent to hit the wall for extra damage. You can catch them with a juggle as they land, as well.

At the far end of the dojo, the stage ends; from here, there's nowhere to go but back the way you came. However, on the dojo's opposite side is a wall that rotates if you knock your opponent into it, revealing a balcony. If you knock your opponent off the balcony, both characters move down to the stage's second tier.

Both the second tier and the balcony have pillars that can be used to add damage to your juggles. However, beware because the pillars can also limit your juggles after an opponent has been slammed into them. In addition, both tiers in this stage offer close-quarters combat with very little room to maneuver. Faster, more aggressive characters, and characters that excel at using the walls have the advantage here.

SEASIDE MARKET



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Both	2

There isn't much to the top tier of the Seaside Market other than a number of obstacles and a small section on one side. The lower tier, where the beach is, offers a slippery surface that could greatly change a battle's flow. Be careful while you're on the top section because you could be knocked over the railing and down to the beach level.

The main area of the top tier is littered with carts and venders selling fruit and other various food items. This area is fairly narrow, so expect quite a few wall hits here. Don't get caught in this close corridor. It's in your best interests to avoid this area unless your character performs well at close distances.

All the boxes in the main area can be broken for additional damage, and both the boxes and the carts spill their contents onto the ground upon impact. The contents of the boxes and carts do not affect the battle conditions. The carts also double as walls that provide a bounce stun at close range and a crumple stun at greater distances.

At the far end of the stage is a small railing over which you can knock your opponent, then follow with a vault. This secondary area features tables over which you can knock your opponent. You can then either vault over the tables or walk around them. Be careful when vaulting with an attack because your opponent can counter a vault attack even if they're grounded.

On the side that leads to the beach, you can be knocked over any place where there isn't a large cart or vender blocking the way. This includes the small balloon table near the far side of the stage; you can be knocked right over the balloon table and onto the lower tier.

On the lower tier you'll find beach chairs, rocks, surfboards, palm trees, and ocean. The beach chairs are small obstacles over which you can knock your opponent, but you won't be able to use a vault attack as you vault over them. The surfboards, palm trees, and rocks on the beach function as standard walls. However, the rocks in the ocean are not walls, so be wary of this fact if you get into the water. If a character is knocked into a palm tree, a coconut falls. If neither character moves, the coconut falls on the attacker—not the fighter that was knocked into the tree. If the coconut hits, it inflicts minor damage, so keep moving after you knock your opponent into a palm tree.

The usable area on the bottom tier doesn't extend very far into the ocean. While the ocean extends as far as the eye can see, an invisible barrier stops you from going very far into the sea. Any attacks that stun have counterhit properties in the water. This means higher juggles and greater damage, so the tide of battle can easily change once you enter the water.

KYOTO IN BLOOM



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Both	2

Kyoto in Bloom is one of the more elaborate stages containing several different areas, obstacles, and slippery surfaces. The stage has two main tiers, as well as a secondary area to one side. The first area features a bridge in the middle with a field to one side and a wagon area on the other.

Between the bridge and the field is a small railing over which you can knock an opponent and then follow with a vault. In the field area are several small tables over which you can vault, but you cannot perform a vault attack. In most cases, it's better to walk around the smaller tables instead of vaulting them because you are open to attack for a brief time during and after the vault.

On the opposite side of the bridge is the wagon area. These wagons may look like walls, but they aren't. Attacking an opponent near one of these wagons is the same as attacking them in open space. However, you can use this to your advantage during juggles. Because the wagons act more like an invisible barrier than anything else, juggles are not cut short like they would be near a normal wall. This allows you to extend some of your juggles to get a bit more damage out of them because your opponent remains close to you, instead of moving farther away with each attack.

While fighting on the bridge or on either of the small pathways adjacent to the bridge, you can knock your opponent into the shallow waterway below. This is the second tier of Kyoto in Bloom and it features a slippery surface thanks to the water. In this area, all of your attacks have counterhit properties, no matter how they hit your opponent. It's very important to take advantage of this by using attacks that would normally only stun or launch on counterhit, since they will now stun or launch on every hit.

TRITOWER HELIPORT



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Bounce	Solid	1

The Tritower Heliport is at the top of the DOATEC Tritower building and is another relatively small stage with a single tier. The walls in this stage are electrified and provide a bounce stun if a character is knocked into them from a distance. Beyond these basic facts, there isn't much to the Tritower Heliport stage. It's large enough to not have to worry about close-quarters combat, but small enough to make the electrified walls a concern. The walls also cause slightly more damage than nonelectrified walls.

DOATEC GREAT HALL



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Bounce	Solid	2

This is the only stage in the game that consists of an endless loop. The Great Hall features two tiers that continue to repeat themselves no matter how many times you move from one tier to the next. The one main room features identical areas on either side of it. The room itself has a window on either side which leads to the lower tier, while both sides of the room have a staircase that leads to the same area.

The main room is a decent size, but it doesn't take much effort to move an opponent from one side of the room to the other. There aren't many walls in this room, so your main concern should be the windows on each side of the room and the staircases just outside the room. The stairs double as a slope, so watch out for slope throws. A table near the stairs can be vaulted.

When the fight moves down to the lower tier, be careful of invisible barriers that look like walls. The window near the bottom of the stairs looks very similar to the breakable window in the main room, but it isn't breakable and doesn't have any wall properties at all. It's nothing more than an invisible barrier.

TEMPLE ON THE MOUNTAIN



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Solid	4

Even though this stage is called Temple on the Mountain, you never actually fight in the temple itself. Instead, you battle near the uppermost temple entrance, moving down three flights of stairs and a slope to the bottom of the mountain. Unfortunately, this means that a vast majority of the combat in this stage takes place in relatively close quarters.

At the very top of the stage is a small open area opposite the first flight of stairs. If you aren't confident in your ability to use the stairs to your advantage, try to move the fight here and keep it here for as long as you can. Several large boulders, gates, and other objects act like walls in this area. Also, just before the first set of stairs, there are several large jars that can be smashed, but do not have any wall properties.

Each set of stairs doubles as a slope and provides a good amount of additional damage to any attack or juggle that knocks your opponent off each tier and down the stairs. Slope throws also work near the stairs, but for maximum damage, rely on attacks and juggles.

At the bottom of the second flight of stairs, you have two options to get your opponent down to the stage's final tier. You can knock your opponent off the ledge that sits perpendicular to the stairs, or you can walk around to the sloping ground nearby. If you choose the ledge, be warned—you can only knock an opponent off the ledge at close range. Unlike some other ledges in the game, your opponent must be close to the ledge or else they won't go over.

Your best option here is to use the sloping ground instead of the ledge. At first glance, the sloping ground may appear to be another flight of stairs. It isn't. While you can't knock an opponent down this sloping area or use slope throws, you can use the downward slope to perform lengthier juggles. Slope juggles are listed in the "Character Strategies" chapter, and are your best option in this situation. If you can pull off a slope juggle here, you can drain more than half of your opponent's life and change the tide of the battle.

GAMBLER'S PARADISE



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Both	1

Welcome to the stage inspired by Las Vegas—one of the few stages with an active danger zone. Gambler's Paradise is unique in many ways, so pay close attention when fighting here. The stage is made of a four-lane, divided highway. Cars move along both sides of the divider and can hit the fighters if they stray into traffic.

The key to mastering this stage is twofold: First, learn how to use the cars to your advantage. The cars will only come from the direction the camera is facing, so you won't have to worry about getting hit from behind, unless the camera angle just changed. When a car is approaching, you will hear some sort of warning. Normal cars honk their horns, while police cars have their sirens blaring. The cars never intentionally hit one of the characters. They swerve out of the way when they get close to either character, but they only swerve one time.

When you hear the audible warning, take note of where both characters are standing. If both characters are in the same lane, try to knock your opponent into the adjacent lane. The approaching car will change lanes to avoid hitting you, and will instead run into your stunned opponent. If you are hit by a car, your character flies high into the air and is vulnerable to attack as soon as you land. Once you hit the ground, you can tech roll out of harm's way, but you can still be juggled before you hit the ground. It is also possible to counter the cars by using a counterhold.

The second key to mastering Gambler's Paradise is to pay close attention to the ground. Gambler's Paradise has both solid and slippery surfaces, but the slippery surfaces are not easily seen. If you pay close attention to the ground, you can see puddles of water scattered throughout the stage. When a character is standing over one of these puddles, they are standing on a slippery surface. On a slippery surface, all attacks have counterhit properties. It would be wise to take advantage of this fact whenever your opponent stands over a puddle. At the same time, try your best to avoid the puddles.

Besides the puddles and the cars, the stage features a highway divider that can be vaulted. After you knock your opponent over the divider, you can use a standard vault or a vault attack. It is also important to note that there are invisible barriers at either end of the stage where the cars enter and exit. There's no indication of where the stage stops and the barrier begins, so pay attention to your position in the stage at all times.

EXPERIMENTAL PLAYGROUND



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Both	1

Like a scene from *Jurassic Park*, the Experimental Playground stage is full of dinosaurs and trees with a lake on one end. The middle of the stage features several fallen and hollow trees over which you can knock your opponent, then vault attack to follow them. However, the fallen trees at the far ends of the stage are standard walls.

The dinosaurs running around in the middle of the stage and the flying pterodactyl near the water are moving danger zones. The dinosaurs in the middle basically act like moving obstacles over which you can knock your opponent for extra damage. You should watch your surroundings here, but even if you are knocked into a dinosaur, you won't take significant damage, so it's not a huge concern. The triceratops at the back of the stage also doubles as a wall.

When you're near the water, be extra careful. Not only do you need to worry about the water's standard slippery surface properties, but you also need to watch out for the flying pterodactyl that swoops down from either side of the stage and attacks any character near the water's edge. The pterodactyl screeches and makes a swooping noise as it descends from the skies to attack. However, with all of the other noise in the stage, it can be difficult to hear either sound, so try to keep a look out.

THE CRASH CLUB



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Solid	1

A throwback from *Dead or Alive Ultimate*, the Crash Club is one of the smaller stages featured in this game. The circular stage is surrounded by an electrified barrier that causes more damage on impact than a standard wall. The ground in the Crash Club is almost entirely electrified as well. The only area that contains a normal floor is the outer edge of the stage near the walls.

Your strategy here is simple: Use the walls and the floor to your advantage. Any attack that slams down causes additional damage, so ending juggles with an attack that slams your opponent down may inflict more damage than a normal juggle because of the electrified flooring. In addition, focus on using attacks that knock back your opponent to take advantage of the electrified walls.

SAVANNAH SAFARI



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Both	2

The Savannah Safari stage is another throwback from *Dead or Alive Ultimate*. It features two tiers, with a moving danger zone on the top tier and a water hole on the bottom tier. The top tier of the stage is fairly basic. Most of the rocks and trees here double as walls. However, the large rounded rock on one side is nothing more than an invisible barrier, so don't expect it to have any wall properties. On the stage's opposite side, the tan branches on either side of the tree also act as invisible walls, but the tree and the gray branches function as normal walls.

The main threat on the top tier of the Savannah Safari stage is a single cheetah that runs across and stops to rest on one of the rocks or trees. You can hear the cheetah roar before it runs across the stage, but you should also try to keep an eye on it when it's resting to avoid taking any unnecessary damage.

Once you've been knocked down to the lower tier, you find rhinos moving around, elephants, a watering hole, and an animal stampede. The rhinos are moving obstacles over which you can knock your opponent, then follow with a vault attack, while the elephants function as normal walls. The watering hole is a standard slippery surface that grants counterhit properties to all of your attacks. Also take note of the large, curved rock on one side of the bottom tier. This rock acts like an invisible barrier and doesn't have wall properties.

Rounding out the Savannah Safari stage is the stampede of animals on one end. While at first the stampede may look intimidating, it functions as nothing more than a normal wall. In fact, if you fight at a close parallel to the stampede so that the camera is behind the animals, your view will be slightly obstructed by the transparent animals, which you may be able to work to your advantage, since your opponent will not have a clear view of your attacks. Be careful: This can also work against you.

BIOLAB CORE



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Solid	1

Like many of the other single-tier stages, the Biolab Core doesn't have very much going on. The entire floor of the stage is electrified, so use attacks that slam your opponent to the ground to take advantage of the extra damage. In addition, most of the walls are electrified. Any wall area that features a bio tube, computer monitor, or lights is electrified. However, the wall areas with metal pillars and tubing, as well as the area with the door, are invisible barriers that don't have standard wall properties. Use attacks that knock back to take advantage of the areas with electrified walls.

WATERFALL VALLEY



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Both	2

The Waterfall Valley is a unique stage. You start your fight on a rope bridge suspended above the valley. Fighting here is very tight and you can be knocked off the bridge easily. If you excel at close-quarters combat, try to keep the battle moving along the bridge from side to side. If you change your fighting angle so that both characters' backs are to the rope running along the side of the bridge, it won't take long before one of you is knocked down to the bottom tier.

Once you are down on the bottom tier, you find that the river takes up a large portion of the stage. Slippery surface properties are in full effect while you fight in the water, so take advantage of the counterhit properties. Be careful on the end of the stage by the waterfall. The small area where the waterfall enters the river functions as an invisible barrier. There's also an invisible barrier on the opposite side of the stage that stops you from moving farther down the river.

The riverbank near this side of the stage also acts like an invisible barrier, but the riverbank near the waterfall is solid ground. Use this area to get yourself out of the water if you aren't able to take advantage of the slippery surface properties the water grants you.

NASSAU STATION



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
Standard	Solid	2

Spartan-458's very own level brought over from the *Halo* series is one of the largest stages in the game. It's divided into two tiers; the stage's upper tier has a small metal bridge hanging over the bottom tier, and a room off to one side. The area is littered with various steel boxes and tubes that all act like walls.

If you want to avoid the fall damage from getting knocked down to the bottom tier, move the fight over to the side room. This is a small area with walls on two sides and two metal shields on the third side. Watch yourself around the metal shields. The space on either side of the shields acts as invisible barriers, but the shields are normal walls. So if you're fighting near them and are looking for a potential wall combo, make sure you're lined up with one of the shields.

The bottom tier of Nassau Station is littered with warthogs, energy shields, and the same metal objects found on the upper tier. The energy shields, vehicles, and large metal containers act like standard walls, while the smaller containers and tubes are obstacles that can be vaulted. The only other thing to note on the bottom tier of Nassau Station is the sloped walls on either end of the stage. These sloped walls act like invisible barriers instead of like normal walls.

TATAMI



Stage Properties

Wall Type	Ground Type(s)	Number of Tiers
None	Solid	1

The Tatami stage is the only stage in *Dead or Alive 4* that doesn't have any walls. The stage is just an endless layer of tatami mats without even a background. There are no walls, no ceilings, and no obstacles. This is the stage to pick if you like open space and don't want to worry about walls or danger zones. However, be warned: This stage caters heavily to characters that excel at movement and spacing.



DOA Online

Dead or Alive Ultimate created a new level of online gaming for fighting game fans, and *Dead or Alive 4* continues that trend—only this game provides players with the ability to play against competition from all over the world. You can bet it will greatly improve your skill. In addition, thanks to the virtual arcade setup, even when you're not playing, you can still talk to other players about various strategies to improve your skills.

ONLINE CUSTOMIZATION

This game offers a new take on the traditional online video game setup. When you join a match, you enter the host's home instead of a simple text-based lobby. A 3D avatar represents your online persona. You can purchase and customize several different lobby types and avatars via Zack's Shop.



Zack's Shop



Zack and his girlfriend Niki run Zack's Shop. There you can purchase lobbies, avatars, and accessories. If you're having trouble unlocking characters and costumes offline, you can purchase them from Zack's Shop.

Items in Zack's Shop can only be purchased using Zack Dollars. Zack Dollars are earned or lost by winning or losing matches online. If you win a match, you earn Zack Dollars based on the number of rounds needed to win the match, as well as the handicap you earned from the player you just defeated. You earn 50 Zack Dollars for each round needed to win the match, and up to 1,000 Zack Dollars for the handicap, depending on your opponent's rank compared to your own. The same process is used to determine the number of Zack Dollars that are taken from you if you lose a match.

Lobby System

When you first log on to *Dead or Alive 4* online, you must first choose a lobby from Zack's Shop. You won't be able to create your own match until you have done so. There are 10 lobbies from which to choose at first, with more coming later via download.



Your lobby is basically your home while playing online. Anyone who joins your match starts as a spectator and must talk to the receptionist to get in line to play. When you host a match, any player who joins enters your house hangs out in your lobby. You can customize your lobby with different TV sizes to give your guests a more comfortable stay.

Avatars

An avatar is your online persona for when you're mingling in one of the featured virtual lobbies. You start off having only the purple ninja available to use as your avatar, but if you head over to Zack's Shop, you can purchase several other avatars, such as an alligator, dog, cat, pig, bird, penguin, panda bear, chicken, or skeleton, just to name a few. You can also buy accessories for your avatar ranging from new clothing to a halo that crowns your avatar's head.



AVOIDING EXCESSIVE LAG

Online play has many advantages over offline play, but it also has its fair share of disadvantages. One of these is lag, which will affect every match you play online. Even if the lag isn't readily apparent, even the smallest lag can change the match's outcome. When you only have one frame to punish a blocked attack, losing that one frame to lag can have a significant impact on how the game is played. While you can never avoid online lag, you can limit it as much as possible.

Connection Indicator



Before you enter an online lobby, notice the quality of your connection in relation to the lobby you're about to enter, and compare it to the connections of each individual player within the lobby. Three

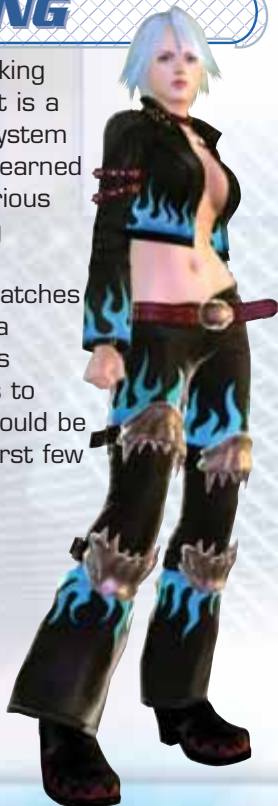
green bars indicates the best possible connection, two yellow bars means you may see some moderate lag, and a single red bar generally means that you will see a great deal of lag. These indicators are not always accurate, but they do allow you to select a lobby with the best possible connection.

Peer-to-Peer Lag

Many online games base lag on the host of a match or on the peer-to-peer connection (the direct connection between players). *Dead or Alive 4* uses a combination of the two when determining lag. As the host of a room changes, the connection bars between players also change. The size of the room can also affect the amount of lag between players. A room with 16 players is more likely to have lag than a room with only three players. However, there will be occasions where two players experience lag no matter who the host is or how large the room is.

RANKING

This game has two types of ranking systems for online play. The first is a standard letter-based grading system that ranks you based on points earned from defeating opponents of various rank. Secondly, there is a rating system that measures your win percentage by the number of matches you have played and calculates a score. Neither ranking system is absolute (there are always ways to cheat the systems), but they should be fairly accurate for at least the first few weeks of online play.



Grading Scale

Many Japanese ranking systems use a letter scale to determine a player's skill level. The scale runs from F to A, then S, and finally, SS. The lowest grade level is an F rank, while the highest is SS rank. All

Rank	Player	Grade	Points	Grade
1st	Yoshinori Kaniama	SS	10000	A+
2nd	Yoshinori Kaniama	SS	10000	A+
3rd	Yoshinori Kaniama	SS	10000	A+
4th	Yoshinori Kaniama	SS	10000	A+
5th	Yoshinori Kaniama	SS	10000	A+
6th	Yoshinori Kaniama	SS	10000	A+
7th	Yoshinori Kaniama	SS	10000	A+
8th	Yoshinori Kaniama	SS	10000	A+
9th	Yoshinori Kaniama	SS	10000	A+
10th	Yoshinori Kaniama	SS	10000	A+

players start off as a C rank with 10,000 points. Each time you beat another player, you earn points for the number of rounds in the match. Each round is worth 50 points. If you defeat a higher-ranking opponent, you also earn a point-based handicap of up to 1,000 points. The higher your opponent's rank in comparison to your own, the more points you will earn for the handicap. This also works the opposite way; players losing a handicap if they lose to a lower-ranking player.

MATCH TYPES



The online game offers several different modes of play. Each mode provides a different gameplay experience and can also help to improve your skills in various ways. Some of the match types are

more for fun than for improving your skills, but they all have their place.

Winner Stays/Loser Stays

This is the most frequently used online match type. In your basic virtual arcade setup, the winner stays on to play the next challenger while the loser moves to the end of the line. There's no real strategy here other than to simply win. Loser Stays is the same as Winner Stays, except that the winner of the match moves to the end of the line, while the loser stays on to face the next challenger.

Kumite

The Kumite Mode is the best way to put your skills to the test and get the most practice out of the online mode while still playing a wide variety of players. In Kumite, the current champion faces off against every player in the room, one at a time. Whether the champion wins or loses, the champion continues to face the next challenger. This is a very good practice mode because you don't have to wait in line if you lose; you continue to play match after match no matter what the outcome may be.

Tournament

While online and offline tournaments are held for *Dead or Alive* on a regular basis, the online mode allows players to create an easy-to-use, single-elimination tournament for up to 16 players. The game randomly seeds each player in the lobby, then places them in the tournament bracket. This is good practice for players looking to compete in online or offline tournaments sponsored by DOACentral.com, Tecmo, or Microsoft.

Survival

Just like the Survival Mode in offline play, in the online version, the current champion faces off against the remaining players in the room, one at a time, until they are defeated. Various items that award points and health appear when you strike a downed opponent or defeat an opponent. Grab these items and position yourself in preparation for the next challenger. After the champion has been defeated, courtesy dictates that the defeated champion must pass the crown to the victorious challenger.

Team Battle

Another online mode that mimics its offline equivalent, Team Battle Mode allows up to 16 players to divide into teams and face off against each other in single-round matches. When one player is defeated, the next player on that team takes their place. However, no health is restored between matches for the winning player.

A good strategy in Team Battle is to focus on every attack instead of focusing on beating your opponent. Obviously, beating your opponent is always the best outcome. However, since you're on a team and not fighting solo, the more damage you deal to your opponent, the better off your teammates are because your opponent doesn't regain any lost health in between matches.

ONLINE EGOS

As with any competitive sport or game, some players focus on winning and want to win at all costs. It's nearly impossible to avoid these people when playing *Dead or Alive 4* online. However, there are several ways you can avoid getting sucked into ego battles, and doing so makes your online experience much more enjoyable.

Dealing with Egos

The best way to deal with online egos is simply to mute the player with the ego. The Players menu in the online mode includes the option to mute any player you come across. Once a player is muted, you won't hear anything that player says and vice versa. This is the best way to deal with overblown egos since you can't get into an argument if you can't hear what that player is saying. If the egotistical player calms down, you have the option to un-mute them.

Know Your Skill Level

Many fighting game players make the mistake of thinking they're better than they really are. Just because you can beat your friends with ease doesn't mean every person you play will be as easy to defeat. Think of it this way, if you're beating your friends, you are clearly a higher-skilled player. However, what would happen if you played against an opponent of equal or greater skill? Bread-and-butter strategies that work against your friends may not work at all on an equally skilled or higher-skilled player. Just remember that there's always someone better than you out there, especially when playing online.

Respect Other Players

As competitive as *Dead or Alive 4* is, it's still just a game. If you want to have fun while playing the game online, you must be able to get along with the other players. Even if you're superior in skill to the people you face online, showing other players respect takes you a long way. The more respect you offer other players, the more respect you will receive in return and the more fun everyone will have. It doesn't matter how skilled you are, if you aren't respected by your fellow players, no one will care about your skill.

THE PATH TO HIGH-LEVEL PLAY

Fighting games are a unique genre. Unlike role-playing games or action titles, you cannot learn everything about a fighter just by knowing the full moves list, or by playing against the computer or your friends. The higher the skill level of your opponent, the more your own skill level will improve. After you have learned all the strategies within this guide, you can explore the several ways that online play will allow you to become a much better player.

Finding the Best Players

Playing against your friends is always fun, but if you're truly looking to improve your skills as much as possible, you should also try to find the best players online. Not only can you watch these players and see what strategies and techniques they use, but the top players might also teach you how they play on a more personal level. Many of the top *Dead or Alive Ultimate* online players were open to helping out players with less skill. Several of them will be making the jump to *Dead or Alive 4* online. You can contact DrDogg, who is an accomplished *Dead or Alive* player, and he can help you learn the game or direct you to other players, who are equally knowledgeable.

NOTE

The names listed above are Gamertags for use with the Xbox Live online network.

Expanding Your Horizons

This guide should be very useful to players new to the *Dead or Alive* universe or those looking to improve their skills. However, there will come a time when you have learned everything in this guide and wish to take your skills even further. The best online resource for *Dead or Alive 4* strategies is DOACentral.com. Many of the top online and offline *Dead or Alive* players can be found on the forums at DOACentral. In addition, online and offline tournament listings can be found in the tournament sections of the forums. This resource will help you take your game to the next level.

Unlocking Guide

Dead or Alive 4 features 22 playable characters and 15 stages. However, several stages and characters are not available when you first begin the game. You must unlock these by completing various gameplay challenges such as completing Story Mode or Time Attack Mode with a specific character. In addition, each character has several costumes beyond the two that are available when you first start the game. These additional costumes can also be unlocked in various ways.



Unlockable Characters and Stages

Character / Stage	How to Unlock
Ein	Beat Story Mode with Hitomi on any difficulty setting.
Gen Fu	Beat Story Mode with Eliot on any difficulty setting.
Leon	Beat Story Mode with Zack on any difficulty setting.
Helena	Beat Story Mode with all 16 default characters on any difficulty setting.
SPARTAN-458	Beat Story Mode with Helena on any difficulty setting.
Tengu	Beat Time Attack Mode with all 16 default characters, Ein, Gen Fu, Leon, Helena, and SPARTAN-458 using any difficulty setting.

Character / Stage	How to Unlock
Biolab Core Stage	Beat Story Mode one time.
Nassau Station Stage	Unlock SPARTAN-458
Tatami Stage in Versus Mode	Unlock all characters, costumes and system voices, and beat Story Mode with all 16 default characters and Helena.

TIP

The fastest way to unlock Tengu is to change the Time Attack settings to one round.

Unlocking Costumes

Each time you beat Story Mode on any setting with one of the 16 default characters or Helena, you receive a new costume for that character. Continue to unlock costumes until you have them all. Each time you beat Time Attack Mode with Ein, Gen Fu, Leon, Tengu, or SPARTAN-458, you unlock a new costume until you have the complete *Dead or Alive 4* wardrobe for each character.



TIP

An alternative way to unlock all the character costumes is to purchase them in Zack's Shop in the *Dead or Alive Online* Mode.

Unlocking System Voices

To unlock the system voice (also referred to as the announcer's voice) for every character except Ein and Alpha-152, simply beat that character's exercise in Sparring Mode. After all of them have been unlocked, you'll unlock the system voice for Alpha-152.

NOTE

Ein does not have a unique system voice to unlock because his is the same as Hayate's.

Unlockable Extras

Extra	How to Unlock
Movie Theater Mode	Beat Story Mode on any difficulty setting.
Play as La Mariposa without her mask ¹	Beat Story Mode with La Mariposa, then select her costume by pressing X .
Change hairstyles for Kasumi	Select Kasumi's costume by pressing A , B , X , Y or START .
Change hairstyles for Lei Fang	Select Lei Fang's costume by pressing A , B , X , Y or START .
Lei Fang wearing glasses ²	Select Lei Fang's costume by pressing Y .
Hitomi with blond hair	Select costume eight by pressing X or Y .

¹ When using costume four for La Mariposa, select the costume by pressing any button except **Y** to play without her mask.

² Lei Fang can not wear glasses with costumes three, six, or seven.

Lei Fang's Glasses Color

You can change the color of Lei Fang's glasses by selecting her costume using the following button sequences.

Color	Notation
Black	Y
Red	(LB)+Y
White	(RB)+Y
Pink	(RT)+Y
Brown	(LT)+Y
Silver	(LB)+(RB)+Y
Gold	(LT)+(RT)+Y



Character Guide

Dead or Alive 4 features 22 characters, more than any previous game in the *Dead or Alive* series. In addition to the returning favorites from *DOA3*, four new characters have been added into the mix. This detailed character guide will help you get the jump on your competition with helpful strategies for each character. As with any fighting game, strategies change over time as players become more skilled. The strategies offered in this section will help you build a solid foundation with which to improve your fighting skills. If you apply the skills and strategies contained within this guide, you should be well on your way to becoming a high-level *Dead or Alive 4* player.

CHARACTER RATING GUIDE

OFFENSE—A character's offensive rating is based on how many offensive tools they have available to them and how effective these tools are. The more offensive tools a character has available to use, the better off that character will be against an opponent with a very good defense. However, if none of these offensive tools is very effective, it won't matter how many tools a character has because a good defender will have an easy time defending against them. On the other hand, a character with only a few very effective offensive tools must work very hard to win because the opponent only has to find a way to stop a limited number of attacks.

DEFENSE—Every character in the game has at least four counterholds and two offensive holds which can be used to defend against attacks. However, some characters have more of these two defensive options or have many tools beyond these, such as sabaki attacks (attacks which have a built-in parry), parries, advanced holds, attacks with evasive properties, and even stances that can help evade attacks. The higher a character's defensive rating, the more defensive tools that fighter has.

EVASION—While every character in *DOA4* can use one of four different basic counterholds to stop an opponent's attack, a good opponent will make it very difficult to determine which counter to use. A character with a high evasion rating has the ability to evade attacks instead of having to block or use counterholds. Evading is very important because it leaves an opponent open without the risk of leaving yourself open to a counterattack.

GROUND GAME—*Dead or Alive 4* has a revamped ground system that allows for much more freedom when dealing with opponents on the ground. An effective ground game can also lead to heavy pressure on the grounded opponent. A character with a high ground game rating has very good options that can be applied when an opponent is on the ground.

WALL GAME—The tide of a battle can easily turn when a character's back is to the wall. The wall game in *DOA4* can be very dangerous, and because 14 out of the 15 stages have numerous walls, a solid wall game is a very important asset. A character with a high wall-game rating has a very good mix-up game when the opponent is on the wall. In addition, a high rating here means that a character has very good attacks that knock an opponent into the wall.

LEARNING CURVE—Fighting game players often believe one character is better than another based solely on how well they perform with that character. However, a character's learning curve can make a seemingly bad character the best character choice if used by player with a great deal of knowledge and experience of that character. A character with a high learning curve rating is a character that is very difficult to use properly. It may take months to learn how to effectively win with this character.

OVERALL—A character's overall rating is not an average of the other ratings. Instead, it weighs where each character excels and falls short and compares that to every other character in the game to come up with an overall character rating. The overall character rating is based on the highest level of play with that character, playing against every other character at the highest level of play.

NOTE

Character rankings are based on a 10-point scale, with 10 being the highest and 1 being the lowest.

KASUMI

The ninja with a vendetta against DOATEC is back and faster than ever. Kasumi's basic techniques have been modified considerably in this game. While Kasumi players can still use her speed to gain the upper hand, her teleport parry and several of her best techniques must be relearned to properly master this fiery redhead.



Character Bio

Kasumi chose to abdicate her position as leader of the Mugen Tenshin clan and become an outcast, overcoming a vast number of trials to survive. If only it were possible for her to live in peace with her brother, Hayate, the current clan leader. However, storm clouds are already brewing, and the next epic battle of Kasumi's life is about to be set in motion. Kasumi still has no idea of the nightmare about to be unleashed on the world by her own clone, Alpha-152.

Character Profile

Fighting Style: Mugen Tenshin Clan
Ninjutsu Tenjin Mon Sect

Nationality: Japanese

Gender: Female

Birthday: February 23

Age: Unknown

Blood Type: A

Height/Weight: 158 cm/48 kg or 5'2"/106 lbs

Body Size: 889 cm, W54 cm, H85 cm or B35", W21", H33"

Occupation: Exiled Ninja

Favorite Foods: Strawberry Millefeuille

Hobbies: Fortune Telling

Character Rating

Offense: 8

Defense: 9

Evasion: 7

Ground Game: 6

Wall Game: 7

Learning Curve: 2

Overall: 8

Unique Attacks

Name	Notation
Hitenjin	☪+PU
Ren-Kaio-Shujin	PU, PU, PU, PU, PU
Ren-Kaio-Enbu	PU, PU, PU, KI
Renkai-Genraku	PU, PU, PU, ☪+KI
Renko-Rekku	PU, PU, ☪+PU, PU
Renko-Rishu	PU, PU, ☪+PU, KI, KI
Renko-Kyoshu	PU, PU, ☪+PU, KI, ☪+KI
Renko-Kaiten-Chu	PU, PU, ☪+PU, ☪+KI, PU
Renko-Kaiten-So	PU, PU, ☪+PU, ☪+KI, KI
Renko-Genraku	PU, PU, ☪+PU, ☪+KI
Renzuki-Hakuro-Kyaku	PU, PU, KI, KI
Renzuki-Hakuro-Sen	PU, PU, KI, ☪+KI
Renzuki-Toki-Hoshin	PU, PU, KI, ☪
Ren-Getsusai	PU, PU, ☪+KI
Ren-Engetsu	PU, PU, ☪+KI, KI
Ren-Enbu	PU, PU, ☪+KI, KI
Ren-Getsuro	PU, PU, ☪+KI, ☪+KI
Renzuki-Fukasen	PU, PU, ☪+KI
Tenjin, Katsuragi	PU, ☪+PU, PU
Tenjin, Renko	PU, ☪+PU, KI
Tenjin, Senpujin	PU, ☪+PU, ☪
Tenjin, Rengo	PU, KI, KI, KI
Tenjin, Kasumi-Geri	PU, KI, KI, ☪+KI
Tenjin, Getsurin	PU, KI, KI, ☪+KI
Tenjin, Shinden	PU, KI, KI, PU
Tenjin, Renjin	PU, KI, ☪+KI
Tenjin, Renchi	PU, KI, ☪+KI
Moshu-Renjin	☪+PU, PU
Reppu-Renkyaku	☪+PU, KI, KI
Moshu-Genraku	☪+PU, ☪+KI
Futenjin	☪+PU

Name	Notation
Kaio-Yunagi	+ PU , PU , PU
Kaio-Enbu	+ PU , KI
Kaio-Genraku	+ PU , KI
Tenzan-Renjin	+ PU , PU
Yunagi	+ + PU
Mugen-To	+ + PU
Suisei-Chu	+ + + PU
Rengo-Kyaku	KI , KI , KI
Goten, Kasumi-Geri	KI , KI , + KI
Goten, Getsurin	KI , KI , + KI
Shinden-Ga	KI , KI , PU
Renjin-Kyaku	KI , + KI
Renchi-Kyaku	KI , + KI
Senkai-Kyaku	+ KI , KI
Tenshu-Kaiten-Chu	+ KI , PU
Tenshu-Kaiten-So	+ KI , KI
Shiranami	+ KI , KI
Shusui-Jin	+ KI , PU
Hiryu-Kyaku	+ KI
Tenbu-Shu	+ PU , KI
Getsurin-Kyaku	+ KI
Fukasen	+ KI
Roga	+ + KI
Shiden-Renkyaku	+ + KI , KI
Saiun	PU + KI , PU
Tsumuji-Hoshin	PU + KI ,
Karyuzan	+ PU , KI
Karyuzan	+ Hold PU , KI
Hakuro-Kyaku	FR + KI , KI
Hakuro-Sen	FR + KI , + KI
Toki-Hoshin	FR + KI ,
Shitten-Kyaku	+ FR + KI , KI
Shitsuro-Kyaku	+ FR + KI , + KI
Sen-Kasumi	+ FR + KI

Name	Notation
Seiran-Kyoshu	+ FR + KI
Getsuei-Kyaku	While back turned + KI
High Kiren-Kyaku	While getting up + KI , + KI
Mid Kiren-Kyaku	While getting up KI , + KI
Kogetsu-Kyaku	While getting up FR + KI

Special Moves

Name	Notation
Sakura-Madoi	Against a high punch or kick + FR
Sakura-Mayoi	Against a middle punch or kick + FR , PU
Rekkuga	Against a high punch or kick + FR , PU
Oka-Rensho	Against a high punch or kick + FR , KI , KI
Oboro	Against a high punch or kick + FR , FR + PU
Kageri-Oboro	Against a high punch or kick + FR , FR + PU
Jingei	+ PU ,
Tenbu	+ PU
Gekko-Tenbu	+ KI

Hoshinpo Attacks

Name	Notation
Rekkuga	During Hoshinpo PU
Oka-Rensho	During Hoshinpo KI , KI
Oboro	During Hoshinpo FR + PU
Kageri-Oboro	To foe's back, during Hoshinpo FR + PU

Hoshinpo Transitions

Name	Notation
Renzuki-Toki-Hoshin	PU , PU , KI ,
Tenjin, Senpujin	PU , + PU ,
Tsumuji-Hoshin	PU + KI ,
Toki-Hoshin	FR + KI ,

Name	Throws Notation
Ryuto-Enbu	FR + PU
Taka-Azusa	FR + PU Next to wall
Kumoi-Zakura	FR + PU When foe's back faces a slope
Kobore-Ume	FR + PU When back faces a slope
Kurenai-Kagero	↵ + ↘ + FR + PU, FR + PU
Ibara-Otoshi	↵ + ↘ + FR + PU, ↵ + FR + PU
Ibara-Kudaki	↵ + ↘ + FR + PU, ↵ + FR + PU Next to wall
Tenro-Kyaku	↵ + FR + PU
Adachi-Shizuka	↵ + FR + PU Next to wall
Hien-Saka-Otoshi	↵ + FR + PU, FR + PU

Name	Notation
Oboro-Zukiyo	↵ + ↘ + FR + PU
Tsuzumi-Guruma	↵ + FR + PU
Kasumi-Gaeshi	↵ + ↘ + ↘ + FR + PU
Rogaku-Shu	↵ + ↘ + ↘ + FR + PU
Oboro-Gake	While running FR + PU
Byakko	To foe's back FR + PU
Hishu-Enbu	To foe's back ↵ + FR + PU
Ura-Hien	To foe's back ↵ + FR + PU
Niji-Shibuki	To crouching foe FR + PU
Hien-Shu	To crouching foe ↵ + FR + PU

Best Moves

SAKURA PARRIES—In previous *Dead or Alive* games, Kasumi's teleport has been her bread-and-butter attack. Although the Sakura-Madoi and Sakura-Mayoi teleport parries are not quite as potent as they were in previous games, they still remain among her best techniques. Instead of having to determine if your opponent is going to use a mid punch, or a mid kick in order to counter properly, the Sakura-Mayoi makes things much easier by covering mid punches and kicks with a single counterhold. Kasumi also has several attack options following a parry, including Kageri-Oboro, Oka-Rensho, or Rekkuga, which allow her to maximize her damage potential.

TENZAN-RENJIN—Kasumi's Tenzan-Renjin string is useful in a couple of different ways. First and foremost, the first attack ducks under all high attacks and throws, making it a very useful defensive tool. Second, when the first attack connects on counter or hi counter, the second attack can't be blocked. If the second attack connects on counter or hi counter, it will launch the opponent, allowing Kasumi to follow it up with a short juggle. You can also free cancel after the first attack and go into a throw to keep your opponent on their toes and prevent them from countering the second hit of the attack string.



↵ + FR



↵ + PU



PU



PUNCH STRINGS—

Kasumi's attack strings that start with **PU**, **PU** can be used one after another to confuse your opponent and keep them guessing. By using a variety of punches and kicks at different attack heights, and mixing in free cancels and throws, Kasumi ensures that her opponents will have their hands full. It also helps that Kasumi has one of the fastest jabs in the game, making her very difficult to interrupt.



PU



PU



PU + PU



PU + PU



PU

TENSU-KAITEN-SO—Kasumi is one of the fastest characters in the game, and she's very hard to deal with at close range. Many opponents will attempt to get out of Kasumi's reach and attack from a distance. When this happens, sit back and wait for the opponent to whiff an attack, leaving them open to a counterattack. This is where Tenshu-Kaiten-So comes into play, as it covers a decent amount of range and executes relatively quickly. You can also mix in Tenshu-Kaiten-Chu to keep your opponent from countering the second attack in the string, and you can even free cancel after the first attack and go into a throw.



PU + PU



PU

HOSHINPO TRANSITIONS—New to *Dead or Alive 4* are Kasumi's various move cancels. Kasumi can cancel Saiun or Renzuki-Hakuro-Kyaku and go into a quick dash. From the dash she can perform a throw, launching kick, or lunging elbow. Kasumi's speed already makes her a force to reckon with, but these new cancels make her even more of a pain for her opponents. They must decide if Kasumi is going to finish the attack string, or cancel it into one of the three dash options. If your opponent chooses to block instead of trying to counter, use Kasumi's throw to add insult to injury.



PU + PU



PU



PU

Best Juggles

☺+FR+PU,☺,☺ Neutral PU, PU, PU, FR, PU, PU, PU, PU, PU

☺+KI, PU, PU, PU, KI¹

☺,☺,☺+PU, PU, PU, PU, PU, PU¹

¹ First attack must connect on counter or hi counter.

Offensive Strategies

Kasumi is all about speed. She has one of the fastest jabs in the game and can use it to interrupt just about anything. She also has a wide variety of attack strings off her basic PU, PU that can be a handful for her opponents. Use her vast series of Renko strings to keep your opponent guessing for days. Delay the attacks after the first two punches to make things even harder on your opponents. When you've confused them to no end, start free canceling out those strings and going into her throws.

As if Kasumi's speed isn't enough, she also has the ability to cancel several of her attack strings and go into a new dashing attack that has three different variations. Tenjin, Senpujin, and Tsumuji-Hoshin are her best options that lead into the dashing attacks. Tenjin, Senpujin starts off with a jab, so Kasumi can use it just about anytime she chooses because of its speed. You can also choose not to cancel the string and go right into her Tenjin, Renko or Tenjin, Katsuragi to further confuse your opponent.

Kasumi is one of the best characters in the game. Her simple, quick, and highly-varied attack strings make her one of the easiest and best pick-up-and-play characters in *Dead or Alive 4*. Just focus on learning all of her different string variations and you'll be a master ninja in no time.

Defensive Strategies

Kasumi's defense revolves around her Sakura teleports and her extremely quick jabs. While you might think jabs are more of an offensive weapon, because Kasumi has one of the fastest jabs in the game, she can use them defensively to consistently interrupt her opponent. After almost any blocked attack, Kasumi's jabs can beat out anything her opponent can do, outside of a counterhold. The only time this is not the case is when a blocked attack gives her opponent frame advantage. Use the first attack in Kasumi's Moshu-Renjin as a mix-up from time to time to ensure that your opponent does not catch on and start using counterholds against Kasumi's jabs.

The Sakura parries are also some of Kasumi's best defensive options, and they're all she really needs next to her quick jabs. Instead of having to read your opponent and determine if you need to use a mid-punch counterhold, or mid-kick counterhold, the Sakura-Mayoi makes everything easier by working against mid punches and kicks. After an Aakura parry has been successfully executed, Kasumi teleports behind her opponent and attacks with a launching kick, a dashing elbow, or a throw depending on whether you use Rekkuga, Oka-Rensho, or Oboro.

Since Kasumi is one of the fastest characters in the game, her opponents will generally try to counterattack after blocking one of Kasumi's attacks. This is the best time to use the Sakura parries, making your opponent hesitant to counter-attack with anything other than a throw. If your opponent does choose to use a throw against you, Kasumi's jab will beat it out. Just be sure to mix in her jabs instead of a Sakura parry once in a while to keep your opponent guessing.

Online Strategies

Kasumi's speed allows her to fight pretty much the same online as she does offline. Her attacks are not affected by the minor lag you'll find in even the best online conditions. However, a couple of strategies are worth noting while playing online with Kasumi.

Start attacking with PU, PU, then immediately go into one of her throws. If you're out in the open, use her Oboro-Zukiyo, but if you're near a wall use Tsuzumi-Guruma, dash in immediately after the throw, and juggle with PU, PU, PU, FR, PU, PU, PU, PU, PU to capitalize on the extra wall damage.

One other thing to remember is that the timing of Kasumi's juggle after Tsuzumi-Guruma will be different when playing online. You need to react faster due to the slight lag in online matches. This shouldn't affect any of Kasumi's low height juggles, but be wary of this when using her launching throw.

Wall Strategies

Kasumi's wall strategy is fairly basic. Under most circumstances, you won't be knocking your opponent into a wall unless you launch them into the air and juggle into the wall, or unless your opponent is right next to the wall when you start a combo. After your opponent has been knocked into the wall, use a mix-up between Kasumi's jabs (PU, PU) and the Oka-Rensho off of Renzuki-Toki-Hoshin.

Kasumi's basic jabs will keep your opponents stunned when they bounce off the wall, allowing you to follow up with a launcher such as Hiryu-Kyaku and go right into another juggle. This should knock your opponents back into the wall. Oka-Rensho, executed after Renzuki-Toki-Hoshin, is a great attack to use against the wall because the dash right before the Oka-Rensho helps Kasumi evade all high attacks.

KOKORO

Helena's half-sister plays nothing like her elegant sibling. Kokoro is all about single power attacks and short strings. Winning with Kokoro takes a great deal of patience to set up her key attacks and take advantage of her opponent's openings. Her learning curve is steep, but advanced Kokoro players are very difficult to deal with.



Character Bio

"It's not that I don't like training to be a geisha. It's just that there's something that I enjoy much more than any of my lessons. I really put my heart and soul into my Ba Ji Quan, and that's what I'm truly confident in. I want to test myself. I want to enter the DOA Tournament!"

And so, despite the worries of her mother Miyako, who knows all there is to know about the criminal underground, Kokoro takes her first steps on the path to bloodshed.

Character Profile

Fighting Style: Ba Ji Quan
Nationality: Japanese
Gender: Female
Birthday: December 1
Age: N/A
Blood Type: A
Height/Weight: 158 cm/49 kg or 5'2"/108 lbs
Body Size: B90 cm, W55 cm, H87 cm or B35", W22", H34"
Occupation: Apprentice Geisha
Favorite Foods: Japanese Fruit Cocktail, Sweet Red-Bean Soup
Hobbies: Piano





















































































Character Rating

Offense: 7 **Wall Game:** 8
Defense: 7 **Learning Curve:** 9
Evasion: 7 **Overall:** 8
Ground Game: 9










































Unique Attacks

Name	Notation
Shoten-Sho	PU, PU, PU
Tanyoku-Cho	PU, PU, ⚡+ PU
Junho-Kisui	PU, PU, KI, PU
Junho-Rentai	PU, PU, KI, KI
Bantei-Rensui	PU, PU, ⚡+ KI, PU
Bantei-Shoka	PU, PU, ⚡+ KI, KI
Shinso-Hansoko	PU, KI, PU
Shinso-Hosui	PU, KI, ⚡+ PU
Shinso-Tankai	PU, KI, KI
Shinso-Tanren	PU, KI, ⚡+ KI
Tansho-Tenho	PU, ⚡+ KI, PU
Sunsui	⚡+ PU, PU, PU
Kyuhō-Rensui	⚡+ PU, ⚡+ PU
Ryoga-Chu	⚡+ ⚡+ PU
Chikoryu	⚡+ ⚡+ PU, PU
Koryuyo	⚡+ PU, PU, PU
Hekishō-Renga	⚡+ PU, PU, PU
Hekishō-Yokuchu	⚡+ PU, PU, ⚡+ PU
Kaimon-Chu	⚡+ PU, PU, PU
Bantei-Rensui	⚡+ PU, PU, ⚡+ KI, PU
Bantei-Shoka	⚡+ PU, PU, ⚡+ KI, KI
Tsutenho	⚡+ PU, PU
Dakai	⚡+ PU, ⚡+ PU
Unshoshu	⚡+ PU
Moko-Kohazan	⚡+ PU, PU, PU, PU
Tanma-Rencho-Chu	⚡+ PU, PU, ⚡+ PU
Gyakuen-Hanko	⚡+ PU, KI, PU
Tosho	⚡, ⚡, ⚡+ PU
Takusho-Shinkyaku-Sosui	⚡, ⚡, ⚡+ PU
Fukko-Hochu	⚡, ⚡+ PU, PU
Hansoko	⚡+ KI, PU
Hosui	⚡+ KI, ⚡+ PU






























































Unique Attacks (Continued)

Name	Notation
Tankai-Kyaku	 +  , 
Tanren-Kyaku	 +  ,  + 
Tantei-Tenho	 +  , 
Chozan-Hosui	 +  , 
Renkan-Tai	 +  , 
Haika-Tai	 + 
Kakuda-Chochu	 +  , 
Kontei-Hansoko	 +  ,  , 
Kontei-Hosui	 +  ,  , 
Kontei-Renkai	 +  ,  , 
Kontei-Renshu	 +  ,  , 
Ho-O-Sho	 + 
Geimon-Sanfuko	 +  + 
Hotei-Hisho	 +  ,  , 
Hotei-Yokucho	 +  ,  + 
Raitei-Kozan	 +  ,  + 
Kariho	 +  + 
Heisui-Ko	 +  + 
Heisui-Ko	 + Hold  + 
Jiro-Tanzan	 +  + 
Soho-Ko	 ,  +  + 
Tsuhai-Shiki	 +  +  , 
Bokuchi-Rentai	 +  +  , 
Tenzan-Ko	 ,  +  or  ,  + 
Shinso-Kizan-Ko	While getting up  + 

Back Turned Attacks

Name	Notation
Kenpo-Sho	 ,  , 
Shutsuran-Suiho	 ,  +  , 
Ren-Dakai	 ,  +  ,  + 
Shinko-Hanko	 +  ,  , 
Shinko-Tenho	 +  ,  ,  + 
Shinko-Kaishu	 +  ,  , 
Shinko-Renshu	 +  ,  ,  + 
Tenshin-Tenho	 +  , 
Tenshin-Rentai	 +  , 
Teppo-Tanyoku	 + 
Haisei-Jiro-Tanzan	 +  + 

Throws

Name	Notation
Kyoko	 + 
Hakkaku-Chuten	When foe's back is to a slope  + 
Hao-Sekko	When back is to a slope  + 
Suiso-Bogetsu	 ,  ,  +  + 
Bantei	 +  + 
Sekiheki-Osen	Next to wall  +  + 
Takuso-Shiki	 +  + 
Sokuheki-Tenga	Next to wall  +  + 
Shinso-Kaimon	 ,  ,  +  +  ,  +  +  +  + 
Haiho-Eiko	 ,  ,  +  ,  +  +  +  +  + 
Yohiko	 +  ,  +  or  +  ,  +  + 
Chubesshi	To foe's back  + 
Moko-Hazan	To crouching foe  +  + 
Hao-Hanto	To crouching foe  +  + 
Katai-Ansho	To crouching foe's back  +  + 

Best Moves

BOKUCHI-RENTAI—Kokoro is a very difficult character to use effectively. However, one of her best attack strings is relatively simple to use. Kokoro's Bokuchi-Rentai has anti-high properties, meaning it allows her to duck under all high attacks and throws. In addition, if the first kick connects on either a counter or a hi counter, the second kick is guaranteed. When the second kick connects, the opponent is stunned, forcing them to either counter out of the stun or be damaged. This attack is Kokoro's bread-and-butter move and should be used to set up her entire offense. Force your opponent to respect the low attack, and mix it up with Tsuhai-Shiki to keep your opponent guessing.



↓ + FR + KU



KU

RYOGI-CHU—Every character has a limited number of attacks that grant frame advantage when blocked. This is one of Kokoro's. In addition to providing frame advantage, it also covers a good deal of ground during its execution, making it superb for punishing whiffs or for starting your offense from a distance. If your attack connects, you'll be dishing out some damage, and if it's blocked, you'll be at an advantage and able to transition right into one of Kokoro's throws, her bread-and-butter attack, Bokuchi-Rentai, or her Shoten-Sho and its many variations.



→, ← + PU

SHOTEN-SHO—While the first two hits of Kokoro's Shoten-Sho are high and can be ducked, it's the hits that come after the first two punches that make this such a valuable attack. After the first two punches, Kokoro can transition into a throw with Haiho-Eiko, a mid-hitting elbow with Tanyoku-Cho, or her Bokuchi-Rentai with Bantei-Shoka or Bantei-Rensui. Her options off this simple string are phenomenal and should be used with great frequency to keep your opponent off-guard. If your opponent starts ducking the first two punches, simply mix in Ryogi-Chu or one of her other mid-hitting attacks to keep the other fighter standing and vulnerable.



PU



PU



FR + PU



FR + PU

SABAKI ATTACKS—New to the *Dead or Alive* series, sabaki attacks deflect an opponent's attack and continue without getting interrupted. Think of them as another way of counterholding. Kokoro's sabaki attacks (Unshoshu and Hotei-Hisho) deflect all high punches and kicks. The timing is very strict, so you must practice the move in Sparring Mode to get it down. Once you have it mastered, however, you can use it after attacks that grant frame advantage when blocked (such as Ryogi-Chu, or after any attack after which the opponent is likely to counterattack). This is one of Kokoro's best defensive tools.

SHINSO-KAIMON—Most multi-throws in *Dead or Alive* can be broken fairly easily, but Kokoro's Shinso-Kaimon executes quite a bit faster than many of the other multi-throws in the game. Because of this, you can use the Shinso-Kaimon when your opponent is on the defensive and blocking all of your attacks; you'll inflict greater damage than you would with a regular throw. If you can catch them when they're trying to counterhold, you'll dish out even more damage. If a wall or object is close by, the final hit of the throw will send them flying into it—that's the icing on the cake.



↓ + PU



↓, ↓, ↓ + FR + PU



↓ + FR + PU



↓, ↓, ↓ + FR + PU

Best Juggles

↓ + PU + K, ↓ + PU, PU pause ↓ + K, PU¹

↓ + K, ↓ + PU, PU, PU, PU²

↓ + K, ↓ + PU, K, ↓ + K²

↓, ↓ + PU + K, ↓ + PU, PU, PU²

¹ First attack must connect while opponent is stunned.

² First attack must connect on counter or hi counter.

Offensive Strategies

Kokoro is a very difficult character to use effectively, with a very steep learning curve. She has a few attacks that require only a small amount of knowledge, but for the most part, Kokoro is a character that only the best players will be able to use well. Her offensive game plan revolves heavily around her short strings, frame advantage, and ground attacks. She also has a multi-throw that can be used when opponents begin blocking too much.

The most important aspect of Kokoro's offense is her Bokuchi-Rentai string, which can also be used as the last two hits of Bantei-Shoka. The first attack in Bokuchi-Rentai ducks underneath all high attacks and throws, and can be used to interrupt an opponent in the middle of a string if you anticipate that a high attack is coming. If the first kick connects on a counter or hi counter, your opponent won't be able to block or counter the second kick. After the second kick connects, the opponent will be stunned, leaving them at a disadvantage and open to counterattack.

When your opponent catches on to the double low kicks, you can use a single low kick, then free cancel it into a low throw when your opponent tries to counter the second kick. You can also mix in Tsuhai-Shiki to catch an opponent trying to counter or block the second kick. Both options keep your opponent on the watch for Kokoro's low kick strings and leave them open to her mid attacks.

At this point you can use Kokoro's Ryogi-Chu, which grants frame advantage when blocked. If this attack is blocked, transition right back into Bokuchi-Rentai, or go into her Haiho-Eiko strings as a mix-up. Whatever your preference may be, it all starts with Bokuchi-Rentai and it ends with Bokuchi-Rentai. When your opponent is down, Kokoro's best grounded attack is Bokuchi-Rentai, so be sure to use it when your opponent lingers on the ground.

Defensive Strategies

Kokoro's bread-and-butter offensive attack, Bokuchi-Rentai, is also one of her best defensive maneuvers. Since the Bokuchi-Rentai avoids all high attacks and throws, it's a great tool to use to interrupt your opponent's attack strings and turn things back in your favor. To use this well, it's important to know your opponents' strings so you can predict when a high attack is coming. But remember that this also works for throws; anticipating a throw and going right under it with Bokuchi-Rentai is a great defensive countermeasure.

Kokoro excels at close-range combat, but when she's on the defensive, she can also work well from a distance. With proper spacing achieved by backing away from your opponent and forcing them to make a mistake by whiffing an attack, Kokoro can punish them and go right back on the offensive. Kokoro is one of the few characters in *Dead or Alive 4* with an attack that covers a decent distance and allows you to kick off your offense. Use her Ryogi-Chu to punish whiffs and also create an opening for you to go back on the offensive.

Rounding out Kokoro's defensive game is her ability to use sabaki attacks. Her Unshoshu and Hotei-Hisho go right through high punches and kicks if used with proper timing. The built-in parry in these attacks is only active for the first few frames of the attack, so it may take some practice to get it down. However, when you have it mastered, it's one of Kokoro's best defensive attacks, and it makes her opponents shy away from attacking. When used in conjunction with Bokuchi-Rentai and Ryogi-Chu, Kokoro is a formidable defensive threat.

Online Strategies

Kokoro has a fairly large boost when you take her online to fight against *Dead or Alive 4* players across the world. Because of the slight latency that is always present in online play, it is very difficult for your opponents to counter the last hit of Kokoro's Bokuchi-Rentai and Tsuchi-Shiki. Use these attacks like there's no tomorrow, as long as the first hit connects. Don't abuse them, though, or your opponents will start to counter the first hit.

You should be able to abuse Kokoro's Haiho-Eiko and Shinso-Kaimon throw strings. It's very difficult for opponents to interrupt Kokoro's Haiho-Eiko between the punches and the throw. It's also very difficult to break out of the Shinso-Kaimon due to its strict timing.

Wall Strategies

Many of Kokoro's attacks are good to use out in the open where you have room to move around and time to plan out your attack. However, near the wall, things change. To knock your opponent into the wall, use the Tsuchi-Shiki variation of Kokoro's bread-and-butter attack, or any string ending with the same attack. You can also use Ryogi-Chu if you're spacing your opponent and see an opening to punish a whiffed attack.

After your opponent has been knocked into the wall, use Ryogi-Chu, Bantei-Rensui, and Tsuchi-Shiki to vary your attacks against the wall and keep your opponent guessing. From time to time, mix in Bokuchi-Rentai and Bantei-Rensui to prevent your opponent from countering the last hit of Bantei-Rensui and Tsuchi-Shiki.



BRAD WONG

The Drunken Master was first introduced in *Dead or Alive 3*, and while he was fun to play, his abilities weren't enough to keep up during high-level play. Now Brad Wong is back with new attacks and a shot at giving the top tier characters a run for their money. Brad Wong players must rely on his erratic movements and solid mix-ups to gain the upper hand in combat.



Character Bio

Brad's journey to find the illusive liquor "Genra" came to an end, but not in the form of a drink—rather it was a confrontation with a monster, instead. He followed his Master's wishes and searched for three years. Three years is such a long time, and to have it turn out to be for nothing! Now, with nothing to lose, Brad continues to wander. If he roams enough, certainly he will run into someone to fight....

Character Profile

Fighting Style: Zui Ba Xian Quan

Nationality: Chinese

Gender: Male

Birthday: September 10

Age: 30

Blood Type: O

Height/Weight: 182 cm/76 kg or 6'0"/168 lbs

Body Size: B115 cm, W80 cm, H91 cm or B45", W31", H36"

Occupation: Unemployed

Favorite Foods: Drinking

Hobbies: Game of Go, Chinese Fiddle

Character Rating

Offense: 7

Defense: 7

Evasion: 9

Ground Game: 9

Wall Game: 5

Learning Curve: 10

Overall: 7

Unique Attacks

Name	Notation
Tenshin-Chu	PU, PU, PU
Ren-Dokki	PU, PU, KI
Ren-Senpu	PU, PU, + KI
Tessa	PU, PU, + KI
Getsuga-Rencho	PU, + PU, PU
Katsumen-Tai	PU, KI
Senshin-Getsuga	+ PU, + PU
Soko-Chogeki	+ PU, KI
Ren-Chowan	+ PU, PU
Kyuho-Toda	+ PU, PU
Kyuho-Toda	+ PU Hold PU
Suiho-Chogeki	+ PU
Yakuza-Ren-Koshu	+ PU, PU, PU
Keppo-Sokuto	+ PU, KI
Ren-Sokuto	+ PU, PU, KI
Koso	+ + PU
Senshin-Choto	+ + + PU
Honshin-Jokaku-Zengeki	+ + + PU
Sokusen-Getsuga	+ + PU or + + PU
Renken-Kosotai	KI, KI, + KI
Senpu, Zenku	+ KI, KI
Zenteki, Senpu-Kyaku	+ KI, + KI
Zenteki, Ren-Chowan	+ KI, PU, PU
Hisui-Senkyaku	+ KI
Taishin-Zenku-Hontetsu	+ KI, KI
Tantai, Shoshi-Suiteki	+ KI, PU
Tantai, Senpu	+ KI, KI
Zenso-Tai	+ KI, + KI, KI
Renkan-Bokko	+ KI, KI, + KI
Sentai-Zachi	+ + KI
Toshin-Dantai	+ + KI

Name	Notation
Kocho-Soteki, Bokko	☚, ☚ + ▼, ☚ + ▼
Ren-Jikusenho	While rising ▼, ▼
Sohaku	☚ + PU + KI, PU
Taiho-Getsuga	☚ + PU + KI
Koyo-Getsuga	FR + ▼, PU
Renkan-Tenchi-Sotai	FR + ▼, ▼, ▼, ▼, ☚ + ▼
Renso-Sokusen-Getsuga	FR + ▼, ▼, PU
Renso-Tenchi-Sotai	FR + ▼, ▼, ☚ + ▼
Senko-Renkan	FR + ▼, ☚ + ▼
Zenku-Hontetsu	☚ + FR + KI
Hoho-Sohi	☚ + FR + ▼
Chiso-Tensen-Shu	☚ + FR + ▼, ▼
Kosotai	☚ + FR + ▼
Gyoin-Dantai	☚ + PU, KI
Tenshin-Hiinshu	☚ + PU, ☚ or ☚ + PU, ☚
Kushu-Hon	☚ + PU
Taishin-Hon	☚ + PU
Nehan-Tenshin	When knocked down PU + KI

Kasenko Stance Transitions

Name	Notation
Kasenko, Chuda	☚, ☚ + PU
Kasenko, Taiho-Chuda	☚, ☚ + PU



☚, ☚ + PU

Kasenko Stance Attacks

Name	Notation
Kasenko, Ren-Chuda	☚ + PU
Kasenko, Taiho-Ren-Chuda	☚ + PU
Kasenko, Sohaku	PU, PU
Kasenko, Shoshi-Suiteki	KI, PU
Kasenko, Senpu-Kyaku	▼, ▼
Kasenko, Konsen-Tai	▼, ☚ + ▼

Dokuritsu-Ho Stance Transitions

Name	Notation
Dokuritsu-Ho	☚ + ▼
Ren-Dokuritsu	PU, PU, ☚
Soko-Chogeki	☚ + PU, ▼, ☚
Ren-Dokuki-Kyaku	☚ + KI, KI
Hisui-Senkyaku	☚ + KI, ☚
Niki-Kyaku	☚ + ▼



☚ + ▼

Dokuritsu-Ho Stance Attacks

Name	Notation
Dokuritsu-Yoho	☚, ☚
Gyoin-Todan	PU, PU, ▼
Gyoin-Dashu	PU, ▼
Gyoin-Tai	▼
Gyoin-Kikyaku	☚ + ▼
Gyoin-Kasso-Teppo	☚ + ▼, ▼ Infinitely
Gyoin-Kasso-Tai	☚ + ▼
Gyoin-Chowan	PU + KI
Gyoin-Ren-Pusanda	FR + KI, PU, PU
Soteki	FR + KI, KI
Stand	FR
Dokuhai-Kaito	FR + PU
Gyoin-Ransen	☚ + KI, FR + PU

Back-Turned Transitions

Name	Notation
Haisei	☚, ☚ + PU
Hekika-Kuhon	Next to wall ☚ + PU + ▼
Katsumen-Tai	PU, KI, ☚
Ren-Koshu	☚ + PU, PU
Gyoin-Chowan	☚ + PU, PU
Keppo-Honshin-Dantai	☚ + PU, KI

Back-Turned Transitions (Continued)

Name	Notation
Ren-Honshin-Dantai	☚+ PU , PU , KI
Ren-Koshutai	KI , KI , KI
Ren-Kohontai	☚+ KI , KI , KI
Kocho-Soteki, Kohon	☚+ ☚+ KI , KI
Koshu	PU + KI



☚+ ☚+ **PU**

Back-Turned Attacks

Name	Notation
Koshu-Getsuga	PU , PU , PU
Renkan-Yogeki	PU , PU , ☚+ PU , PU
Renkan-Kaso	PU , PU , ☚+ PU , ☚+ PU
Rengeki, Honshin-Dantai	PU , PU , ☚+ KI
Getsuga, Koshutai	PU , KI
Rensen-Sogeki	☚+ PU , PU
Haisei-Sochisen	☚+ PU , KI
Haisei-Honshin-Dantai	☚+ PU , KI
Kotaihon	☚+ KI , PU
Kosenhon	☚+ KI , KI
Zenkon-Hon	☚+ KI , ☚
Kokon, Uron	☚+ KI , ☚+ KI
Kokon, Bokko	☚+ KI , ☚+ KI
Kohontai	☚+ KI
Shoshi-Suiteki	PU + KI
Haisei-Sohaku	☚+ PU + KI , PU
Tohon-Kishin	FR + KI
Suiho-Unshin-Haiho	FR + PU , FR + PU
Juji-Senraku	To a crouching foe ☚+ FR + PU

Lying Stance Transitions

Name	Notation
Kozento	☚+ PU + KI
Kokoto	☚+ PU + KI
Ren-Toshin	PU , PU , ☚+ KI
Ren-Senpu	PU , PU , ☚+ KI , ☚
Tessa	PU , PU , ☚+ KI
Kasenko, Senpu-Kyaku	During Kasenko KI , KI , ☚
Renken-Kosotai	KI , KI , ☚+ KI , ☚
Zenteki, Senpu-Kyaku	☚+ KI , ☚+ KI , ☚
Tantai, Senpu	☚+ KI , KI
Konsen-Tai	☚+ KI , KI
Zenso-Tai	☚+ KI , ☚+ KI , KI , ☚
Renkan-Tenchi-Sotai	FR + KI , KI , KI , ☚+ KI , ☚
Renso-Tenchi-Sotai	FR + KI , KI , ☚+ KI , ☚
Senko-Renkan	FR + KI , ☚+ KI , ☚
Kosotai	☚+ FR + KI , ☚
Soteki	During Dokuritsu-Ho FR + KI , KI , ☚



☚+ **PU** + **KI**

Lying Stance Attacks

Name	Notation
Zenten	☚
Shinzen-Ten-I	☚
Koten	☚
Shinko-Ten-I	☚
Oten	☚ or ☚
Fukushin-Getsuga	Legs facing foe PU
Fukushin-Haitai	Legs facing foe KI
Zenkon-Soteki	Legs facing foe ☚+ KI

Name	Notation
Fukushin-Jikuten-Shu	Legs facing foe PU + KI
Fukushin-Bokko	Legs facing foe FR + KI
Rigyo, Zenku	Legs facing foe FR pause KI
Konsentai	Legs facing foe FR + PU
Fukushin-Kensen	Legs facing foe crouching PU + FR + PU
Fukushin-Kansen	To crouching foe's back, with legs facing foe PU + FR + PU
Fukushin-Kida	Head facing foe PU
Uron-Kochu	Head facing foe KI
Fukushin-Sosen	Head facing foe PU + PU , PU
Fukushin-Tessen	Head facing foe PU + KI or PU + KI , PU
Kokon-Soteki	Head facing foe PU + KI
Rigyoen	Head facing foe FR + KI
Kinkosen	Head facing foe FR
Suiboku-Kosentai	Head facing foe FR + PU
Fukushin-Chosen	Head facing foe crouching PU + FR + PU

Name	Throws
Suirin-Haikai	FR + PU
Suida-Rakuten	When foe's back is to a slope FR + PU
Suihai-Kairetsu	When foe's back is to a slope with a cliff FR + PU
Tetsu-Kairi	PU , PU + FR + PU
Senhen-Nyudo	Next to wall PU , PU + FR + PU
Senshi	PU + FR + PU
Kazan-Rakuro	Next to wall PU + FR + PU
Tenshin-Soko	PU + FR + PU
Kan-Shori	To foe's back FR + PU
So-Kokukyu	To foe's back PU + FR + PU
Hashitsu-Gyosen	To crouching foe PU + FR + PU
Ran-Saiwa	To crouching foe PU + FR + PU
Kan-Shoshi	To crouching foe's back PU + FR + PU

Best Moves

TENSHIN-HIINSHU—One of Brad Wong's best techniques is his ability to evade attacks with his erratic movement and stances. His Tenshin-Hiinshu ducks under all high attacks and throws from the moment Brad goes into the animation. After the evasion, you can mix up several different attacks, including Gyoin-Chowan and Gyoin-Dantai, which can also lead into other attacks since many of Brad's techniques transition from one to another quite well.

SOKUTO ATTACKS—These are more of Brad's evasive attacks. The Keppo-Sokuto and Ren-Sokuto ducks under all high attacks and throws and leaves Brad Wong in one of several stances, depending on how you execute the attack. Using the Ren-Sokuto, if you stop after the first or second attack, you'll end up in Brad's back-turned stance. If you use Keppo-Sokuto, you'll end up in Brad's neutral stance. If you use the Keppo-Honshin-Dantai or Ren-Houshin-Dantai, you'll roll backward and end up in Brad's back-turned stance. The evasiveness of this string and the numerous options it provides make it one of his best techniques.



PU + **PU**



PU



PU + **PU**

REN-KOHONTAI—This is yet another evasive attack for Brad Wong. Ren-Kohontai ducks under all high attacks and throws. Brad can stop the string at any point and transition into attacks at various heights, effectively confusing his opponent. It also has the ability to leave Brad in his lying stance by pressing **x** after any of the attacks in the string. Brad's many options off this attack make it a very useful technique.



Q+**KI**



KI

LYING STANCE—Brad is one of the few characters in *Dead or Alive 4* with multiple attack stances. His lying stance allows him to evade all high attacks and throws, while giving him access to several solid attacks such as the Fukushima-Haitai, Zenkon-Soteki, or Konsentai throw. He can also sidestep to either direction (or in this case, side-roll) with Oten, or roll forward and backward with Shinzen-Ten-i or Shinko-Ten-i. Just be careful while in the lying stance because Brad can be hit with mid and low attacks even though he's lying on the ground.



Q+**PU**+**KI**

BACK-TURNED STANCE—If you haven't figured it out by now, we'll repeat it: Brad Wong is all about evasion and confusing his foes. His back-turned stance is just another tool that allows him to accomplish this strategy. Brad has many attacks that can transition right into his back-turned stance such as Gyoin-Chowan, or you can access the stance without executing any attacks with the standard command of **Q**,**Q**+**PU**. Other characters that have a back-turned stance have a somewhat limited arsenal of attacks while in the stance, but Brad's back-turned stance is almost as potent as his neutral stance, thanks to attacks such as the Haisei-Sochisen and Renkan-Kaso.



Q,**Q**+**PU**

Best Juggles

From lying stance **Q**+**KI**,**Q**,**Q**+**PU**,**PU**

From lying stance **Q**+**KI**,**Q**+**KI**,**PU**,**PU**,**Q**+**KI**,**KI**

Q,**Q**+**KI**,**PU**,**PU**,**Q**+**PU**,**Q**+**PU**¹

Q+**FR**+**KI**,**Q**+**PU**,**Q**+**PU**²

¹ First attack must connect on counter or hi counter.

² First attack must connect on hi counter.

Offensive Strategies



Brad Wong's offense and defense are virtually the same. Brad's main offensive tool is his ability to confuse opponents. Even when you're playing against another experienced Brad Wong player, it can be difficult to determine exactly what your opponent will do next. While this makes Brad Wong a formidable opponent, it also means that Brad is very difficult to learn. It takes a lot of time and patience to learn all the ins and outs of Brad Wong, but once you have mastered him, he is one of the most confusing characters in the game.

On offense, Brad Wong players should use attacks that transition from one stance to another to keep their opponents guessing. The first attacks out of Brad's Gyoin-Chowan and Gyoin-Dantai are great tools to evade high attacks and throws: Attack with Gyoin-Chowan so your opponent can't duck under the second hit. It will put Brad in his back-turned stance.

Once you are in the back-turned stance, use Brad's various strings, as well as his Suiho-Unshin-Haiho throw, to keep your opponent on their toes. The Haisei-Honshin-Dantai, Rengeki, Honshin-Dantai, Renkan-Yogeki, and Renkan-Kaso are great attacks from the back-turned stance that confuse your opponent and allow you to free cancel at any time to transition into a throw. This also prevents your opponent from countering you if they do figure out what's coming next.

Brad also excels in his lying stance. Several attacks transition into his Lying stance, such as the Ren-Toshin, Tessa, or Kasenko, Konsen-Tai. Once in lying stance, make sure you're either moving or attacking. Do not simply lie in the stance because Brad can't block while he's lying down. Mix up Brad's Konsentai throw, Fukushin-Getsuga, Zenkon-Soteki, Fukushin-Bokko and other moves that transition into other stances. When at a distance, use his Oten, Shinzen-Ten-I, and Shinko-Ten-I to confuse your opponent and ensure that they don't know what's coming next.

Defensive Strategies

There's not much to Brad Wong's defense. He has one philosophy: evade, evade, evade. Many of Brad's attacks evade all high attacks and throws. His Gyoin-Chowan and Ren-Sokuto evade highs from his neutral stance, while his  and  evade from back-turned stance. In addition, his lying stance evade all high attacks and throws instantly.

Using high attacks and throws against a skilled Brad Wong player is not an easy task. However, beyond his ability to duck under high attacks, Brad Wong doesn't have much else to rely on when he's on the defensive. From a distance, his erratic movement can help to confuse opponents. Continually transitioning from his neutral stance to back-turned to the lying stance, and rolling around while in his lying stance can bait your opponent into whiffing an attack, but it's risky business to say the least. Brad Wong players need to be patient and focus on evading high attacks, while countering mid and low attacks. This should make opponents hesitant to attack.

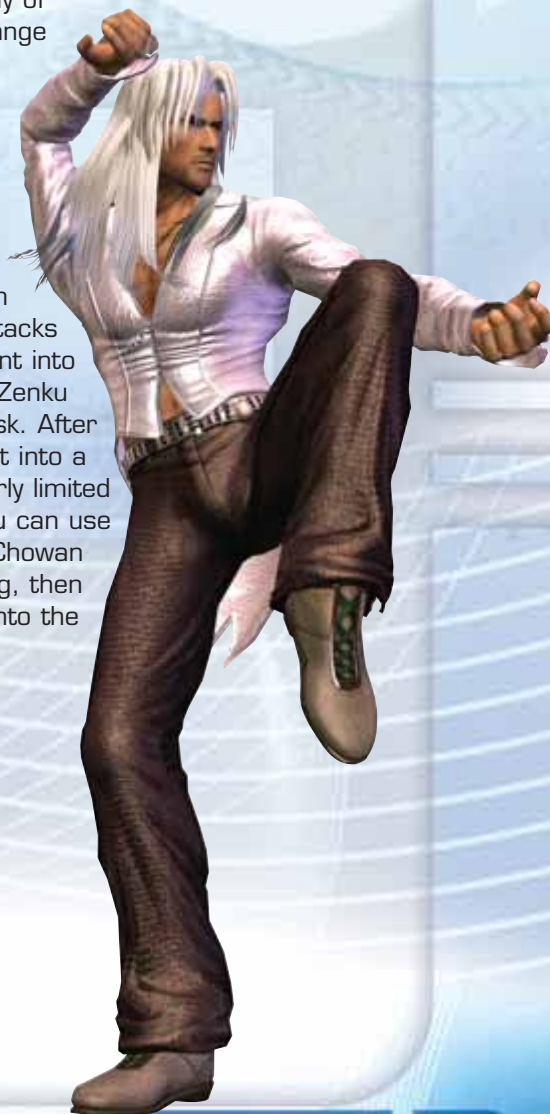
Online Strategies

The main issue with online play and Brad Wong is timing. Due to the latency present during online play, Brad Wong players no longer have any room for delay when they transition from one stance to another. Make sure you're executing an attack from your stance of choice as soon as you enter the stance. If there's any delay, you'll easily be knocked out of the stance by your opponent. To help get in and out of stances faster, input the command for the attack you're trying to execute immediately after you input the command for the stance. This makes the attack execute as soon as Brad enters the stance, leaving no room for error.

Wall Strategies

Brad Wong and the wall do not go hand in hand. Brad's erratic movements make it difficult to dish out damage in a timely manner during a wall stun. You'll even have difficulty getting your opponent to the wall from a distance. Many of Brad's attacks long-range attacks such as the Senshin-Choto leave him in a bad position to capitalize on wall damage.

Your best bet is to wait until you're close to the wall, then use your choice of attacks to knock your opponent into the wall. The Senpu, Zenku works well for this task. After you put your opponent into a wall stun, you'll be fairly limited with your attacks. You can use Brad's jabs and Ren-Chowan to keep the stun going, then slam your opponent into the wall with Kyuho-Toda.



BASS ARMSTRONG

Bass was arguably the top character in *Dead or Alive 3* with his Ground Throw and Buffalo Rage. The gameplay system in *Dead or Alive 4* has slightly changed how he must be played, but he's still a contender for the top spot. Bass is not an easy character to play, though; he has a very steep learning curve. An effective Bass player must be extremely patient because Bass is generally slower than the other characters and has to rely more on interrupts and his ground game than anything else.



Character Bio

Pro wrestling is the kind of thing that you can stake your entire life on and still not completely master...that is what he taught his daughter. "Yeah, but look at Tina now. First it's modeling, then acting; what's with all this flashy crap? I'll have to take her on again in the DOA tournament and teach her once and for all the true worth of wrestling!" However, Bass had no idea that his precious Tina had already set her sights on a new conquest....

Character Profile

Fighting Style: Pro Wrestling

Nationality: American

Gender: Male

Birthday: July 4

Age: 46

Blood Type: O

Height/Weight: 196 cm/157 kg or 6'5"/346 lbs

Body Size: B143 cm, W135 cm, H136 cm or B56", W53", H54"

Occupation: Pro Wrestler

Favorite Foods: Sautéed Chicken

Hobbies: Motorcycle Trips, Training Tina

Character Rating

Offense: 9

Defense: 7

Evasion: 7

Ground Game: 10

Wall Game: 9

Learning Curve: 10

Overall: 9

Unique Attacks

Name	Notation
Combo Gong	PU, PU, PU
Combo Hammer	PU, PU, PU, PU
Combo High Kick	PU, PU, KI
Combo Triple Hit	PU, KI, PU
Combo Kick Rush	PU, KI, KI
Wild Swing	PU, PU, PU
Combo Stomp Kick	PU, PU, KI
Elbow Rush	PU, PU, PU
Elbow Gong	PU, PU, PU, PU
Elbow Hammer	PU, PU, PU, PU
Elbow Stomp Combo	PU, PU, PU
Stun Gun Chop	PU, PU, PU, PU
Hell Smasher	PU, PU, PU, PU, PU
One Hand Hammer	PU, PU
Mongolian Head Butt	PU, PU
Mongolian Head Butt	PU Hold PU
Throat Strike	PU, PU
Power Gong	PU, PU
Gong Hell Combo	PU, PU, PU
The Muscle Man	PU, PU
Smash Gong	PU, PU
Buffalo Rage	PU, PU
Rolling Hell Smasher	PU, PU, PU
Diving Hammer	PU, PU
Diving Hammer	PU, PU Hold PU
Rolling Axe	PU, PU, PU
Flying Body Press	While running PU
Knee Hammer	PU, PU
Knee Destroyer	KI, KI
Jumping Knee	PU, PU
High Stomp Kick	PU, PU

Name	Notation
Bass Punch	+ ,
Kick Rush	+ ,
Rising Palm	+ ,
Brawler Kick	, +
Hell Stab	+
Mad Lariat	+ + ,
Muscle Elbow	+ +
Bear Crash	+ +
Linebacker	+ +
Linebacker	+ Hold +
Flying Cross Chop	, + +
Buffalo Train	+ + ,
Bass Special	+ + , +
Drop Kick	+
Front Roll Kick	+ +
Sumo Stomp	+ +
Sumo Stomp	+ Hold +
Low Drop Kick	+ +
Turning Middle Kick	To foe behind +
Turning Lariat	To foe behind +
Turning Muscle Elbow	To foe behind + +
Rising Low Drop Kick	While getting up +

Throws

Name	Notation
Bass Slammer	+
Canyon Dunk	When foe's back is to a slope +
T.F.B.D.	When foe's back is to a slope with a cliff +
One Leg Standing Head Butt	, + +
Wild Bill Head Butt	Next to a wall , + +
Push Away	+ + , + +
Get Behind	+ + , + +
F5	+ + , + +
Bear Press	Next to wall + +

Name	Notation
Bass Tornado	+ +
Flying Body Scissors	+ +
Dynamite Lariat	, + +
Atomic Hammer Crash	Next to wall , + +
Oklahoma Stampede	, , + + , +
Manhattan Driver	, , + + , + + , + +
Kitchen Push Away	, , + + , + +
Super Freak	, , , , + +
Dancing Freak	, , , , + Hold + for one second
Freaky Bomb	, , , , + Hold + until throw executes
T.F.B.B.	While rising , + +
T.F.B.C.	Next to wall, while rising , + +
T.F.B.A.	In area with ceiling, while rising , + +
Bear Hug	+ + , + or + , +
Bear Wall	Next to wall + + , + or + , +
Spin Around	To foe behind +
Dangerous Back Drop	To foe behind +
Locomotion Back Drop	Next to wall, behind foe +
Argentine Back Breaker	To foe's back + +
Reverse Power Bomb	To foe's back , + +
Face Crusher	To foe's back , , + + , +
Push Aside	Behind foe, with back to foe +
Bass Bomb	To crouching foe + +
Spiral Bomb	To crouching foe , + +
Double Arm Driver	To crouching foe + +
Calf Branding	To crouching foe's back + +

Throws (Continued)

Name	Notation
Running Next	While running FR + PU
Breaker Drop	
Running Face Buster	While running behind foe FR + PU
Tandem Dive	Near a cliff FR + PU

Name	Notation
Barrel Throw	To foe in the air FR + PU
Catching Hammer Throw	To foe in the air Q , Q , Q + FR + PU , FR + PU
Ground Throw	To foe on ground Q + FR + PU

Best Moves

BUFFALO RAGE—Any Bass player who doesn't use the Buffalo Rage as their primary offensive attack is not using the big guy correctly. In previous *Dead or Alive* titles, the Buffalo Rage could be punished when blocked, but because of its ability to duck under all high attacks and throws, and launch an opponent for a juggle followed by a Ground Throw, it quickly became the wrestler's best attack. In this game, not only has Tecmo retained the Buffalo Rage's evasive properties and the devastating follow-ups, but they have now added a second part to the attack that guard breaks when blocked, giving Bass frame advantage. When the Buffalo Rage is used to interrupt attack strings, Bass is a very difficult character to fight against.

GROUND THROW—There's not much to say here other than abuse, abuse, abuse. When your opponent has been slammed to the ground by the Knee Hammer or a similar attack, the Ground Throw lifts your foe off the ground while completely interrupting any attempt at a rising kick. From here, Bass pushes the opponent away, giving him a large frame advantage and the ability to attack with just about anything. Your best bet in this situation is generally Buffalo Rage, an offensive hold, or your throw of choice.

KNEE HAMMER—This is one of Bass's primary attacks for two reasons. The attack can be used after a Buffalo Rage or just about any other launcher to slam the opponent back to the ground for a possible Ground Throw. When not used in a juggle, the second attack in this string can be delayed, or not used at all to keep your opponent guessing. You can free cancel after the first attack, then go right into a throw or Power Gong. If your opponent catches on and starts interrupting after your free cancel, simply use the second part of the attack, which can't be interrupted.



Q, **Q**, **Q** + **PU**



PU



Q + **FR** + **PU**



Q + **HI**



PU

POWER GONG—Bass may be one of the largest characters in *Dead or Alive 4* in terms of physical size, but that doesn't prevent several of his attacks from being fairly evasive. His Power Gong is one of these attacks; it ducks under all high attacks and throws. The second hit of the string grounds the opponent, leaving the foe open to a possible Ground Throw. If the second hit becomes predictable and starts to get countered, you can use one of Bass's many throws, which can dish out a great deal of damage when used against a counterhold. This should make your opponents hesitant to counter the second attack.



☺ + PU



PU

ONE LEG STANDING HEAD BUTT—While not the most damaging throw, the One Leg Standing Head Butt gives Bass a good amount of frame advantage when it hits. Follow it up with a mix-up between the Power Gong, Buffalo Rage, and another One Leg Standing Head Butt—your opponent will be forced to play a guessing game. Your primary focus with this throw should be to keep your opponent on the defensive, leaving them open to move throws and letting you attack at will.



☺, ☺ + FR + PU

Best Juggles

☺, ☺ + PU, FR, ☺ + KI, PU¹

☺ + ki, ☺ + PU, KI¹

☺, ☺ + FR + KI, FR + PU¹

¹ First attack must connect on counter or hi counter.

Offensive Strategies

One of the best characters in the game, Bass can be played two very different ways. The first way uses an aggressive strategy that focuses on offensive holds, the One Leg Standing Head Butt, and the Power Gong to interrupt and ground the opponent. Once your opponent has been grounded, use the Ground Throw to give Bass the advantage and force the opponent to guess what's coming next. The Ground Throw doesn't always connect on a grounded opponent, but if you play smart and interrupt your opponent's attacks you'll connect on a counter and hi counter, making the Ground Throw virtually guaranteed. Also, keep in mind that the Ground Throw goes right through rising kicks when an opponent is on the ground, so don't be afraid to apply pressure and go for the Ground Throw—especially when you ground an opponent with a hi counter attack.

The second way Bass can be played is by using a patient attack strategy. Using this method of attack, Bass players must wait for an opening to use the Buffalo Rage. An opening can be found when an opponent uses high attacks or whiffs an attack. Stay back and let your foe come to you, using the Buffalo Rage as a keep-away tool until you can find an opening to juggle and ground your opponent for a Ground Throw. This is the most effective way to play Bass, but also the most difficult. It takes a considerable amount of time and patience.

No matter how you wish to play Bass, one thing remains constant—his entire offensive game plan revolves around the Buffalo Rage and the Ground Throw. Using these tools effectively is the only way Bass can win in high-level play, and is what makes Bass one of the best characters in the game.

Defensive Strategies

Bass is one of the slower characters in *Dead or Alive 4*, so defense is very important for him. He doesn't have any sabaki attacks (attacks that auto-parry), or any special parries or counterholds like some of the other characters. Because of this, his defensive options are somewhat limited, but that doesn't mean he lacks a solid defense. His defensive strategies revolve mainly around his ability to interrupt attacks from a distance with the Buffalo Rage and go under high attacks and throws with the Power Gong. You'll also need to focus on mixing in his plentiful offensive holds.

First and foremost, Bass players should play the spacing game when they're on defense. Some fighting game fans refer to this as turtling: it's basically the art of waiting for your opponent to make the first move. Bass is a big guy and won't beat out many attacks, especially from the faster characters. However, with a properly timed Buffalo Rage or Power Gong, Bass can interrupt high punches, kicks, and throws and go right back on the offensive. To do this, he needs some room to work, since both of these attacks have a relatively slow start-up time.

If you're fighting against an aggressive opponent that won't let you stay back and patiently wait for an opening, you can use Bass's offensive holds to break down your opponent's attack and give Bass some room to breathe. Since Bass is a grappler, he has more offensive holds than most of the other characters. It won't make much of a difference which offensive holds you use, since the primary reason to use them is to interrupt your opponent's attacks and get yourself back on the offensive.

Online Strategies

When played online, Bass has many more opportunities to use the Ground Throw because the small latency in every online match makes it more difficult for opponents to tech roll off the ground and avoid the Ground Throw. Bass also can rely on his multi-throws a lot more online than offline. This is because it's much harder for your opponent to successfully escape a multi-throw, as the timing is much stricter when playing online.

Bass's throw game becomes more prominent in online play. It's much harder for opponents to react to his throws. A very useful technique in online play is **PU**, **PU**, followed immediately by your choice of throws. If you mix this up with the Combo Gong, your opponents won't have time to duck under or interrupt the throw.

Wall Strategies

Just about any attack Bass successfully lands from a relatively close distance can knock his opponent into a wall. Bass is a powerful character, so you won't need to worry about using a set number of attacks to take advantage of the wall. After you knock your opponent into the wall, mix up his Combo Stomp Kick and Knee Hammer while using a Wild Bull Head Butt throw from time to time, in case your opponent tries to counter off a wall bounce.



JANN LEE

The modern age Bruce Lee is a crowd favorite for good reason. Jann Lee's speed and strength are matched by few characters in *Dead or Alive 4*. His wall game is top notch, and that, coupled with his ability to space his opponents and punish whiffs, makes Jann Lee a force to be reckoned with. Even a novice Jann Lee player can be tough to fight.



Character Bio

There is one thing that Jann Lee knows: a show-down between two truly powerful men is like an inferno! The heat that burns the soul and the scorching that says you are truly alive—these all come from the power of the fist. What Jann Lee is really searching for is the elation, the heat, that comes from trading blows with one who is truly powerful. The Dead or Alive Martial Arts Tournament...this is the only reason that Jann Lee attempts to breach the strongholds of the victorious.

Character Profile

Fighting Style: Jeet Kune Do

Nationality: Chinese

Gender: Male

Birthday: November 27

Age: 20

Blood Type: AB

Height/Weight: 177 cm/75 kg or 5'10"/165 lbs

Body Size: B99 cm, W80 cm, H92 cm or B39", W31", H36"

Occupation: Bouncer

Favorite Foods: Hamburgers, Grapefruit

Hobbies: Watching Action Movies

Character Rating

Offense: 9

Defense: 5

Evasion: 6

Ground Game: 7

Wall Game: 10

Learning Curve: 4

Overall: 7

Unique Attacks

Name	Notation
Sway Jab	↖+PU
Dragon Cannon	PU, PU, PU, PU
Dragon Cannon	PU, PU, PU Hold PU
Dragon Rush	PU, PU, PU, KI
Dragon Slicer	PU, PU, PU, ↘+KI
Combo Dragon Upper	PU, PU, ↘+PU, PU
Combo Dragon Upper	PU, PU, ↘+PU Hold PU
Dragon Fist	PU, PU, ↘+PU, PU
Dragon Fist	PU, PU, ↘+PU Hold PU
Combo High Kick	PU, PU, KI
Dragon Storm	PU, PU, ↘+KI, KI
Combo Thrust Low Spin	PU, PU, ↘+KI, KI
Sonic Spin Kick	PU, ↘+PU, KI
Sonic Low Spin Kick	PU, ↘+PU, ↘+KI
Sonic Uppercut	PU, ↘+PU, PU
Sonic Step Middle	PU, ↘+PU, KI
Combo Low Spin Kick	PU, ↘+PU, KI
Jab, High Kick	PU, KI
Body Uppercut	↘+PU, PU
Body Step Middle	↘+PU, KI
Body Low Spin Kick	↘+PU, ↘+KI
Dragon Fire	↘+PU, PU, PU
Triple Fire Fist	↘+PU, PU, PU
Combo Rear High Kick	↘+PU, PU, KI
Flash Upper	↘+PU
Upper Knuckle	↘+PU
Double Dragon Blast	↘+PU, PU
Hammer High Combo	↘+PU, KI
Flash Spin Kick	↘, ↘+PU, KI
Flash Low Spin Kick	↘, ↘+PU, ↘+KI
Raising Dragon	↘, ↘+PU, PU
Raising Dragon	↘, ↘+PU Hold PU

Unique Attacks (Continued)

Name	Notation
Comet Strike	+ +
One Inch Punch	+
One Inch Punch	+ + Hold
Dragon Blow	+ +
Dragon Upper	+
Dragon Upper	+ + Hold
Dragon Knuckle	While crouching +
Spinning Dragon	+ + + +
Triple High	+ +
Combo Step Kick	+ +
Back Turned Combo Step Kick	+ + +
Reverse Dragon	+ + +
Snap Spin Kick	+ +
Snap Spike Kick	+ + +
Dragon Blaze	+ + +
Side Master Kick	+ +
Dragon Strike	+ +
Blind Red Dragon	+ + + +
Rear High Kick	+
Double Upper Kick	+ +
High Shin-Knee Kick	+
Thrust Spike Kick	+ +
Thrust Spin Kick	+ +
Dragon Low Kick	+
Dragon Step Middle	+ +
Dragon Spike	+ +
Dragon Kick	+ + +
Dragon Sweep	+ + or + +
Dragon Elbow	+
Flaming Hammer	+ + +
Fake Step Middle	+ + +
Phoenix Flight	+

Name	Notation
Dragon Step High	+ +
Shin-Knee Middle Kick	+ + +
Dragon Flare	+ +
Low Spin Kick	+ +
Blind Knuckle	To foe behind +
Blind Elbow	To foe behind +
Blind Sweep	To foe behind +
Dragon Blast	While getting up + +
Step Out	+ +
Fake Step	+ +
Step Out Feint	+ + + +
Switch Step	+ +

Throws

Name	Notation
Hell Drive	+
Dragon Slider	When foe's back is to a slope +
Dragon Dive	When foe's back is to a slope with a cliff +
Dragon Gunner	+ +
Volcano Fist	+ +
Fist of Fury	Next to wall + +
The Way of the Dragon	+ + +
The Fall of the Dragon	Next to wall + + +
Bulldog Head Lock	+ + + + +
Dragon Smasher	Next to wall + + + + + +
Dragon Rave	To foe's back +
Boardbreaker Punch	To foe's back + + + +
Front Face Lock	To crouching foe + +
Dragon Breath	To crouching foe + +
Punishment Punch	To crouching foe's back + +

Best Moves

SONIC SPIN KICK—Jann Lee has one of the fastest punches in the game, so the first two punches of his Sonic Spin Kick can beat out many attacks. This move is also a 2-in-1, meaning that if the first punch connects, the second punch can't be blocked or countered. After both hits connect, Jann Lee has the advantage, and can free cancel before the kick to mix up his next attack with just about anything. Another **PU**, **↵**+**PU** or the Dragon Gunner throw are very good options at this point. You should never use the last hit of the Sonic Spin Kick.



PU



↵+**PU**

ONE INCH PUNCH—Just like Bruce Lee's famous one inch punch, Jann Lee strikes fear into his opponents with this technique. The attack can be punished if blocked, but when used properly, the One Inch Punch should rarely be blocked. It's one of Jann Lee's fastest power attacks and has priority over almost every other attack in the game. The range is a bit limited, so you'll need to use it in close, but the attack can be charged by holding **PU**, allowing Jann Lee to delay the attack. This makes it harder for opponents to counterhold the One Inch Punch. In addition, a fully charged One Inch Punch gives Jann Lee frame advantage when blocked.



↵, **↵**+**PU**

DRAGON FIST—

Many of Jann Lee's attack strings are not safe when blocked. Free canceling before his attack strings are completed should be a common occurrence for Jann Lee players. The



↵+**PU**



PU



PU

Dragon Fist is one of these strings and should be free canceled after **PU**, **PU**, **↵**. This should leave Jann Lee in his back-turned stance and able to use a wide variety of attacks to keep his opponent guessing. Jann Lee can use the Blind Sweep, Blind Elbow, or several other options, making this a potent mix-up.

DRAGON GUNNER—In previous *Dead or Alive* titles, Jann Lee's Dragon Gunner was one of his best tools. Although it has been toned down a bit in this game, it remains one of his best attacks. The Dragon Gunner goes right through any high or mid attacks, acting almost like a counterhold. If it connects on a counter or a hi counter, Jann Lee can use Dragon Step Middle immediately afterward. Your opponent won't be able to block the Dragon Step Middle and must counterhold. Mix up the Dragon Step Middle and another Dragon Gunner to keep your opponent guessing.



↵, **↵**+**FR**+**PU**

DRAGON STEP MIDDLE—Jann Lee's best addition in *Dead or Alive 3* isn't quite as deadly as it was in that title, but it still retains much of its power. The attack is best used when your opponent's back is to the wall. Mix up the attack with Dragon Gunner, and use it to punish any whiffed attacks your opponent may throw out. The Dragon Step Middle is not safe for Jann Lee when it's blocked, so only use it when your opponent makes a mistake.



☺, ☺ + ▼

Best Juggles

☺, ☺ + PU, PU, PU, ☺ + PU, PU

PU + ▼, ☺ + PU, ▼¹

☺ + ▼, PU, PU, ☺ + PU, ☺ + ▼, ☺ + ▼²

☺ + PU very brief pause PU, FR, ☺ + ▼, ☺ + ▼³

¹ First attack must connect during a stun.

² First attack must connect on counter or hi counter.

³ First attack must connect on hi counter.

Offensive Strategies

At first glance, Jann Lee seems virtually unchanged from his *Dead or Alive 3* counterpart. However, a closer examination will reveal that quite a few of Jann Lee's attacks are not safe when they're blocked. The Dragon Cannon, Dragon Fist, Double Upper Kick, Dragon Upper, Dragon Fire, and many other attacks must be used very carefully to avoid taking damage if they are blocked. Because of this fact, Jann Lee players must free cancel out of many of their strings in order to keep from getting thrown all over the place.

The Dragon Fist and Dragon Fire are two punch strings that work very well when you free cancel or delay the attacks. The Dragon Fist offers a wide variety of attack options when you free cancel after ☺. You can go right into his Blind Sweep or Blind Elbow, or turn around and go into a completely different attack string. By free canceling at this point, you'll surprise your opponent, who won't be expecting the change in attack and therefore won't be able to capitalize on Jann Lee's vulnerability.

Lee's Dragon Fire string is one of his best new attacks and should be used frequently. The first attack in the string slams your opponent to the ground. When this attack connects on a counter or a hi counter, the rest of the attack string is guaranteed and can't be blocked. If the first attack does not hit on a counter or a hi counter, you can still delay the remaining attacks in the string or free cancel at any point and go into a throw or any other attack string.

Another new addition to Jann Lee's skills is his One Inch Punch, which can be charged by holding ☺. A fully charged One Inch Punch is safe when blocked, but proper timing is required to use this attack without getting countered by your opponent. Stay just outside your opponent's attack range and use the One Inch Punch to punish any whiffed attacks. You can also use the One Inch Punch after free canceling out of one of Jann Lee's attack strings when your opponent is not expecting it.

Rounding out Jann Lee's best offensive attacks are his Dragon Gunner throw and Dragon Step Middle. These two attacks go hand in hand. When the Dragon Gunner connects on a counter or a hi counter, Dragon Step Middle can't be blocked. Your opponent's only option is to counterhold. This leaves the foe open to another Dragon Gunner, a Dragon Kick, a Dragon Upper, or virtually any of his punch strings. The Dragon Step Middle can also be used when your opponent's back is to the wall to slam them into the wall and follow up with the wall combo of your choice. The kick is not safe when blocked, so make sure to use it only when your opponent whiffs an attack, after the Dragon Gunner, or when you have your opponent pinned against the wall.

Defensive Strategies

Jann Lee has a multitude of options when he's on offense, but on defense he comes up a bit short. He doesn't have any parries or advanced counterholds like some of the other characters, but he does have two attacks that have a built-in sidestep. The Spinning Dragon and Dragon Sweep can both be used to evade many of your opponent's attacks. They work best against big attacks such as Ayane's Genmu-So. You can also use Dragon Sweep to go under all high attacks and throws when you time it properly.

Jann Lee's other primary defensive tools are his mid-punch counter and his Dragon Gunner. His mid-punch counter will leave the opponent stunned, allowing Jann Lee to follow it up with a wide variety of options, including his Dragon Kick, Sonic Spin Kick, Dragon Fire, or Dragon Gunner. His Dragon Gunner goes through all high and mid attacks, and can be used whenever you anticipate that your opponent will try to go on the offensive.

These options are Jann Lee's main defensive strategy base. Jann Lee players should stay away from their opponents when they are on the defensive and use his Dragon Step Middle, Dragon Upper, or Dragon Kick to punish whiffs. Jann Lee's offensive game can be played very aggressively, but once he's on defense, Jann Lee players must adapt to succeed in combat.

Online Strategies

Jann Lee players have an advantage when they use the Bruce Lee-inspired character in online matches. Compared to the other characters, Jann Lee can be played almost exactly the same online as offline. You can use the same strategies and two of Jann Lee's attacks become significantly better when used online.

The Dragon Gunner and the Dragon Kick are very easy to abuse in online battles. The Dragon Kick can be difficult to avoid offline, but once you take your game online, it's nearly impossible to avoid unless your opponent reacts *before* the kick is executed. The same can be said about the Dragon Gunner. If you connect with it on a counter or a hi counter, your opponent will have very little time to react to your follow-up. Go right into another Dragon Gunner, the Dragon Step Middle, or the Dragon Fire for best results.

Wall Strategies

Jann Lee is a beast when he's anywhere near a wall. It's almost as if the walls were created specifically for Jann Lee to punish his opponents. Almost every single one of his attacks knocks the opponent into the wall from a distance, and as soon as the opponent is on the wall, it's very tough for them to get off without taking a significant damage. The only attack you should avoid using near the wall is the Dragon Kick, since Jann Lee's recovery time doesn't allow you to follow up with any additional attacks.

If you plan your attacks accordingly when knocking your opponent into the wall, you'll take more than half of your opponent's life, unless they manage to counter properly. Your opponent must choose between four different counterholds if they want to get off the wall without taking too much damage. So, your job is to make sure that's extremely difficult for them to do. Keep them in a stunned state for as long as possible before you knock them back into the wall.

Your best options to use against the wall are Jann Lee's basic **PU**, **PU** jabs, the Body Step Middle, the Flash Upper, and finally his Snap Spike Kick. Alternating between these attacks will give you a nice mix-up after a wall bounce. Jann Lee's jabs, Flash Upper, and the first hit from his Snap Spike Kick can keep the opponent in a stunned state for up to six hits depending on the order in which you use them. While you should mix up your attacks, a very good wall string to use after a wall bounce is **PU**, **PU**, **Q**+**VI**, **PU**, **Q**+**PU**, **Q**+**VI**, **Q**+**VI**. Mix and match the attacks in that string to keep your opponent guessing and you'll have a deadly wall game with Jann Lee.



TINA ARMSTRONG

The daughter of Bass Armstrong is one of three wrestling-based characters in *Dead or Alive 4*. She shares a few of her attacks with Bass, but overall Tina is much faster and more agile than Bass could ever be. Her air throws, offensive holds and chargeable attacks combined with her speed and agility make her a force in this game.



Character Bio

It may have been because of her father Bass's special training, or simply her natural talent, but either way Tina has become a well-established superstar in the world of women's pro wrestling. She has also been amazingly successful at everything else she has done, both as a model and as an actress, always following her motto, "Success breeds success." Now, she has her sights set on a new dream....

Character Profile

Fighting Style: Pro Wrestling

Nationality: American

Gender: Female

Birthday: December 6

Age: 22

Blood Type: O

Height/Weight: 174 cm/56 kg or 5'9", 123 lbs

Body Size: B95 cm, W60 cm, H89 cm or B37", W24", H35"

Occupation: Pro Wrestler

Favorite Foods: Seafood

Hobbies: Fighting Games, Cycling

Character Rating

Offense: 7

Defense: 6

Evasion: 7

Ground Game: 8

Wall Game: 7

Learning Curve: 7

Overall: 7

Unique Attacks

Name	Notation
Texas Pounder	PU, PU, PU, PU
Dolphin Spike	PU, PU, ↘+PU
Cattle Rancher	PU, PU, ↘+PU, KI
Cowgirl Combo	PU, PU, ↘+PU, ↘+KI
Southern Punisher	PU, PU, KI, PU
Discus Clothesline	PU, PU, PU+KI
Spinning Backhand Combo	PU, KI, PU
Double Toppler Combo	PU, KI, KI
Neck Lasso	↘+PU, PU, PU
Infinity Combo	↘+PU, PU, ↘+PU
Spin Knuckle Combo	↘+PU, PU, ↘+PU
Knee Strike Combo	↘+PU, PU, KI
Ultimate Combo	↘+PU, PU, ↘+KI
Low Drop Combo	↘+PU, PU, ↘+KI
Turn Hop Kick	↘+PU, KI
Double Hammer	↘+PU
Double Blow	↘+PU, PU
Vertical Hammer	↘+PU, PU
Saddle Crash	↘+PU, PU, PU
Western Rush	↘+PU, PU, ↘+PU
Blazing Chop	↘+PU
Triple Elbow	↘+PU, PU, PU
Back Elbow Knee	↘+PU, KI
Low Spin Knuckle	↘+PU
Triple Wrangler	↘, ↘+PU, PU, PU
Combo Drop Kick	↘, ↘+PU, PU, KI
Wrangler Slide	↘, ↘+PU, PU, ↘+KI
Cattle Drive	↘, ↘+PU, KI
Surprise Low Drop Kick	↘, ↘+PU, ↘+KI
Dolphin Uppercut	↘, ↘+PU
Shoulder Tackle	↘, ↘+PU

Name	Notation
Shoulder Tackle	+ + Hold
Rolling Elbow	+
Backhand Crash	,
Ankle Spin Kick	,
Crash Knee	+
Spinning Jump Kick	+
Mid Kick Hook	+ ,
Double Middle Kick	+ ,
Step Kick	+
Drop Kick	+
Low Kick Upper Combo	+ ,
Double Submarine	+ , ,
Leg Cut	+
Knee Hammer	, + ,
Front Step Kick	+ +
Neck Cut Kick	, + or , +
Leg Tomahawk	, , +
Arrow Kick	While running
Short Range Lariat	+ +
Leaping Elbow	, , +
Moonsault Press	+ +
Moonsault Feint	+ + ,
Flying Body Attack	Next to wall + +
Front Roll Elbow	+ + ,
Wagon Wheel	+ + ,
Jumping Hip Attack	, + +
Dancing Doll Kick	+
Front Roll Kick	+ +
Low Drop Kick	+ +
Forward Roll	+ +

Back-Turned Attacks

Name	Notation
Back Chop Hammer	+ ,
Double Back Elbow	+ ,
Shotgun Kick	+
Moonsault Kick	+
Moonsault Attack	+
Moonsault Feint	+ ,
Turning Crescent	+
Turn Low Drop	+ +
Turning Leg Breaker	+
Overhead Toss	+ +

Throws

Name	Notation
Death Valley Bomb	+
Rodeo Drive	When foe's back is to a slope +
Texas Shooting Star	When foe's back is to a slope with a cliff +
Texas Driver	+ + , + +
Emerald Fusion	+ + , + +
Burst Cyclone	Next to wall + +
Bolt Suplex	+ +
Face Smasher	Next to wall + +
Frankensteiner	+ +
Hammer J.O.S.	, + + , +
Burst J.O.S.	Next to wall , + +
Rope Push Slam	Next to the ropes , + +
Giant Swing	, + Hold + until first attack executes , , , + +
Sky Twister Press	, + + , + + , + +
Push	, + + , + +
J.O.S.	, + + , + + , + +

Throws (Continued)

Name	Notation
Spinal Drop Kick	↓, ↘, ↗ + FR + PU, ↓, ↘, ↗ + FR + PU
Diamond Cutter	↓, ↘, ↗ + FR + PU
Fisherman's Buster	↓, ↘, ↗ + Hold FR + PU for one second
M.D.T.	↓, ↘, ↗ + Hold FR + PU until attack executes
J.O. Cyclone	While rising ↗, ↘ + FR + PU
Final Cut	↗, ↘ + FR + PU
Buffalo Lasso	↘ + PU, PU, FR + PU
Double Break	To foe's back FR + PU, FR + PU
German Suplex Whip	To foe's back ↗ + FR + PU
Burst Suplex	Next to wall, behind foe FR + PU
Dragon Suplex	To foe's back ↗, ↘ + FR + PU, FR + PU

Name	Notation
Reverse M.D.T.	To foe's back ↓, ↘, ↗ + FR + PU
Turning Ankle Cracker	Behind foe, with back to foe FR + PU
Transecting Leg Lock	To crouching foe ↗ + FR + PU, ↘ + FR + PU
Exploder	To crouching foe ↘ + FR + PU
Tiger Driver	To crouching foe ↘, ↗ + FR + PU, ↓ + FR + PU
Japanese Ocean Bomb	To crouching foe ↘ + FR + PU
Next Crusher	To crouching foe's back ↓ + FR + PU
Head Cutter	↓, FR + PU
Shining Wizard	While running FR + PU
Cross Spiral Bomb	To foe in the air FR + PU
Air Swing Toss	To foe in the air ↗, ↘, ↓, ↗, ↘ + FR + PU

Best Moves

BACK ELBOW KNEE—The Back Elbow Knee by itself is not all that impressive. However, when you mix it up with the Triple Elbow and delay the first attack of both, the big picture becomes clear. These two attack strings are very good for baiting your opponent into countering, then free canceling and going into one of Tina's many throws.

LOW SPIN KNUCKLE—Tina has several evasive attacks, but this is one of the best. It evades all high attacks and throws, and on counter or hi counter it trips the opponent, forcing them to counter out of the stun or take hits from Tina. If they counter out of the stun, Tina will be rising from a crouching position, giving her perfect access to the J.O. Cyclone throw, which inflicts plenty of damage on hi counter.

SHOULDER TACKLE—In a similar fashion to the Back Elbow Knee, the Shoulder Tackle on its own isn't that great. However, if you mix it up with the Giant Swing, the combination is deadly. Both attacks have the exact same start-up animation and both can be delayed by charging them. After knocking down an opponent, back up to just outside of attack range and mix up these two attacks to force your opponent guess what's coming next.



↗ + PU



↓



↘ + PU



↗, ↘ + PU



↗, ↘ + FR + PU

LOW KICK UPPER COMBO—Many of Tina's attacks are best used as a mix-up with another attack. The Low Kick Upper Combo is one of these. When mixed up with the Double Submarine your opponent has to make a choice to block or counter either mid or high. You can either continue with your attack string or free cancel and go into one of Tina's throws. On a normal hit, the second part of the Low Kick Upper Combo stuns the opponent as well.



⬅+⬇



PU

MOONSALT FEINT—When combined with the Moonsault Press, the Feint is the perfect tool to get Tina into her back-turned stance at close range. Wait until your opponent has been knocked down right in front of you or else both attacks will be interrupted before they can complete. As your opponent is getting up from the ground, mix up the Feint and the Press. Using the Feint lands Tina in her back-turned stance, allowing her to use the Turning Leg Breaker or Overhead Toss throws.



⬅+PU+⬇



FR

Best Juggles

⬅+⬇, FR+PU¹

⬅, ⬅+PU, PU, PU, ⬅+PU, ⬅+⬇¹

⬅+⬇, ⬅+PU, PU, PU²

⬅+PU, FR+PU²

¹ First attack must connect on counter or hi counter.

² First attack must connect on hi counter.

Offensive Strategies

Tina is all about mixing up her strings in order to pull off throws. Even her air juggles are based around her throws, with the most damaging ones utilizing her air throw. Mix up her Ultimate Combo, Low Drop Combo, Triple Elbow, Back Elbow Knee, Double Submarine, and Low Kick Upper Combo for the best results. Free canceling out of any of these strings between the second and third hits keeps your opponent guessing.

After any of Tina's attacks are blocked, you can use the Low Spin Knuckle to evade a high counterattack or throw in most cases. If the Low Spin Knuckle connects on counter or hi counter, it will cause a trip stun, leaving your opponent wide open to attack if they don't counter. If they do counter, you can go right into the J.O. Cyclone for big-time damage.

When you knock your opponent down, go into a mix-up using the Giant Swing throw and the Shoulder Tackle. Charge either attack and time it so that the charge completes just as your opponent is getting up from the ground. Both start-up animations look identical, and the Giant Swing doubles as an offensive hold. So, if your opponent tries to interrupt the attack, the Giant Swing will go right through any attack they attempt. If they block, a fully charged Shoulder Tackle will guard break, giving Tina a good amount of frame advantage.

Tina's last offensive strategy revolves around her Moonsault Press and Moonsault Feint. Use this as a mix-up in the same situation you would use the Giant Swing mix-up. As your opponent is getting off the ground, go into either the Press or the Feint. If your opponent attacks, the Press should interrupt just about anything they can do. If they opt to block the attack, the Feint will land Tina right in front of them in her back-turned stance. From here, use the Turning Leg Breaker or Overhead Toss to catch your opponent off guard.

Defensive Strategies

Tina's defense isn't quite as solid as her offense, but if you use her evasive attacks well, she holds up against most opponents. Her Low Spin Knuckle and Leg Cut evade all high attacks and throws and can be used in the middle of an opponent's string if you anticipate a high attack is coming. If your opponent free cancels out of a string, Tina's elbow (○+PU) is a quick interrupt tool that prevents Tina from being thrown.

The Spinning Jump Kick evades all low attacks and throws. This should be used exactly like the Low Spin Knuckle and Leg Cut, except against low attacks instead of high attacks. The Spinning Jump Kick leaves Tina in a back-turned stance. If the attack connects, use the Turning Leg Braker or Overhead Toss throws.

Rounding out Tina's defense is the Giant Swing. With its built-in dash and offensive hold properties, Tina can use it to interrupt opponents attacking from a distance. Move away from your opponent to give yourself some room to set up the attack. When your opponent moves in, charge the attack. Your opponent won't know if you're charging the Giant Swing or the Shoulder Tackle. Don't fully charge it or else your opponent will have time to prepare for it. Give it about a second of charge time, then unleash the attack on your opponent.

Online Strategies

Tina performs very well in the online arena. Her mix-up using the Moonsault Press and Moonsault Feint, as well as her mix-up of the Shoulder Tackle and Giant Swing become ever more deadly with the latency present during online play. Your opponent has less time to react to these two mix-ups, making them very useful tools. The rest of Tina's strategies remain unchanged. Her best juggles are very simple, using only the air throw, so your timing won't be affected.

Wall Strategies

Tina's wall strategy isn't quite as damaging as that of some of the other characters, but any amount of damage is better than no damage. Use her Leaping Elbow and Shoulder Tackle as your primary tools for knocking your opponent into the wall. When you've achieved a wall stun, Tina's jabs and the first attack from her Double Blow string keep the opponent stunned. After a few hits you can juggle with the Step Kick or the Dolphin Uppercut. However, don't use her air throw as a juggle. You'll get more damage if you use PU, PU, PU, PU or ○+PU, PU, PU instead.

BAYMAN

Hired by Helena to kill Donovan, Bayman is back for revenge. The grappler has been through a lot of changes since his DOA2 days, but he's looking better than ever in *Dead or Alive 4*. He's faster, stronger, and altogether more powerful. Bayman is definitely a contender for the top character in *Dead or Alive 4*.



Character Bio

He is Bayman, the man personally responsible for Fame Douglas's assassination. However, Donovan's payment for the deed came delivered to Bayman in the form of a killer hired to shut him up. Such a misguided client must not be allowed to live. Now, the vengeful Bayman is infiltrating the Tritower, DOATEC's base of operations, and he won't be leaving until he has Donovan's head!

Character Profile

Fighting Style: Commando Samba
Nationality: Russian
Gender: Male
Birthday: October 10
Age: 31
Blood Type: B
Height/Weight: 105 cm/188 kg or 6'2"/231 lbs
Body Size: B120 cm, W92 cm, H95 cm or B47", W36", H37"
Occupation: Assassin
Favorite Foods: Beef Stew
Hobbies: Weapon Collecting, Chess

Character Rating

Offense: 7	Wall Game: 7
Defense: 8	Learning Curve: 8
Evasion: 8	Overall: 8
Ground Game: 8	

Unique Attacks

Name	Notation
Knuckle Shot	, ,
Storm Attack	, ,
Combo Twin Lancer	, , + ,
Charging Tiger	, , + ,
Charging Tiger	, , + Hold
Body Grinder	, + ,
Rush Attack	, + ,
Combo Low Javelin	, + , +
Combo Tornado Knuckle	, ,
Combo Heel Hammer	, ,
Russian Rumble	+ ,
Tomahawk Spike	+ ,
Smash Uppercut	+ ,
Break Uppercut	+ , ,
Dunk Heel	+ , ,
Crush Leg Spike	+ , , +
Combo Turning Middle	+ ,
Blast Roundhouse	+ ,
Blast Stinger	+ , + ,
Blast Low Javelin	+ , +
Charging Bolt	+ ,
Charging Bolt	+ Hold
Side Edge Roundhouse	+ , ,
Side Edge Stinger	+ , , + ,
Side Edge Javelin	+ , , +
Smash	+
Flame Knuckle	, +
Spike Shoulder	, +
Bulk Uppercut	, , +
Twin Lancer	, , + ,
Tornado Knuckle	,
Trap Heel Hammer	,
Break Shot	+
Claymore	+

Name	Notation
Spinning High Kick	+
Flame Stinger	+ ,
Heel Axe	+
Spike Kick	+ ,
Spike Launcher	+ , ,
Sliding Kick	, +
Main Cannon	, , +
Gravity Hammer	+
Fire Bullet	+ +
Cannonball Shot	+ +
Cannonball Shot	+ Hold +
Sidewinder	+
Turn Low Javelin	+ +
Cannon Shell	+ + ,
Smash Uppercut	To foe behind , ,
Blast Upper	To foe behind + ,
Turn Rush Kick	To foe behind + ,
Turn Low Javelin	To foe behind + , +
Tank Wheel	+ + or + +
Front Wheel	+ +

Throws

Name	Notation
Desert Cross Hold	+
Fire Blitz	When foe's back is to a slope +
Massive Throw	When back is to a slope +
Nutcracker	Next to wall +
Neck Hold Swing	+ +
S.T.F.	, + + , + +
Rolling Scissors—S.T.F.	+ + , + , + + or + + , + , + +
Arm Hold	+ +
Fire Storm Knee	Next to wall + +
Death Punisher	In the water + +

Throws (Continued)

Name	Notation
Jail Lock Knee	↘, ↘ + FR + PU
Reverse Destroyer	↙, ↘ + FR + PU, ↘, ↘ + FR + PU, ↘, ↘ + FR + PU
Atomic Crush	↙, ↘ + FR + PU, ↘, ↘ + FR + PU, ↘, ↘ + FR + PU
D.D.T.	↘, ↘ + FR + PU, ↘, ↘ + FR + PU, ↘, ↘ + FR + PU
Windmill Backbreaker	↙, ↘, ↘, ↘, ↘ + FR + PU
Arm Grinder	To foe's back FR + PU, ↘, ↘ + FR + PU
Hell Hazard Lock	To foe's back ↘ + FR + PU
Swing Neck Hold	To foe's back ↘, ↘ + FR + PU, ↘, ↘ + FR + PU
Swing Cannon	Next to wall, behind foe ↘, ↘ + FR + PU, ↘, ↘ + FR + PU
Shoulder Breaker	To crouching foe ↘ + FR + PU, ↘, ↘ + FR + PU
Spine Breaker	To crouching foe ↘ + FR + PU, ↘, ↘ + FR + PU
Ground Throw	To foe on ground ↘ + FR + PU

Advanced Counterholds

Name	Notation
Arm Lock Counter	Against a high punch ↘ + FR
Uppercut Counter	Against a high kick ↘ + FR
Arm Lock Counter	Against a middle punch ↘ + FR
Uppercut Counter	Against a middle kick ↘ + FR
Reverse Arm Lock	To foe behind, against a high punch ↘ + FR
Reverse Uppercut	To foe behind, against a high kick ↘ + FR
Reverse Arm Lock	To foe behind, against a middle punch ↘ + FR
Reverse Uppercut	To foe behind, against a middle kick ↘ + FR
Guillotine Choke	Against a high punch ↘, ↘ + FR
Leg Cut Cross Hold	Against a high kick ↘, ↘ + FR
Hell Suplex	Against a middle punch ↘, ↘ + FR
Knee Death Lock	Against a middle kick ↘, ↘ + FR
Arm Lock Swing	Against a low punch ↘, ↘ + FR
Rolling Leg Lock	Against a low kick ↘, ↘ + FR

Best Moves

COMBO TWIN LANCER—Bayman has quite a few different options off his jabs (PU, PU). Your opponents have to respect this fact and won't be able to punish you after the jabs unless they anticipate a free cancel. This is where the Combo Twin Lancer comes into play. The third hit of the attack stuns the opponent, but if it's blocked and you free cancel before the last hit, Bayman will remain in his back-turned stance. From here you can use the Charging Bolt, which evades all high attacks and throws. If your opponent manages to block that, you can follow it up with the second part of the Charging Bolt, which will leave Bayman safe if blocked and can also be charged.



PU



PU



↘ + PU



PU

CHARGING TIGER—The first two hits of the Charging Tiger are nothing special. It's the last two hits that really make this a worthwhile attack, because they're the same two hits that Bayman uses in his Charging Bolt. However, in this case, you can lead right into the attack with jabs, giving it a much better use. If the third hit of this attack connects on a counter or a hi counter, the opponent will be stunned and forced to block the last attack or counter. This opens up the opportunity to free cancel and use a throw. However, if the third hit is not a counter and the opponent blocks the last attack, Bayman is still safe.



PU



PU



PU +



PU

RUSSIAN RUMBLE—There is one thing that makes the Russian Rumble a good attack—the first part of the attack stuns on a normal hit. This is unusual for a quick attack like this, and it can come in handy as a quick counterattack or poke during a match. If the second attack connects during a stun or on counterhit, it will launch, giving Bayman a juggle. You can also free cancel after the first attack and use a throw or one of Bayman's other attack strings.



PU +



PU

SPIKE LAUNCHER—

This is one of Bayman's best low poking tools. Use the first attack in this string multiple times, free canceling each time before completing the entire string. This should frustrate your



PU +



VI



VI

opponent and make them attempt a low counterhold, which is exactly what you want them to do. Use a low throw or one of Bayman's mid-hitting launchers such as the Claymore.

FIRE BULLET—The Fire Bullet is more a defensive attack than anything else. It has good range so it can be used from a distance. The attack also has evasive properties, meaning that it can duck under all high attacks and throws. On a normal hit it stuns the opponent, giving Bayman the upper hand and freedom to juggle the opponent or keep them stunned with his various attack strings. If the Fire Bullet connects during a stun, it will launch for a juggle opportunity.



PU + VI

Best Juggles

↵+PU, ↵, PU, PU, ↵
 PU, PU, ↵+PU, PU, PU, PU, ↵
 ↵+↵, ↵+PU, PU¹
 ↵+↵, PU, PU, ↵¹

¹ First attack must connect on counter or hi counter.

Offensive Strategies

Bayman has a wide array of attacks that he can use to confuse his opponent and keep them guessing. However, he has a much better defense than offense, so you must pick and choose when to use most of his attacks. One of his best offensive tools is the Charging Bolt. You can use the Charging Bolt by itself or transition into it with the Charging Tiger. It can also be accessed while Bayman is in the back-turned stance. In this case, you can charge the attack without the blowing dust seen on every other charge attack. To use the Charging Tiger from a back-turned state, free cancel after the second attack in Bayman's Combo Twin Lancer attack string.

The Charging Bolt evades all high attacks and throws, and the second hit is safe when blocked whether you charge it or not. If your opponent starts to counter the second attack, free cancel and use one of Bayman's throws or the Claymore to launch your opponent. Mix the Charging Bolt and all the strings leading into the Charging Bolt with the Body Grinder, Rush Attack, Combo Low Javelin, Blast Roundhouse, Blast Stinger, and Blast Low Javelin. This combination of attacks ensures that your opponent won't know what's coming next and gives the offense-challenged Bayman a solid offensive game plan.

Defensive Strategies

There are two levels of defense as far as Bayman is concerned. Most Bayman players are satisfied with the basic level, which involves using evasive attacks such as the Charging Bolt, Sliding Kick, and Fire Bullet. Use these attacks when you anticipate your opponent will attempt a high attack or throw. The Fire Bullet juggles on a counterhit and causes a stun on a normal hit, while the Sliding Kick also stuns on a normal hit. The Charging Bolt is safe when blocked, and can be charged to make sure your opponent doesn't get a chance to continue their offense after your interrupt.

Adding to Bayman's defensive abilities are his various rolls. The Tank Wheel and the Front Wheel evade all high attacks and throws. The Tank Wheel can also sidestep many attacks, especially when used at close range. These will come in handy after any of Bayman's attack strings are blocked, but they are most useful after the last hit of the Charging Bolt is blocked. It leaves Bayman safe from counterattack, giving him more time to evade any attack the opponent may attempt.

High level Bayman players use all of this and add in his advanced counterholds. The advanced holds give Bayman counters from his back-turned stance, as well as counters that inflict more damage than standard counterholds. However, these advanced counters are not easy to use. You must be good at anticipating since these counters require two directional inputs, making them take a bit longer to execute than a normal counterhold.

If you use several quick attacks, you can bait your opponent into counterattacking with jabs. This makes them an easy target for the advanced high counterhold. To set up the back-turned counterhold, free cancel after the first three hits of the Combo Twin Lancer. This leaves your back turned and makes it seem as though your opponent has the advantage. They will try to use their fastest attack to capitalize on Bayman's brief back-turned position, which is when the back-turned high counter will catch them.

Online Strategies

The only thing that changes when Bayman players take their game online is on the defensive end. Bayman does not have any long juggles or advanced techniques that require strict timing on the offensive side of things. However, on defense, Bayman's advanced counterholds are extremely difficult to time correctly when playing online. This is same problem that Lei Fang players have with their advanced holds online.

Wall Strategies

Bayman has a solid offense and a very good defense, but his wall game comes up a bit short in a few areas. He has no problem getting his opponent to the wall. His Charging Bolt, Cannonball Shot, and Main Cannon knock his opponent into the wall from a good distance away. However, after the opponent is in a wall stun, Bayman begins to run low on options.

You can keep your opponent in a stun with Bayman's jabs or the low kicks from his Spike Kick and Spike Launcher attack strings. You can also use his ↵+PU to keep them stunned. Unfortunately, these options don't allow Bayman much of a mix-up off the wall. Also, he has very few options to launch his opponent outside of simply using ↵+PU, which will become predictable. For the most part, Bayman isn't able to launch his opponent off of the wall, and instead must settle for a second wall hit after the stun using his Spike Shoulder or any of his punch strings.

AYANE

The purple-haired temptress is back, but she has experienced some changes. In previous *Dead or Alive* titles, Ayane was one of the easiest characters to use, and was very difficult to fight against. In this game, however, Ayane now requires much more skill in high-level players, as her best attacks are nowhere near as dominant as they were in the past. Skilled Ayane players must use her evasive rolls to bait opponents into whiffing attacks.



Character Bio

Ayane is the kunoichi prodigy of Hajin Mon, the dark side of the Mugen Tenshin clan. Although she is a half-sister to Kasumi and Hayate, she is doomed to the shadows because of her cursed birth. While she has an intense hatred toward Kasumi, who was brought up in a privileged environment unlike herself, she also feels strongly drawn toward Hayate. She has pledged her entire existence to the task of assisting Hayate in his plan to destroy DOATEC.

Character Profile

Fighting Style: Mugen Tenshin Clan Ninjutsu Hajin Mon Sect

Nationality: Japanese

Gender: Female

Birthday: August 5

Age: N/A

Blood Type: AB

Height/Weight: 157 cm/47 kg or 5'2"/104 lbs

Body Size: B93 cm, W54 cm, H84 cm or B37", W21", H33"

Occupation: Kunoichi (Female Ninja)

Favorite Foods: Marrons Glacés

Hobbies: Beauty Treatments

Character Rating

Offense: 6

Defense: 7

Evasion: 8

Ground Game: 7

Wall Game: 6

Learning Curve: 7

Overall: 7

Unique Attacks

Name	Notation
Renjin-Hajin-So	PU, PU, PU, KI, KI
Renjin-Hajin-Shu	PU, PU, PU, KI, KI, KI
Renjin-Ten-Ryugaku	PU, PU, KI, KI, KI
Renjin-Koeiso	PU, PU, PU, PU, PU
Renjin-Yoen	PU, PU, PU, PU, KI
Renjin-Ryuso	PU, PU, PU, KI, KI
Renjin-Roso	PU, PU, PU, KI, KI, KI
Hajin-Shinso	PU, KI, KI
Futenjin	KI + PU
Koeiso	KI + PU, PU
Yoen-Kyaku	KI + PU, KI
Fuzan-Ryubu	KI + PU, PU
Fuzan-Seppu	KI + PU, KI
Rasen-Urajin	KI + PU, KI
Rasen-Hishu	KI + PU pause KI
Shiranui	KI + PU, KI
Sajin-Sh	KI + PU, KI
Koku-Hajin-So	KI, KI + PU, KI, KI
Koku-Hajin-Shu	KI, KI + PU, KI, KI, KI
Koku-Hajin-Shu	KI, KI + PU, KI, KI, KI
Tenmu-Zeccho	KI, KI + PU
Tenryushin	KI, KI, KI + PU
Renten-Ryugaku-Sen	KI, KI, KI
Renten-Maifu	KI, KI, KI, KI
Senrai-Ryugaku-Sen	KI + KI, KI, KI, KI
Senrai-Maifu	KI + KI, KI, KI, KI, KI
Jinrai-Ryuso	KI + KI, KI
Jinrai-Roso	KI + KI, KI, KI
Fujin-Kyaku	KI + KI
Soten-Rensho-Sokyaku	KI + KI, KI, KI
Ryubi-Ressen	KI + KI
Shu-Getsurin	KI + KI

Unique Attacks (Continued)

Name	Notation
Ryujin-Renkyaku	+ ,
Tenryu-Rensei	, + , ,
Genmu-So	, , +
Eiko-Hajin-Geki	+ , ,
Eiko-Fujin-Sai	+ , ,
Eiko-Hajin-Sai	+ , , +
Eiko-Jintsu-Sai	+ , , +
Eiko-Shimo-Oroshi	+ , ,
Eiko-Soka	+ , ,
Yoizuki-Gen-Un	+ +
Yoizuki-Gen-Un	+ Hold +
Ginka-Sen	+
Sho-Ayane	+ + ,
Fujin-Sai	, , + +
Fujin-Tenshin	, , + + ,
Rekku-Kyaku	+ +
Roso-Kyaku	+ +
Kashima-Renchi	+ +
Ryugaku-Hajin-So	+ + ,
Ryugaku-Hajin-Shu	+ + , +
Renso-Shikinami	, pause
Renso-Ayanami	, pause
Genwaku-So	While getting up +
Haijin	+
Fubu	+
Ren-Soka	,
Ren-Shimo-Gakoi	, ,

Back-Turned Attacks

Name	Notation
Rashin-Haguro	, , , ,
Rashin-Haguro-Geri	, , , , +
Rashin-Eiko-Geki	, , + , ,
Rashin-Fujin-Sai	, , + , ,
Rashin-Eiko-Sai	, , + , , +
Rashin-Renchi	, , + , , +
Rashin-Shimo-Oroshi	, , + , ,
Rashin-Soka	, , + , ,
Rajin-Urajin	, , + ,
Rajin-Hishu	, , + pause
Rajin-Urachi	, , + , +
Rajin-Hien	, , + pause +
Rajin-Hishu	, , + ,
Rajin-Sajin-Shu	, , + ,
Haijin-Sanren	, , , ,
Kikka-Rensei-Kyaku	, , + , ,
Rasen-Eijin	+ ,
Ura-Koei	+
Ura-Shiranui	+ ,
Jakuko-Sajin-Shu	+ ,
Kaza-Matsuri	+
Ei-Getsurin	+
Koku-So	, pause +
Zanei-Hajin-Geki	+ , ,
Zanei-Fujin-Sai	+ , ,
Zanei-Hajin-Sai	+ , , +
Zanei-Jintsu-Sai	+ , , +
Zanei-Shimo-Oroshi	+ , ,
Zanei-Soka	+ , ,
Hai-Hajin-So	+ ,
Enshu-sen	+ +
Hai-Renso-Shikinami	, pause
Haiso-Sanren-Shu	, pause , ,

Name	Notation
Haiso-Sanren-Chihai	☹, ☹ pause ▼, ▼, ☹+▼
Nami-Gatana	☹+PU
Yami-Garasu	☹+☹+FR+PU
Ura-Yami-Garasu	Behind foe ☹+☹+FR+PU
Shusui-Gari	To crouching foe ☹+☹+FR+PU
Ren-Futen	☹, ☹ pause ☹
Ren-Shimo-Oroshi	☹
Shimo-Kuzure	☹, ☹

Name	Throws Notation
Baika-Kuzushi	☹+PU
Rakka-Ryoran	When foe's back is to a slope ☹+PU
Hana-Oroshi	When back is to a slope ☹+PU
Tosenka	☹+☹+FR+PU

Name	Notation
Baisenka	Next to wall ☹+☹+PU
Kiri-Madoi	☹+☹+FR+PU
Ryugaku-Ko	☹+☹+FR+PU
Kacho-Gengi	☹, ☹+☹+FR+PU
Hajin-Enbu	☹, ☹, ☹+☹+FR+PU
Hako-Enbu	Next to wall ☹, ☹, ☹+☹+FR+PU
Suiranbu	☹, ☹, ☹+☹+FR+PU
Ryusa-Otoshi	To foe's back fr+PU
Midare-Tsubaki	To foe's back ☹+☹+FR+PU
Kamiyo-Kakushi	To crouching foe ☹+☹+FR+PU
Setsuna-Otoshi	To crouching foe ☹+☹+FR+PU
Tenbu-Jin	To crouching foe's back ☹+☹+FR+PU
Muso-Guruma	To crouching foe's back ☹+☹+FR+PU

Best Moves



PU



PU



☹+▼



☹+▼

RENJIN-ROSO—Ayane is generally an evasive and punishing character, but the Renjin-Roso string gives her the ability to force her opponent into a lose-lose situation. If the opponent doesn't block or attempt to counter during this string, they will be stunned, giving Ayane the upper hand. The string can also be mixed up with Ayane's Renjin-Yoen and Renjin-Ryuso to prevent the opponent from getting an easy counter.

HAJIN-SHINSO—When used properly, the Hajin-Shinso gives Ayane several advantages. The second attack is a 2-in-1 kick string, meaning that if the first attack in the series hits, the second can't be blocked or countered. Secondly, if you stop the attack after the second kick, Ayane will end in her back-turned stance, giving her access to her back-turned attacks at point-black range. Finally, if the opponent attempts to counter the second kick, they will move to the side, leaving Ayane relatively safe instead of getting countered.



PU



▼



▼

TENMU-ZECCHO—In previous *Dead or Alive* titles, Ayane was able to use her $\triangle + \text{PU}$ attack to evade almost anything. However, in this game, the evasiveness of that attack has been toned down. Thankfully, the Tenmu-Zeccho is almost the perfect replacement. It ducks under all high attacks and throws, and juggles the opponent if it connects on a counter or a high counter. Wait until you see an attack coming before you use it because Ayane is not in a good position if the attack is blocked.



$\triangle, \triangle + \text{PU}$

RYUJIN-RENKYAKU—On a counterhit, the Ryujin-Renkyaku is a thing of beauty. If the first hit connects on a counter or a hi counter, the opponent will be stunned, allowing Ayane to go into her choice of attacks. If the second hit connects on a counter or a hi counter, it will bounce the opponent off the ground and give Ayane an opportunity to juggle. In addition, the attack hits a grounded opponent, making the foe think twice about staying on the ground.



$\triangle + \nabla$



∇

KIRI-MADOI—By mixing up Ayane's various attack strings, you can force your opponent to attempt a counterhold. This is where the Kiri-Madoi comes into play. On a hi counter, this throw swings Ayane under her opponent's legs and gives her immediate access to their backside. From here, a simple Rasen juggles the opponent for a good amount of damage. If the throw doesn't connect on a hi counter, Ayane still has an advantage over her opponent; she can stay on the offensive.



$\triangle + \nabla + \text{PU}$

Best Juggles

$\triangle + \nabla, \text{PU}, \nabla, \nabla$ ¹

$\triangle + \text{PU}, \text{PU}, \text{PU}, \triangle + \text{PU}, \text{PU}, \triangle + \nabla$ ¹

$\triangle + \nabla, \text{PU}, \text{PU}, \nabla, \nabla$ ²

$\triangle + \text{PU}, \text{PU}, \text{PU}, \nabla, \nabla, \nabla$ ²


¹ First attack must connect on counter or hi counter.

² First attack must connect on hi counter.

Offensive Strategies

Ayane has always been a very defensive character, and that trend continues in *Dead or Alive 4*. Her offense is very touch and go, with only a few solid attacks on which to rely. Her Renjin-Roso, Renjin-Yoen, Renjin-Ryuso, and Hajin-Shinso offer a solid mix-up. You can also free cancel out of any of these strings and go into one of her throws. Between these strings, focus on the Renjin-Roso because it leaves your opponent stunned if the last hit connects. Mixing this up with the other strings should allow you to use the last hit without fear of it getting countered.

At close range, you can also use the Jinrai-Ryuso and the Jinrai-Roso to keep your opponent on their toes. If the second attack in the Jinrai-Roso connects, your opponent will be stunned, giving you an opening to go into Ayane's other strings. You can also free cancel after the first attack and go into one of Ayane's throws. If your opponent counters, use the Kiri-Madoi throw to gain the upper hand.

Ayane's back-turned stance also works well on offense, but it takes some time to learn to use it effectively. The easiest and safest way to get into her back-turned stance is to use her basic  attack. Your opponent will be expecting some sort of follow up, and by the time they figure out that you only used the attack to get into Ayane's back-turned stance, it will be too late. Once you're in back-turned position, focus on Ayane's Kikka-Rensei-Kyaku attack string and her Nami-Gatana back-turned throw.

Defensive Strategies

Defense is where Ayane feels at home. Stay back, keeping your distance and let the opponent come to you. Ayane's evasive Ren-Soka, Shimo-Kuzure, and Ren-Shimo-Gakoi spins are perfect for luring your opponent into an attack, then quickly maneuvering out of the way. Your opponent will be forced to try to close the distance and attack at a closer range. At this point, you can use the Rasen or the Tenmu-Zeccho to interrupt your opponent's attack and juggle them.

Ayane's spins and flips can be difficult to use but if you dance around at a distance, your opponent will try to get closer to attack. This is the main point of the spins, to confuse your opponent and make them do what you want them to do. An opponent that moves in from a distance plays right into Ayane's hands.

If your opponent manages to get in close, don't try to go for too many counters unless your opponent is using a lot of mid kicks. Ayane's mid-kick counterhold will launch the opponent, providing a good amount of damage with the following juggle. Outside of this counterhold, try to block as much as you can until you can find room to attack. After blocking any attack that isn't safe, go right for Ayane's Kiri-Madoi throw to give her frame advantage and the ability to get back on the offensive.

Online Strategies

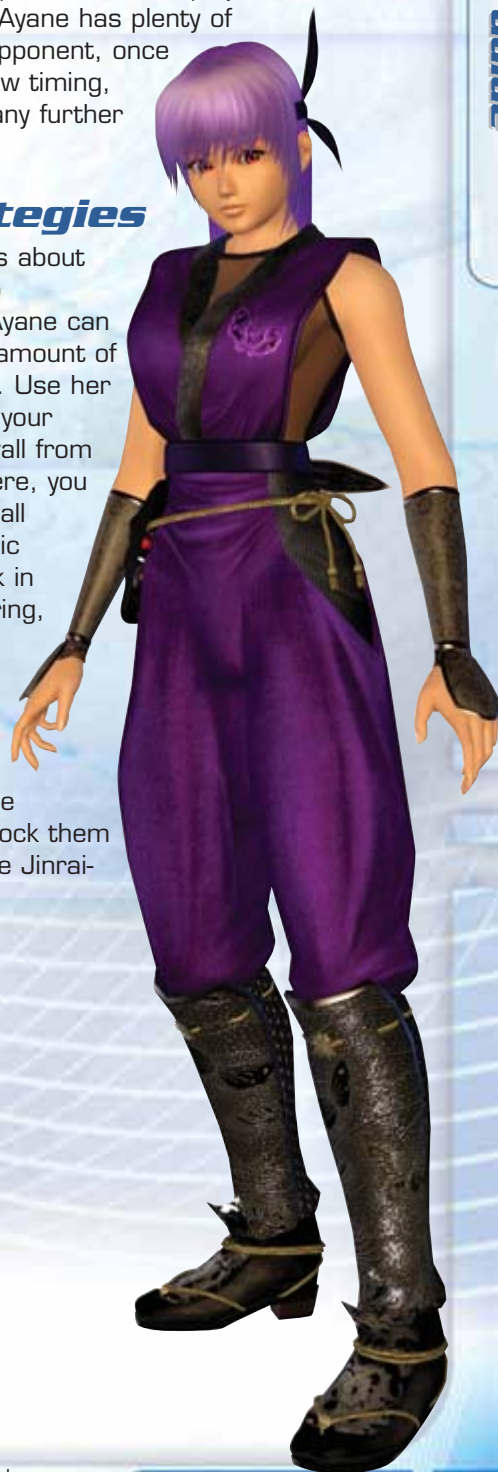
Online, Ayane's Rasen and Kiri-Madoi make her much more difficult to fight. The latency felt during online play makes many attacks that were once safe for all characters when blocked, punishable by throws. In fact, almost every attack can be punished by a throw, or at least allows Ayane to move from defense to offense when blocked. Blocking an attack that is throw-punishable gives Ayane an opening to use her Kiri-Madoi.

While the Rasen in this game has lost some of the priority it had in previous *Dead or Alive* games, when playing online it acts much more like its former self. Reaction times are slower online, and if your opponent pauses for even a moment before attacking, the Rasen can interrupt and juggle the opponent.

The only negative aspect of online play for Ayane is the timing on her mid-kick counterhold juggle. Due to the height of the launch, the timing is significantly different online compared to offline play. However, since the Ayane has plenty of time to juggle her opponent, once you adjust to the new timing, you shouldn't have any further problems.

Wall Strategies

Ayane's wall game is about average. It's not too overpowering, but Ayane can still inflict a decent amount of damage on the wall. Use her Genmu-So to knock your opponent into the wall from a distance. From here, you can start off your wall combo with her basic jabs, the first attack in her Fuzan-Ryubu string, or her Jinrai-Roso. Keep the opponent stunned by mixing up these attacks for a few hits, then launch them with the Rasen, or simply knock them into the wall with the Jinrai-Ryuso.



RYU HAYABUSA

Ryu Hayabusa, the Master Ninja, has been quite busy lately. However, his skills have not diminished, and he continues to be one of the top characters in the *Dead or Alive* series. His new Ongyoin attacks give him a solid distance game, but several of his best attacks have either been removed or greatly altered. Ryu can still be played at top levels, but old school Hayabusa players will have some training to do.



Character Bio

It is not known who first uttered the phrase, but people have come to know Ryu as "Super Ninja." He is the lone surviving Ninja of the Hayabusa clan, a lineage that traces its roots back to ancient times. Tales of his extraordinary exploits and incredible ability are well known. Now, having heard reports of his dear friend Hayate's call to arms, Hayabusa lends his sword to the destruction of DOATEC!

Character Profile

Fighting Style: Hayabusa Clan Ninjutsu
Nationality: Japanese
Gender: Male
Birthday: June 15
Age: 23
Blood Type: A
Height/Weight: 179 cm/78 kg or 5'10"/172 lbs
Body Size: B105 cm, W83 cm, H92 cm / B41", W33", H36"
Occupation: Antique Shop Owner
Favorite Foods: Sushi
Hobbies: Mountain Climbing, Fishing


Character Rating

Offense: 8
Defense: 9
Evasion: 7
Ground Game: 7

Wall Game: 7
Learning Curve: 6
Overall: 7

Unique Attacks















Name	Notation
Ren-Jaki-Barai	PU, PU, PU, PU
Joma-Geri	PU, PU, PU, KI
Kusen-Zangeki	PU, PU, <+ PU, PU
Ren-Yami-Barai	PU, PU, <+ PU, <+ PU
Mekki-Tatsumaki	PU, PU, <+ PU, KI
Ren-Kikoku-Shintei	PU, PU, KI, KI, KI
Ren-Kijin-Daihoda	PU, PU, <+ KI, PU
Ren-Kijin-Daihoda	PU, PU, <+ KI Hold PU
Hato-Geri	PU, KI, KI
Akki-Barai	<+ PU, PU
Soryu-Geri	<+ PU, KI
Kushin-Geki	<+ PU, PU
Yami-Barai	<+ PU, <+ PU
Hayo-Nagi-Geri	<+ PU, KI
Shinso-Zuki	<+ PU, PU, PU
Amatsuki	<+ PU
Chisen-Kyaku	<+ PU, <+ KI
Raishin-Geki	<+ <+ PU
Shinyo-Chozan	<+ <+ PU
Garyo-Sen	<+ <+ <+ PU
Bizen-Ichimonji	<+ <+ <+ PU, <+ KI
Jaki-Barai	KI, PU
Hazumi-Guruma	KI, KI
Haja-Hiryu	<+ KI, PU
Haja-Rensho	<+ KI, KI
Onibishi	<+ KI
Sokuto-Renshu	<+ KI, KI
Ura-Chiso-Kyaku	<+ KI, <+ KI
Hagen-Koryu-Kyaku	<+ KI, KI
Nichirin-Kyaku	<+ KI
Tenrin-Kyaku	<+ KI

Name	Notation
Riei-Daihoda	
Riei-Daihoda	 Hold 
Chitose-Hishitsu	
Jisuberi	
Mai-Kiri	
Soku-Rento	
Tenma-Meido-Ha	
Gao-Sho	
Gao-Sho	 Hold 
Shokaku-Rensho	
Zuikaku-Rensho	
Zuikaku-Shozan	
Rekku-Rakushin-Ga	
Kikoku-Shintei-Kyaku	
Junyo-Shu	
Zanma-Geri	
Kazabana	
Furetsu	Next to wall  
Rakushin-Ga	To foe behind  
Taiyo-Kijo-Tototsu	While getting up  
Urakaze	 
Fumon	 
Asuka-Gaeshi	Next to wall   




















Ongyoin Transitions

Name	Notation
Ongyoin	
Joma-Rengyoin	
Ren-Kijin-Ongyo	
Soryu-Rengyoin	
Shingyoso-Ongyoin	
Haja-Ongyo	
Riei-Ongyo	
Tenma-Ongyo	
Fugyoin	
Fudo-Ongyo	During Ongyoin  


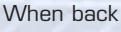


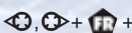

Ongyoin Attacks

Name	Notation
Fudo-Utsusemi (Behind)	
Fudo-Utsusemi (Right)	
Fudo-Utsusemi (Left)	
Fudo-Tocchu	
Fudo-Chikatsu-Kyaku	
Fudo-Unryu	
Fudo-Unryu	 Hold 
Fudo-Ryujo	
Fudo-Kaganui	
Fudo-Shinano-Azusa	
Fudo-Shokaku-Sho	
Fudo-Kaiju	
Fudo-Zansu	

Shoryu (Handstand) Attacks

Name	Notation
Shoryu-Tenda	While rising   
Shoryu-Tenho	While rising   
Kabuto-Gari	While rising   
Chiso-Shoryu	    
Chiso-Tenho	    

Throws

Name	Notation
Juji-Garami	
Yagura-Kuzushi	When foe's back is to a slope  
Koryu-Otoshi	When back is to a slope  
Kubikiri-Nage	
Suritsuke-Zanshu	Next to wall   
Shoro-Uchi	Next to wall   
Gen-Ei	
Yama-Arashi	
Hayabusa-Geri	
Shiho-Nage	
Rakurai-Sho	

Throws (Continued)

Name	Notation
Izuna-Otoshi	↖, ↗, ↘, ↙, ↕, ↖ + FR + PU, ↗, ↘, ↙, ↕, ↖ + FR + PU, ↗, ↘, ↙, ↕, ↖ + FR + PU, ↗, ↘, ↙, ↕, ↖ + FR + PU
Resshin-Izuna	In area with ceiling ↖, ↗, ↘, ↙, ↕, ↖ + FR + PU, ↗, ↘, ↙, ↕, ↖ + FR + PU
Ura-Nage	To foe's back FR + PU
Kandachi-Otoshi	To foe's back ↖ + FR + PU
Mijin-Hairaku	Next to wall, behind foe ↖ + FR + PU
Kandachi-Tenraku	In area with ceiling, behind foe ↖ + FR + PU
Rakuryu-Sho	To foe's back ↗, ↘, ↙, ↕, ↖ + FR + PU
Hane-Kakuri	To crouching foe ↗ + FR + PU
Zanshu-Sen	To crouching foe ↘ + FR + PU
Takitsubo-Watari	To crouching foe's back ↗ + FR + PU
Shoho-Izuna	↖ + PU + KI, PU, PU, ↖, ↗, ↘, ↙, ↕, ↖ + FR + PU, ↗, ↘, ↙, ↕, ↖ + FR + PU
Zuiho-Izuna	In area with ceiling ↖ + PU + KI, PU, PU, ↖, ↗, ↘, ↙, ↕, ↖ + FR + PU, ↗, ↘, ↙, ↕, ↖ + FR + PU

Name	Notation
Senko-Izuna	Against a high punch ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR
Resshin-Izuna	In area with a ceiling, against a high punch ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR
Rekko-Izuna	Against a mid punch ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR
Resshin-Izuna	In area with a ceiling, against a mid punch ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR
Yoko-Izuna	Against a low punch ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR
Resshin-Izuna	In area with a ceiling, against a low punch ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR, ↗, ↘, ↙, ↕, ↖ + FR

TIP

The Izuna-Otoshi can be executed much easier than is indicated in the throw list. After the initial input of ↖, ↗, ↘, ↙, ↕, ↖ + FR + PU, you don't have to follow the button presses in the exact order listed. Simply input full circles on the D-pad in any direction while pressing FR + PU repeatedly until the throw fully executes. This method also works for the Shoho-Izuna, Resshin-Izuna, Zuiho-Izuna, Senko-Izuna, Rekko-Izuna, and Yoko-Izuna.

Best Moves

ONGYOIN—Hayabusa has seen some major changes from the last game to *Dead or Alive 4*. Many of his staple attacks have been removed or replaced. However, his new arsenal of attacks is as potent as ever. Leading the pack is his new Ongyoin stance that gives Hayabusa 12 different options. He can teleport behind or to either side of his opponent, transition into a new version of the Izuna-Otoshi, go into several lunging attacks, and even use a throw from the new stance. He can also transition directly into the stance from several of his other attacks such as Tenma-Meido-Ha. Hayabusa's offense now revolves around the Ongyoin.



↖ + PU + KI

SHORYU

(HANDSTAND)

In previous *DOA* titles, Hayabusa's Shoryu was a stand-alone technique. He could stay in the stance for as long as he liked. In *DOA4*, he can only access the stance for a single attack. After

he has executed the attack, he goes right back to his neutral stance. However, skilled Hayabusa players can still use the stance in almost the same manner. You can access the stance from a full crouch position or after $\Delta + \square + \nabla$. Use a low counterhold or low attack to easily transition right into the Shoryu. His Shoryu works well in juggles, as a high-priority attack, and as a throw mix-up.



$\Delta + \square + \nabla$



∇



∇

IZUNA-OTOSHI

The only throws that can be broken are standard throws performed without any directional input, or multi-throws.

Throws that use a directional input and are not multi-throws can't be broken. For

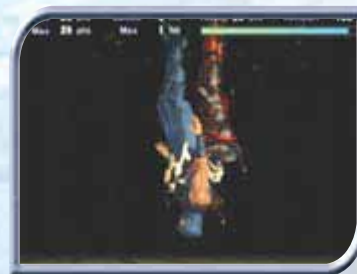
the most part this rule is fine, but Hayabusa's Izuna-Otoshi is the exception. On a hi counter, the throw inflicts a good deal of damage, and it's not difficult for a Hayabusa player to bait an opponent into countering. You can free cancel out of just about any of Hayabusa's punch strings and bait your opponent into countering.



$\Delta, \nabla, \Delta, \nabla, \Delta + \square + \bigcirc$



$\Delta, \nabla, \Delta, \nabla, \Delta + \square + \bigcirc$



$\Delta, \nabla, \Delta, \nabla, \Delta + \square + \bigcirc$

SENKO-IZUNA, REKKO-IZUNA, AND YOKO-IZUNA

In addition to the standard Izuna-Otoshi throw, Hayabusa can also perform the Izuna-Otoshi off all three punch counterholds. This makes it very

dangerous for an opponent to use punches against a skilled Hayabusa player because they receive extra damage from the Senko-Izuna, Rekko-Izuna, and Yoko-Izuna. Instead of performing the entire throw, you can execute the first part of it, then go into a standard juggle for more damage than you would normally get from a regular Izuna-Otoshi. This makes Hayabusa's Senko-Izuna, Rekko-Izuna, and Yoko-Izuna even more deadly, and one of the reasons why Hayabusa is a very good character.



$\Delta + \square$



$\Delta, \nabla, \Delta, \nabla, \Delta + \square$



$\Delta, \nabla, \Delta, \nabla, \Delta + \square$

CHISEN-KYAKU—It may not seem like much, but Hayabusa's Chisen-Kyaku is one of his best attacks. The first part of the attack string avoids all high and attacks and throws, while the second part sweeps the opponent. You can also free cancel after the first attack and go right into the Shoryu for even more options. When the first part of the attack connects on a counter or a hi counter, the opponent trips, giving Hayabusa free reign to take control of the match by using any one of his launching attacks or even a throw if the opponent attempts to counter out of the stun.

Best Juggles

☉+ **W**, **PU**, **PU**, ☉+ **PU**, **PU**¹

☉+ **PU** + **W**, ☉+ **PU**, **PU**, **PU**, ☉+ **PU**, **PU**¹

☉+ **PU** + **W**, **PU**, **PU**, **PU**, **W**¹

☉, ☉, ☉+ **PU**, **PU**, ☉+ **PU**, **W**²

¹ First attack must connect on counter or hi counter.

² First attack must be executed from open stance (see the "Basic Info and Terminology" section).

Offensive Strategies

Hayabusa's offense revolves around his new Ongyoin stance, his Izuna-Otoshi, and his Shoryu. Use his Fudo-Utsusemi when your opponent has been knocked down to get behind them and set them up for an attack of your choice. You can also use the Fudo-Unryu and Fudo-Ryujo when your opponent is stunned as a mix-up for Hayabusa's neutral-stance attacks. Be careful when using his Fudo-Unryu, Fudo-Ryujo, or Fudo-Zanshu because they can be easily sidestepped. You can delay the Fudo-Unryu a bit, but even then it's a risk that should only be taken when your opponent is stunned or grounded. Use the Fudo-Kaganui, Fudo-Shinano-Azusa, and the Fudo-Shokaku-Sho in conjunction with the Fudo-Tocchu to keep your opponent guessing and make them fear the Ongyoin stance.

While Hayabusa's Izuna-Otoshi from a mid-punch counter is one of his best defensive tactics, the standard Izuna-Otoshi is deadly for offensive purposes as well. Use Hayabusa's Kusen-Zangeki and Ren-Jaki-Barai strings to bait your opponent into countering, then free cancel before you finish the string and transition into the Izuna-Otoshi. If you can connect the Izuna on a hi counter, the damage will be well worth the trouble.



☉+ **PU**



☉+ **W**

Hayabusa's Shoryu has been altered a bit from past *DOA* titles, but it's still a very solid offensive tool. Use Chisen-Kyaku or a low counterhold to get Hayabusa into a full crouch, then go right into his Shoryu to catch your opponent off guard. The Shoryu-Tenho should be your most frequently used Shoryu attack, but you should also mix in the Kabuto-Gari to make sure your opponent doesn't get counter-happy. It's also possible to transition into the Shoryu from Chiso-Shoryu and Chiso-Tenho to confuse your opponent even more.

Defensive Strategies

In general, Ryu Hayabusa isn't as evasive as some of the other characters, and he doesn't have any advanced holds or parries. However, the defense he does have is more than enough to make up for the holds and parries he may be lacking. Hayabusa's best defensive tools are his Senko-Izuna, Rekko-Izuna, and Yoko-Izuna. Any punch counterhold, whether it's a high punch, mid punch, or low punch, automatically transitions into the Izuna-Otoshi. This will immediately put Hayabusa back on the offensive. You can choose to finish the Izuna-Otoshi, or simply perform the first part of the counterhold and juggle the opponent with your favorite juggle.

If, for some reason, the Senko-Izuna, Rekko-Izuna, and Yoko-Izuna aren't enough to make your Hayabusa a defensive powerhouse, remember that he also has Chisen-Kyaku. This move ducks under all high attacks and throws, and acts as the perfect buffer for transitioning into Hayabusa's Shoryu. If Chisen-Kyaku connects on a counter or a hi counter you'll be even better off because it will trip your opponent, giving you plenty of advantage. Hayabusa may not have many defensive options, but what he does have is more than enough.



Online Strategies

Playing as Hayabusa in an online environment means one simple thing—Izuna-Otoshi. All of Hayabusa's offline strategies work online as well, but in an offline match, a skilled opponent may not be drawn into your counterhold baits and fall for an Izuna-Otoshi. However, in online play, that works well. Use Hayabusa's Ren-Jaki-Barai, Kusen-Zangeki, and Akki-Barai to force your opponent to counter, then free cancel before the last hit in each string and go right into the Izuna-Otoshi. Game; set; match.

Wall Strategies

Hayabusa has a fairly decent wall game. You can use his Fudo-Tocchu, Fudo-Kaganui, Fudo-Shinano-Azua, or just about any of his juggles to knock your opponent into the wall. After the wall bounce, alternate between Hayabusa's jabs, the first attack out of his Shinso-Zuki, and his Low Kyaku to keep your opponent stunned. After a few hits, juggle your opponent with the first attack in Haja-Rensho, the first attack in Hagen-Koryu-Kyaku, Amatsuki, or Garyo-Sen, followed by the juggle of your choice.

HITOMI

In *Dead or Alive 3*, Hitomi was introduced as a replacement for Ein. She fought similarly to Ein, with some unique qualities. In this game, Hitomi has been altered enough to make her very different from Ein. While the two still share some attacks, their play styles are now very different. Hitomi's quick power attacks and solid mix-ups are where her strength lies. Use them to punish whiffs and force your opponent into a guessing game.



Character Bio

A sudden illness has befallen Hitomi's father, a karate practitioner and prominent member of the German martial arts community. Although his life was spared, the family's training hall is in financial trouble! Hitomi's days are so busy now...but one of her greatest strengths is not letting the seriousness of the situation faze her. "I'll just have to rebuild the dojo! But I'll need somebody's help. Only one person comes to mind: Ein. I wonder where he is and what he's doing."

Character Profile

Fighting Style: Karate

Nationality: German

Gender: Female

Birthday: May 25

Age: 18

Blood Type: O

Height/Weight: 160 cm/49 kg or 5'3"/108 lbs

Body Size: B90 cm, W58 cm, H85 cm or B35", W23", H33"

Occupation: High School Student

Favorite Foods: Sachertorte

Hobbies: Cooking

Character Rating

Offense: 9

Defense: 6

Evasion: 3

Ground Game: 7

Wall Game: 10

Learning Curve: 3

Overall: 8

Unique Attacks

Name	Notation
Ren-Fujin	PU, PU, PU
Ren-Fujin	PU, PU Hold PU
Renryu-Age-Zuki	PU, PU, ☼+ PU, PU, PU
Renryu-Age-Zuki	PU, PU, ☼+ PU, PU Hold PU
Musho	PU, PU, ☼+ PU, ▼
Shinonome	PU, PU, ☼+ PU, ☼+ ▼
Shizan-Ketsuga	PU, PU, ☼+ ▼, ▼, ▼
Shinten-Dochi	PU, PU, ☼+ PU, PU, PU
Shinten-Dochi	PU, PU, ☼+ PU, PU Hold PU
Renshu-Chudan-Mawashi	PU, PU, ☼+ PU, PU, ▼
Renzuki-Harai	PU, PU, ▼
Suzaku	PU, PU, ☼+ ▼, ▼
Ryubi	PU, PU, ☼+ ▼, ▼
Hakage, Gyosho	PU, ☼+ PU, PU, PU
Hakage, Gyosho	PU, ☼+ PU, PU Hold PU
Hakage, Akatoki-Yami	PU, ☼+ PU, PU, ▼
Tsuki, Ren-Geri	PU, ▼, ▼
Shotei-Da	☼+ PU, PU, PU
Kamui	☼+ PU, PU, ☼+ PU

Unique Attacks (Continued)

Name	Notation
Kobo-Issen	+ PU , , ,
Okitsukaze	+ PU , , , +
Kojin-Banjo	+ PU , PU , PU
Chudan-Ushiro-Mawashi	+ PU , PU ,
Kusanagi	+ + PU or , + PU
Age-Zuki-Shotei	+ PU , PU
Haito	+ PU
Enpi, Gyosho	+ PU , PU , PU
Enpi, Gyosho	+ PU , PU Hold PU
Enpi, Akatoki-Yaki	+ PU , PU ,
Enpi-Renkei-Kakato	+ PU , , ,
Enpi-Kakato-Nagi	+ PU , , +
Kama-Gaeshi	+ PU , ,
Hyuga	+ PU
Shien	, + PU , PU , PU
Kunpu	, + PU , PU ,
Tengai	, + PU , , PU
Kenkon-Itteki	, + PU , ,
Ren-Tenro	, + PU , PU , PU
Ren-Tenro	, + PU , PU Hold PU
Kagite, Yoko-Geri	, + PU ,
Kagite, Kakato-Nagi	, + PU , +
Tenro	, + PU
Tenro	, + Hold PU
Azuma	, + PU
Fujin	, , + PU
Mawashi, Ushiro-Geri	,
Oikaze	, + , PU
Shirotae	+ , ,
Hiza-Ate-Kakato	+ , +
Ressei	, + , ,
Ten-Ro	, + , , +
Hangetsu-Kamikaze	+ , PU , PU , PU , PU

Name	Notation
Hangetsu-Kamikaze	+ , PU , PU , PU Hold PU
Kakato-Otoshi	+
Jodan-Harai-Geri	+
Shorin	+ ,
Mawashi-Ren-Zuki	+ , PU
Nami-Gashira	+ , ,
Ginro	+ ,
Hamon	+ , PU
Raigyu	+ , + PU , PU
Tenrai	+ , + PU ,
Kairai	+ , + PU , +
Ryujo-Koshi	+ , , PU
Hyobi	+ ,
Joho-Zuki	, + , , PU
Zangetsu	, + , ,
Tobi-Ushiro-Geri	, , +
Gyosho	PU + , PU
Gyosho	PU + Hold PU
Akatoki-Yami	PU + ,
Morote-Zuki	+ PU +
Kyokujitsu-Shoten	+ PU +
Kyokujitsu-Shoten	+ Hold PU +
Fudo-Fujin	+ PU +
Fudo-Fujin	+ Hold PU +
Ushiro-Mawashi-Geri	FR +
Koro, Hane-Geri	+ FR + ,
Koro, Kakato-Nagi	+ FR + , +
Korin	+ FR +
Domawashi-Geri	+ FR +
Shingetsu	+ FR +
Kakato-Nagi	+ FR +
Roka-Junsei	, + FR +
Sankaku-Shochu	Next to wall + PU
Sankaku-Geri	Next to wall +

Name	Notation
Kaeshi-Hiji, Gyosho	To foe behind ◀+PU, PU
Kaeshi-Hiji, Gyosho	To foe behind ◀+PU Hold PU
Kaeshi-Hiji, Akatoki-Yami	To foe behind ◀+PU, ▼
Tobi-Ushiro-Geri	To foe behind ◀+▼
Fuun-Sho-Tototsu	While getting up PU+▼

Name	Throws Notation
Koto-Guruma	FR+PU
Rakugetsu	When foe's back is to a slope FR+PU
Tachikage	When back is to a slope FR+PU
Hasai	◀+FR+PU

Name	Notation
Shuso	◀+FR+PU
Tessa	Next to wall ◀+FR+PU
Moko	◀, ◀+FR+PU
Goka	Next to wall ◀, ◀+FR+PU
Kyokushin-Taizan	◀, ◀, ◀+FR+PU, FR+PU
Kogetsu	To foe's back FR+PU
Kobore-Zuki	To crouching foe ◀+FR+PU
Tenchi-Kaibyaku	To crouching foe ◀+FR+PU
Sasame-Yuki	To crouching foe's back ◀+FR+PU

Best Moves

FUJIN—This is Hitomi's bread-and-butter attack. Fujin is great for punishing whiffs or slamming your opponent into a wall. You can use Fujin from close range, but it's best used from a distance. Back up and let your opponent make a mistake by whiffing an attack, then counter immediately with Fujin. If a wall is nearby, you can also use Fujin when your opponent is stunned to knock them into the wall for more damage. While Fujin is a great attack, when it's blocked, Hitomi is vulnerable, so only use it when your opponent whiffs an attack or when your opponent is stunned.



◀, ◀, ◀+PU

AZUMA—Hitomi is a power character with several powerful attacks. Azuma is one of these attacks and can be used in the same fashion as Fujin. The main difference here is that Azuma is a high attack, so your opponent can duck under it and punish Hitomi. Because of this, the attack should be used mainly when your opponent is stunned, or when Hitomi has frame advantage after her Hasai throw or Domawashi-Geri.



◀, ◀+PU

DOMAWASHI-GERI—What was once Hitomi's bread-and-butter attack from *Dead or Alive Ultimate* is now toned down a bit, but it's still one of her best attacks. Domawashi-Geri evades all low attacks and gives Hitomi a small amount of frame advantage to keep her offense going. It requires a little bit of start-up time, so use it from a distance when you anticipate a low attack coming, or to punish whiffs. It doesn't have quite the same priority it had in previous *DOA* titles, so it can be interrupted if used at close range.



◀+FR+▼▼



☺+PU



▼



▼



▼



ENPI STRINGS—When you're in close, this is one of Hitomi's best attacks. You can mix up all of her different Enpi attacks or cut them short at any point by free canceling. There are several variations of the Enpi attack strings and every one of them is golden when you're in close quarters with an opponent. Your best bet is to delay the hits in these strings at varied times so your opponent doesn't know what's coming next or when to counter. In addition, Enpi-Renkei-Kakato ground bounces the foe on the last hit, providing a juggle. If your opponent catches on to the mid punch at the beginning of the string, you can mix it up with Shirotae and Hiza-Ate-Kakato, which has the same options as Enpi-Renkei-Kakato and Enpi-Kakato-Nagi respectively, but without the first attack.

HYUGA—Although this attack may be overlooked by many players, it's one of Hitomi's best moves. First, it's one of Hitomi's few attacks that ducks on high attacks and throws. So if you anticipate that a high attack is coming, you can use Hyuga to evade it and keep Hitomi on the offensive. It's also a very good attack to use after one of Hitomi's strings has been blocked. If your opponent counterattacks with a high attack or throw, you have a high probability of ducking under it. When Hyuga connects on a counter or a hi counter, it trips the opponent, giving Hitomi an opening to go into her Enpi attack string variations, or her Fujin if you're near a wall.



☺+PU

Best Juggles

☺, ☺+PU, PU, PU, ☺+PU, ▼

☺, ☺+FR+▼, PU, PU, ☺+PU, ▼

☺+▼, PU, PU, PU¹

From mid-kick counterhold ☺+PU, ▼, ▼, ▼

¹ First hit must connect on counter or hi counter.

Offensive Strategies

Hitomi is a very offensive character. She has a lot of tools available to her that can keep your opponent guessing for all eternity. When you're in close, start off with her Enpi attack strings, Shirotae, or Hiza-Ate-Kakato. These strings have several variations and can lead to some very good damage. Delay the last few attacks in the strings and mix up the last hit to keep your opponent in the dark. If you use Enpi-Kakato-Nagi or Hiza-Ate-Kakato, the last kick will trip your opponent, giving you time to set up another barrage of attacks. If the last hit in the other strings connects, it will bounce your opponent on the ground, giving Hitomi a nice juggle.

One of the best things about these strings is that you don't even have to finish them to be effective. If you frequently delay the attacks in these strings, your opponent won't know when you're free canceling out of the string and when you're continuing to the string's end. Free cancel at any point and go right into one of Hitomi's throws. Her Moka or Hasai throws are your best options in this situation. Moka is one of Hitomi's most damaging throws that inflicts even more damage when it becomes Goka, which is used against the wall. Hasai gives Hitomi frame advantage and forces the opponent into a guessing game.

When you're not in close, Hitomi has several tools that make opponents think twice about trying to rush her. Hitomi's Fujin, Azuma, and Domawashi-Geri are great for punishing whiffs. Stay back and let the opponent come to you; as soon as they whiff an attack, counter with one of these three attacks. Domawashi-Geri avoids all low attacks, so you can also use it when an opponent uses a low rising kick from a grounded position.

To sum up Hitomi's Offense: when you're in close, use all the different string variations in her moves list to confuse your opponent. Hitomi has so many options off just about every attack string, that your opponent won't ever be able to anticipate your next move. If you get farther away from your opponent, sit back and wait for them to come to you and use Fujin, Domawashi-Geri, and Azuma to punish whiffs and keep your opponent at bay.

Defensive Strategies

Hitomi's primary focus is on offense. However, you're going to need a solid defense if you plan to do well with her. While Hitomi doesn't have nearly as many defensive options as offensive, she can still hold her own and fend off an opponent. Focus more on the basics because Hitomi doesn't have a lot of special defensive techniques to rely on.

Her mid-kick counterhold launches an opponent, giving you your juggle of choice. She also has a new punch parry (○+△) that deflects all high and mid punches. If you're being rushed by a quick opponent, use this in place of a counterhold to quickly get back on the offensive. Since the parry covers punches at both heights, you only have to anticipate that your opponent is not attacking with a low hit, which should make things much easier for you. After a successful parry, Hitomi has a frame advantage that enables her to go right back into her offensive game with just about any of her strings.

Hitomi's other primary defensive tool is her Hyuga. As a quick low attack, Hyuga ducks under all high attacks and throws. If it connects on a counter or a hi counter, it trips your opponent and gives you an opportunity to get back on the offensive where Hitomi excels. Use this attack carefully though: if it doesn't connect on a counter or a hi counter, Hitomi is vulnerable to a counterattack.

Online Strategies

Hitomi can be played exactly the same online and offline. Her strings can be mixed up so well that your opponent has just as much trouble figuring out what's coming next online as they would offline. Hitomi's throw game does get a bit of a boost online, mainly because it's harder for opponents to react to a free-canceled string before Hitomi unleashes her Moka, Goka, or Hasai throws. Beyond that little advantage, online Hitomi is the same as offline Hitomi.

Wall Strategies

Hitomi owns the wall, period. Use her Fujin and Azuma as well as Hitomi's various juggles as your primary tools for knocking your opponent into the wall. After a wall bounce, mix up your attacks between Enpi-Renkei-Kakato, Shirotae, Hamon, Kojin-Banjo, Chudan-Ushiro-Mawashi, and her basic jabs (□, △). Hamon relaunches your opponent for a safe juggle and the last hit of Kojin-Banjo can be delayed. If you opponent tries to counter off the wall, the last hit will either connect or cause a guard break when blocked if you use the maximum delay.

ELIOT

The disciple of Gen Fu is not what you may think. While Eliot does share several attacks with his old master, he plays very much like a mixture of Gen Fu and Helena. He has quick, evasive attacks, a solid mix-up



game, powerful attacks that nearly rival his master's, and a uniqueness all his own. His learning curve is steep, but in the hands of a master, Eliot can be very powerful.

Character Bio

Eliot is the only apprentice of the legendary "Immovable Fist," Gen Fu, but Eliot has doubts. Why would Master Gen Fu, who had never taken an apprentice before, choose him as his successor? Eliot seeks the answer in the form of the DOA Tournament. If he cannot win the tournament, he has no right to carry on Gen Fu's legacy.

Character Profile

Fighting Style: Xing Yi Quan
Nationality: British
Gender: Male
Birthday: November 22
Age: N/A
Blood Type: AB
Height/Weight: 168 cm/55 kg or 5'6"/121 lbs
Body Size: 887 cm, W65 cm, H85 cm or 834", W26", H33"
Occupation: High School Student
Favorite Foods: Tea (Particularly Herbal Tea and Oolong Tea)
Hobbies: Harmonica

Character Rating

Offense: 5	Wall Game: 6
Defense: 6	Learning Curve: 8
Evasion: 7	Overall: 6
Ground Game: 5	

Unique Attacks

Name	Notation
Shichi-Sun-Tai	+
Hoken	, ,
Senpu-Tai	, ,
Jakei	, , +
Yoyo-Kaito	, + ,
Ryoin-Sho, Hekiken	+ ,
Ryoin-Sho, Enshi-Shosui	+ , ,
Ryukei-Kishiki	+
Oken	+
Taikei	+
Hekiken	+
Tenshin-Oken	+ ,
Kosentai	+ ,
Choryo	+
Kinkei-Tenshin-Oken	+ , ,
Kinkei-Kosentai	+ , ,
Yoho-Hoken	, + , +
Yosoku	, + , +
Hanpo-Hoken	, +
Yuhei	, , +
Fukusin-Tansho	, +
Gaihai-Tai	,
Tokyaku, Yosoku	+ ,
Enshi-Sansen-Kyaku	+ ,
Enshi-Santen, Entai-Sho	+ , + ,
Sokushu-Tai	+
Renkan-Tai	+ ,
Sansei-Soshu	+
Yakuho-Sokudan-Tai	, +
Toku-Koto-Tai	, , +
Choho-Hoken	+ , , +
Hakkaku-Jakei	+ , +
Koboku	+ +

Name	Notation
Kokko-Nyudo	+ + ,
Enshi-Ryoin-Sho	+ +
Sobun-Sho	+ + ,
Keppo-Sokutai	+ + ,
Chikukei-Hoken	+ +
Chikukei-Hoken	+ Hold +
Yakuho-Hoken	, + +
Senpu-Kyaku	+
Sokyu-Senpu-Kyaku	+ +
Chikukei-Senpu-Kyaku	+ +
Chikukei-Senpu-Kyaku	+ Hold +
Enshi-Shosui	+ + ,
Kinkei-Choryo	To foe behind + ,
Choho-Nyurin	To foe behind +
Kakuka-Kiho-Ken	While getting up +

Throws

Name	Notation
Ryukei-Sho	+
Yoshi-Nyurin	When foe's back is to a slope +
Yuyo-Goitsu	When back is to a slope +
Kakuka-Henkai-Da	When back is to a slope + +
Soto-Sho	+ + , +
Enkei-Haitosha	+ +
Enshi-Choto-Sui	Next to wall + +
Fuhai-Kakyo	, + +
Moko-Hozan	Next to wall , + +
Enko-Hakan	, , + +
Dakei-Unshin-Sho	, , + +
Enko-Kakyaku	To foe's back +
Yohei	To crouching foe + +
Ribyo-Joju	To crouching foe + +
Haiko-Yohei	To crouching foe's back + +

Best Moves



☺, ☹, ☹, ☹, **PU** + **FR**



PU, **FR**



☹ + **PU**



PU



PU



PU



PU

DAKEI-UNSHIN-SHO—While not as potent as Gen Fu's Unpei-Nichigetsu-Ha, Eliot's Dakei-Unshin-Sho is one of his main offensive weapons. Since Eliot has many high- and mid-attack strings, if you free cancel and go right into the Dakei-Unshin-Sho, you'll keep your opponent on the defensive and afraid to counterhold Eliot's strings. The throw launches the opponent into the air and away from Eliot, so make a very quick dash toward the falling fighter in order to start your juggle. From here, you should use **PU**, **FR**, ☹ + **PU**, **PU**, **PU**, **PU** for good damage.

ENSHI-SHOSUI—Eliot can use the Enshi-Shosui to avoid all high attacks and throws. This includes any high attacks that execute in the middle of an attack string. If you anticipate that your opponent is going to use a high attack, go right into the Enshi-Shosui to avoid the attack with the low kick and then follow up with the mid-hitting punch that will juggle on a counter hit. This technique also works for the strings that include Enshi-Shosui, such as Enshi-Santen, Entai-Sho and Ryojin-Sho, Enshi Shosui.



☹ + **FR** + **VI**



PU

KINKEI-TENSHIN-OKEN—Most players don't instinctively think to block low. So the Kinkei-Tenshin-Oken starting with a low punch helps keep opponents on their toes. It also opens things up for Eliot to



☹ + **PU**



PU



PU

use his other strings without having to worry so much about getting countered. If you free cancel after the second hit in this string, Eliot will remain in his back turned (BT) stance with immediate access to all of his BT attacks. If you choose to finish the string, you can mix it up with Kinkei-Kosentai to prevent an easy counter. Also use Tenshin-Oken in place of Kinkei-Tenshin-Oken to start with a mid punch instead of a low punch.

CHIKUKEI-HOKEN—Eliot is not an easy character to use effectively, and the Chikukei-Hoken is one of the reasons. When blocked, the Chikukei-Hoken grants Eliot frame advantage and allows him to attack with just about anything before the opponent can counterattack. In addition, the Chikukei-Hoken can be charged by holding down **PU** + **VI**, which delays the attack and throws your opponent off. However, if you don't execute the Chikukei-Hoken at the right time, delaying the attack makes it very easy for your opponent to counterhold it. Even the non-delayed Chikukei-Hoken requires a bit of start-up time, so use the attack mid-string after a free cancel. Since the attack has a built-in backward step, you can also use it as an evasive attack.



VI + **PU** + **VI**

TOKU-KOTO-TAI—Although it's great to see Eliot flying through air performing the Toku-Koto-Tai, limit how often you use this attack. It's one of Eliot's most effective attacks, but it's also one of the hardest attacks to use correctly. When blocked, the Toku-Koto-Tai grants Eliot frame advantage, allowing him to follow up with just about any attack. However, the Toku-Koto-Tai is a high attack with a long start-up time. Your foe can easily see it coming a mile away. Use the attack to interrupt your opponent's attack, or better yet, force them to block it. Do this by using it at close range after you have free cancelled one of Eliot's many attack strings. When used properly, your opponent won't expect it and will be forced to block it, granting Eliot frame advantage.



VI, **VI**, **VI** + **VI**

Best Juggles

VI, **VI**, **VI**, **PU** + **FR**, **VI**, **VI**

Neutral **PU**, **FR**, **VI** + **PU**, **PU**, **PU**, **PU**

VI + **VI**, **VI**, **VI** + **PU**, **PU**, **PU**, **PU**

VI + **VI**, **VI** + **PU**, **PU**, **PU**, **PU**, **PU**¹

VI + **PU** + **VI**, **VI** + **PU**, **PU**, **PU**, **PU**, **PU**¹

VI + **FR** + **VI**, **PU**, **VI** + **PU**, **PU**, **PU**, **PU**, **PU**²

¹ The first attack must connect on counter or hi counter.

² The second attack must connect on counter or hi counter.

Offensive Strategies

Eliot's offense revolves heavily around his numerous, long attack strings. He can also transition into a back-turned (BT) stance from several of these strings, making it very difficult for opponents to predict his attacks. However, due to Eliot's fairly steep learning curve, you won't be able to rely solely on string mix-ups and the occasional transition into BT.

Very few of Eliot's attacks are safe. In fact, if you finish just about any of his strings, your opponent will get a free throw upon blocking. Patience is the key to having a solid offense with Eliot. Since you won't be able to finish many of his strings, you must free cancel out of them at various points and mix in his singular attacks and shorter strings to keep things fresh. His Kinkei-Tenshin-Oken and Kinkei-Kosentai strings are very good mix-ups since they start with a quick low attack. Mix these up with Eliot's Tenshin-Oken or Kosentai strings, which transition into BT after the first hit, along with his Ryoin-Sho, Enshi-Shosui, and Enshi-Santen, Entai-Sho attack strings, which lead into his Enshi-Shosui.

Enshi-Shosui is not only one of Eliot's best defensive attack strings, but it's a solid offensive tool as well. The first attack in the string evades any high attacks or throws, while the following mid punch can lead to a juggle if it connects on a counter hit or during a stun. Since the first attack is low, opponents must attempt to block or counter low, which opens up Eliot's mid-hitting attack strings such as Tenshin-Oken, Kosentai, Enshi-Sansen-Kyaku, and Enshi-Santen, Entai-Sho.

Rounding off Eliot's offensive game is his Dakei-Unshin-Sho. While not as potent as Gen Fu's Unpei-Nichigetsu-Ha the Dakei-Unshin-Sho provides a nice follow-up juggle and keeps opponents from relying on high and mid counterholds or parries to shut down Eliot's offense. After connecting with the Dakei-Unshin-Sho, execute a forward quick dash, then use **PU**, **FR**, **VI** + **PU**, **PU**, **PU**, **PU**, **PU** to maximize your damage.

Defensive Strategies

While Eliot's offense may be limited compared to other characters, Eliot's defense is where advanced players can excel. Eliot has several available tools that can easily shut down an opponent's offense and give Eliot the upper hand. His parry maneuvers counter all high and mid punches and kicks, and off a successful parry, Eliot has frame advantage. Use this to go back on the offensive by mixing in his Dakei-Unshin-Sho, Enshi-Santen, Entai-Sho, Kinkei-Kosentai, and Tenshin-Oken strings.

Gen Fu may be Eliot's master, but one of Eliot's best defensive options is taken right out of Helena's repertoire. Eliot's Enshi-Shosui is very similar to Helena's Bokuho stance with its ability to almost instantly duck under all high attacks. Eliot players can use this attack to interrupt mid-string if they anticipate a high attack coming. You can also avoid all high throws and offensive holds.

Rounding out Eliot's defensive game is his ability to use what is commonly referred to as "sabaki" attacks. This term describes an attack that automatically parries an opponent's attack and continues right through it. Eliot's sabaki attack is the Taikei, which goes right through all high and mid punches and kicks. The timing on the parry portion of this sabaki is fairly strict, so you won't be able to simply throw it out there at any point. Only the first few frames of the animation have the sabaki opportunity, so carefully anticipate an opponent's high or mid attack. Using Eliot's Taikei in conjunction with his offensive holds, parries, and his evasive low attack Enshi-Shosui will make any opponent think twice about using a high or mid attack, and leave Eliot room to counterattack and go back on the offensive.

Online Strategies

Because Eliot's play style is heavily based on his numerous attack strings, you can play Eliot exactly the same way online as you would offline. You must anticipate high attacks a bit faster to duck under them with Enshi-Shosui, and Eliot's Dakei-Unshin-Sho throw has stricter timing online, but otherwise Eliot is unchanged. Stick with your offline strategies and you should have no trouble using Eliot online.

Wall Strategies

Eliot has many attacks that knock your opponent away. You can use Hoken, Senpu-Tai, Yoho-Hoken, Hanpo-Hoken, and Yukei, just to name a few. After you've knocked your opponent into the wall, use a mixture of Eliot's basic jabs (**PU**, **PU**), the first attack of Enshi-Sansen-Kyaku, the first attack of Ryoin-Sho, Hekkiken, and Enshi-Ryoin-Sho to keep your opponent stunned. Unfortunately, Eliot's ability to launch after the wall stun is a bit limited. Out of those attacks, you can only use the first attack of Ryoin-Sho, Hekkiken, and Enshi-Ryoin-Sho to launch. Both are mid punches, so don't rely on them too much or else you'll get countered.



ZACK

The host of *Dead or Alive Xtreme Beach Volleyball*, Zack has never been an easy character to pick up and play. That trend continues in *Dead or Alive 4*, as Zack is a tough nut to crack. Several of his best attacks have been considerably changed, and are no longer as effective as they were in previous games. However, his evasion skills and ability to confuse his opponents have been improved, and his kickboxing style has been refined to near perfection.



Character Bio

The infamous Zack Island, a tropical casino resort, has sunk to the bottom of the ocean. Now all that remains is a mountain of debt one hundred times the size of the original investment. Even the normally aloof Zack will have a hard time recovering from this blow...or so everyone thought. Zack's sights are already set on his next conquest: the DOATEC Tritower, three enormous pillars stretching up to the sky. "I gotta climb this thing!"

Character Profile

Fighting Style: Muay Thai (Self-Taught)

Nationality: American

Gender: Male

Birthday: April 3

Age: 25

Blood Type: O

Height/Weight: 180 cm/78 kg or 5'11"/172 lbs

Body Size: B106 cm, W84 cm, H95 cm or B42", W33", H37"

Occupation: DJ

Favorite Foods: Ice Cream

Hobbies: Billiards

Character Rating

Offense: 7

Defense: 7

Evasion: 9

Ground Game: 6

Wall Game: 7

Learning Curve: 6

Overall: 7

Unique Attacks

Name	Notation
Möbius Rush	PU, PU, PU, KI
Mad Beast	PU, PU, KI, KI, KI, KI
Beast Shift	PU, PU, KI, KI, KI, KI, KI
Mad Hound	PU, PU, KI, KI, KI, KI, KI
Hound Shift	PU, PU, KI, KI, KI, KI, KI
Genocide Rush	PU, PU, KI, KI
Devil's Tornado	PU, PU, KI, KI, KI, KI
Devil's Rush	PU, PU, KI, KI, KI, KI
Double Knee Combo	PU, PU, KI, KI
Tropical Hurricane	PU, PU, KI, KI, KI, KI
Fake Bazooka	PU, PU, KI
Fake Roll Jump Kick	PU, PU, KI
Vulcan Knee Kick	PU, PU, KI
Jab, Straight to Sway	PU, PU, KI
Jab, Straight to Duck	PU, PU, KI
Boost Rush	PU, KI, KI, KI, KI
Double Elbow	KI, PU, PU
Inferno Rush	KI, PU, KI, KI, KI, KI
Inferno Shift	KI, PU, KI, KI, KI, KI, KI
Hell Needle	KI, PU
Leap Spin Elbow	KI, PU, PU
Strike Knuckle	KI, PU, PU
Fake Strike Knuckle	KI, PU, KI
Slam Knuckle to Sway	KI, PU, KI
Heaven Smash	KI, PU, PU, PU
Uppercut to Sway	KI, PU, KI
Down Elbow	KI, PU
Elbow Rush	KI, KI, PU, PU
Devil's Twister	KI, KI, PU, PU
Devil's Twister to Duck	KI, KI, PU, PU, KI
Devil's Elbow	KI, KI, PU, KI, PU

Name	Notation
Triple Impact	☹, ☹, ☹ + PU, PU, PU
Spinning Heel Kick	☹, ☹, ☹ + PU, KI
Mephisto Rush	VI, VI, VI, VI
Gatling Knee	☹ + VI, VI
Tropical Storm	☹ + VI, ☹ + VI
Half Spin Rolling Elbow	☹, ☹ + KI, PU
Half Spin Heel Kick	☹, ☹ + VI, VI
Reverse Heel	☹ + KI, VI
Rising Heel Kick	☹ + KI
Overhead Kick	☹ + KI, VI
Spring Kick	☹ + KI pause VI
Demon Rush	☹ + KI, VI, VI, VI, VI, VI
Demon Shift	☹ + KI, VI, VI, VI, VI, ☹ + VI
Tip	☹ + KI
Tip to Duck	☹ + KI, ☹
Crazy Kick Rush	☹ + KI, VI, VI, VI, VI, VI
Crazy Kick Shift	☹ + KI, VI, VI, VI, VI, ☹ + KI
Tricky Beast	☹ + KI, PU, VI, VI, VI, VI
Fury Beast	☹ + KI, PU, VI, VI, VI, VI, ☹ + VI
Tricky Hound	☹ + KI, PU, ☹ + KI, VI, VI, VI
Fury Hound	☹ + KI, PU, ☹ + VI, VI, VI, ☹ + KI
Mephisto Rush	☹ + KI, VI, VI, VI
Rising Knee	☹, ☹ + KI
Condor Dive	☹, ☹ + KI, PU
Condor Dive to Duck	☹, ☹ + KI, PU, ☹
Zack Hurricane	☹, ☹ + KI
Zack Hurricane	☹, ☹ + Hold VI
Bazooka Kick	☹, ☹, ☹ + VI
Elbow Chop	PU + KI
Flying Knee Kick	☹ + PU + VI
Windup Bazooka	☹ + Hold PU + VI
Twister Uppercut	☹ + PU + VI
Twister Uppercut to Duck	☹ + PU + VI, ☹
Airwalk	☹, ☹ + PU + KI
Airwalk to Duck	☹, ☹ + PU + KI, ☹

Name	Notation
Cossack Kick	FR + VI
Spinning Middle Kick	☹ + FR + KI
Vertical Axe	☹ + FR + VI
Zack Tornado	☹ + FR + KI
Long Bazooka	☹, ☹, ☹ + FR, PU
Fake Roll Jump Kick	☹, ☹, ☹ + FR, VI
Tumbling Heel	☹ + PU pause VI, VI
Turn Rolling Elbow	To foe behind ☹ + PU
Turn Spinning Heel Kick	To foe behind ☹ + VI
Spring Heel	While getting up FR + VI pause VI
Fake Roll	☹, ☹, ☹ + FR
Fake Out	☹ + PU + KI pause FR
Sway	☹ + PU
Sway to Duck	☹ + PU, ☹
Duck to Sway	☹ + PU + VI, ☹
Duck to Slide Roll	☹ + PU + VI, ☹ or ☹ + PU + VI, ☹
Duck	☹ + PU + VI



☹ + PU + VI

Duck Attacks

Name	Notation
Duck Hook to Sway	PU, ☹
Double Duck Hook to Sway	PU, PU, ☹
Ducking Upper Combo	PU, PU, PU
Triple Duck Hook to Sway	PU, PU, ☹ + PU, ☹
Long Roll Uppercut	PU, PU, ☹ + PU, PU
Endless Zack Roll to Sway	PU, PU, ☹ + PU, ☹ + PU, ☹
Zack Roll Uppercut	PU, PU, ☹ + PU, ☹ + PU, PU
Duck Knee	VI
Rolling Blast	☹ + PU or ☹ + PU

Duck Attacks

Name	Notation
Rolling Low Spin	△+▽ or ○+▽
Push Away	FR+PU pause FR+PU
Twist Push	FR+PU pause ◀+FR+PU pause FR+PU
Leaping Knee	FR+PU pause ◀+FR+PU pause ▼
Twist Knee	FR+PU pause ▼, ▼ pause ▶+▼

Throws

Name	Notation
Wild Throw	FR+PU
Deadly Boarding	When foe's back is to a slope FR+PU
R&D	When foe's back is to a slope with a cliff FR+PU

Name	Notation
Knee Grab	○+FR+PU
Knee Storm	○, ○, ○+FR+PU
Nightmare Stand	Next to wall ○, ○, ○+FR+PU
Hard Rush	○, ○+FR+PU
Splash Dunk	○, ○, ○+FR+PU
Fly Boarding	Next to wall ○, ○, ○+FR+PU
Neck Hunting	To foe's back FR+PU
Violence Beat	To foe's back ○+FR+PU
Beast Fang	To crouching foe ○+FR+PU
Heart Breaker	To crouching foe ○+FR+PU
Reverse Beast Fang	To crouching foe ○+FR+PU

Best Moves

DUCK STANCE—Zack's Duck is one of the best evasive maneuvers in the game, right behind Helena's Bokuho stance. It evades all high attacks and throws, and has a very good mix-up game. All of the variations of his Ducking Upper Combo, his Duck Knee, his Twist Knee throw, and his ability to transition between Duck and the Sway make this stance a necessity for Zack players.



○+PU+▼

SWAY—While not as evasive as Zack's Duck stance, the Sway can be useful. When you're fighting in close quarters, the Sway avoids the first hit or two of a high attack string or a throw attempt. Zack can also transition directly into the Duck stance for more offensive options. You can move back and forth between the Sway and the Duck, forcing your opponent to use a mid-hitting attack or attempt to counter. Either way, you'll know what's coming and can prepare a counterattack with ease.



◀+PU



☯+▼



PU



▼



▼



▼



☯+▼

BEAST AND HOUND STRINGS—Zack's Tricky Beast, Fury Beast, Tricky Hound, and Fury Hound attack strings offer a wide variation of attacks that can be free canceled at any time. If the first attack in any of these strings connects on a counter or a hi counter, your opponent will be stunned and forced to counter out of the stun or take the damage. This makes all of these strings extremely versatile on slippery surfaces, since the first attack will always be a counterhit no matter what the circumstances. If your opponent starts to catch on to the strings, free cancel after the first two or three hits and go right into Zack's Splash Dunk throw.



PU



PU



☯+PU



☯+▼

JAB STRINGS—Zack is right up there with Christie and Kasumi in terms of speed. His jab is just as fast, and his options off his jab strings (anything starting with **PU**, **PU**) are just as hard to deal with as the other extremely fast characters. Mix and match the Mad Beast, Beast Shift, Mad Hound, Hound Shift, Genocide Rush, Devil's Tornado, Devil's Rush, Double Knee Combo, and Tropical Hurricane for best results. Free cancel these strings after the first few hits and go right into Zack's Splash Dunk throw to confuse your opponent even more.

TROPICAL STORM—Zack has a solid, easy-to-abuse mix-up off the Tropical Storm. Train your opponent not to interrupt after the first attack by using the full string as well as mixing it up with the Gatling Knee a few times. As soon as you know your opponent won't attempt to counter, free cancel after the first attack and go into a throw or the Duck stance. If your opponent still doesn't catch on, simply mixing it up using the Tropical Storm and the Gatling Knee will do wonders. The Tropical Storm will trip on a normal hit, leaving the opponent right in front of you for a free ground hit or the offensive advantage if the opponent tech rolls.



☯+▼



☯+▼▼

Best Juggles

△+K↓, K↓, △+K↓, K↓

While in Duck PU, PU, △+PU, △+PU, PU, PU, PU, PU, △+PU, K↓

△+FR+K↓, PU, PU, △+PU, PU¹

Q, Q+PU, PU, PU, △+PU, K↓¹

Q, Q+PU, PU, PU, PU, K↓²

¹ First attack must connect on counter or hi counter.

² First attack must connect on hi counter.

Offensive Strategies

Zack is all about speed, finesse, and mix-ups. You can play a basic Zack without using his Duck or Sway, but that would only get you so far. If you're looking to become a high-level Zack player, you must know how to mix in his Duck and Sway. This is done by training your opponent to block or counter your attacks instead of attempting to interrupt.

Start off by using the first three hits of the Devil's Tornado. This trains your opponent and prevents them from ducking or trying to interrupt Zack during the first three hits of this string. Once your opponent has been trained, use the Jab, Straight to Duck to get into the Duck stance safely and retain your offensive momentum. From the Duck stance you have your opponent right where you want them. You can mix and match all of Zack's various punch strings while in the Duck, or go for the Duck Knee or Twist Knee throw.

Aside from the Duck stance, you can also use Zack's many Hound and Beast strings to further confuse your opponent and start off with a low attack instead of high jabs. Mix it up using the Tricky Beast, Fury Beast, Tricky Hound, and Fury Hound, free canceling and going into throws at random. For the finishing touch, throw in the Gatling Knee and Tropical Storm attack strings to keep your opponent baffled.

Defensive Strategies

On defense, Zack is all about being evasive and getting back on offense. If you can anticipate your opponent going high with an attack or throw, you can use Zack's Duck or Sway to evade the attack move right back into an offensive position. This is the key to Zack's defense and should be used as his main defensive tool.

Zack's other defensive tools include his Reverse Heel and his extremely fast jabs. The Reverse Heel evades all high attacks and throws, and the second hit juggles on a normal hit. If your opponent starts catching on to the second hit, free cancel after the first and go into any of Zack's strings. You should be back on the offense at this point, so the Reverse Heel will have done its job.

Always remember that Zack's jabs are just as fast as Kasumi's and Christie's jabs. If your opponent delays an attack in the slightest, Zack's jabs have the ability to interrupt. Since his jabs lead right into his Duck or Sway, they're the perfect defensive tool for interrupting. Zack doesn't have a lot of options on defense, but if you use the few tools he has, you'll be in good shape.

Online Strategies

Like many of the other fast characters, when Zack takes his game online, the slower reaction time serves only to help your offense and defense overall. Zack's various strings have even better mix-up potential since your opponents can't react as quickly as they can offline. This makes it much easier to free cancel your strings and go right into one of Zack's throws.

It's also easier to interrupt your opponent with Zack's quick jabs or any of his attacks that evade high such as the Reverse Heel, Sway, or Duck. Just about everything in Zack's main arsenal gets a boost from playing online. The one thing you should note is to go right into an attack whenever you transition into Zack's Duck stance. The slight latency online makes it easier to interrupt Zack if you delay an attack out of his Duck stance.

Wall Strategies

Zack doesn't have an outstanding wall game, but what he does have isn't half bad. Using his Spinning Middle Kick to punish whiffs knocks your opponent into the wall from a good distance away. If your back is to the wall, you can also use Zack's Overhead Kick or Hard Rush throw to toss your opponent into the wall. Once you have a wall stun, Zack is somewhat limited with his ability to relaunch, but you can still make due with some decent damage.

Start off your wall game with Zack's jabs or the first few hits from his Tricky Beast string. You can use his △+PU or △+K↓ to give yourself a mid-hitting mix-up, but they don't work quite as well as the first two punches of his Tricky Beast string. Once you have your opponent in a stun, use Zack's Q+PU or go right into his Duck stance to relaunch your opponent. Zack's uppercut out of the Duck stance relaunched without knocking your opponent back into the wall, so use his various mix-ups out of Duck stance to get to the uppercut without being countered.

LEI FANG

The Tai Ji Quan master returns in the latest game and she retains almost all of her old attacks. In fact, Lei Fang is the character that has been changed the least in *Dead or Alive 4*. Lei Fang fans should feel right at home, but that doesn't mean there aren't new techniques and strategies to be mastered.



Character Bio

It starts with a 6-year-old memory, always accompanied by battle cries that sound like they come from a strange bird. The gleaming blade rushes toward her as she feels it maybe too late. Then, in an instant, the young man with the embroidered dragon leaps on the scene. He massacres the hoodlums with a single blow accompanied by a piercing yell. Since then, she has committed herself to reaching the highest plateau of ability, all so that she may exist in the same world as that young man. She must defeat him!

Character Profile

Fighting Style: Tai Ji Quan

Nationality: Chinese

Gender: Female

Birthday: April 23

Age: 19

Blood Type: B

Height/Weight: 163 cm/50 kg or 5'4"/110 lbs

Body Size: 887 cm, W55 cm, H86 cm or 834", W22", H34"

Occupation: College Student

Favorite Foods: Sweet Tofu Dessert

Hobbies: Aromatherapy

Character Rating

Offense: 7

Defense: 9

Evasion: 8

Ground Game: 8

Wall Game: 10

Learning Curve: 9

Overall: 8

Unique Attacks

Name	Notation
Honshin-Tanben	↘ + PU
Renkan-Hoto-Shu	PU, PU, PU
Renkan-Soan	PU, PU, ↘ + PU, PU
Renkan-Kinkei-Hogyo	PU, PU, ↘ + PU, KI, ↘ + PU
Renkan-Juto-Ryoan	PU, PU, ↘ + PU, PU, PU
Renkan-Juto-Ryoan	PU, PU, ↘ + PU, PU Hold PU
Renkan-Renshu-Kyaku	PU, PU, KI, KI
Renkan-Shinkyaku-Gashu	PU, PU, KI, ↘ + KI
Renkan-Tessa	PU, PU, ↘ + KI, KI
Seiryu-Soan	PU, ↘ + PU, PU
Seiryu-Tekko-Kyaku	PU, ↘ + PU, ↘ + KI
Seiryu-Haisetsu-Ko	PU, ↘ + PU, PU + KI
Tanben, Senkyu-Ren-Tai	PU, KI, KI, KI
Hoto-Suisan, Zensho	↘ + PU, PU
Senchu-Geki	↘ + PU
Chu-Soan	↘ + PU, PU
Choshitsu-Hoshin-Geki	↘ + PU, KI, ↘ + PU
Juto-Ryoan	↘ + PU, PU, PU
Juto-Ryoan	↘ + PU, PU Hold PU
Hoto-Shu	↘ + PU
Joho-Shichi-Sei	↘ + PU, PU
Soan	↘, ↘ + PU
Enshu-Sui	↘, ↘ + PU
Gekichi-Haisetsu-Ko	↘, ↘ + PU, PU
Gekichi-Sanren-Kyaku	↘, ↘ + PU, KI, KI, KI
Sofu-Kanji	↘, ↘ + PU
Shichi-Sun-Ko	↘, ↘ + PU
Sho-Kinda	↘, ↘, ↘ + PU
Renshu-Kyaku	KI, KI
Shinkyaku-Gashu	KI, ↘ + KI
Hikyaku, Senpu-Haisetsu	↘ + KI, KI, PU
Sanren-Kyaku	↘ + KI, KI, KI

Unique Attacks (Continued)

Name	Notation
Tenshin-Hairen	+
Sokutan-Kyaku	+
Senkyu-Ren-Tai	+ , ,
Tokyaku, Haisetsu-Ko	+ ,
Tokyaku, Soji	+ , +
Fujin-Tessa	+ , +
Sayu-Bunkiyaku	, + ,
Choshitsu-Hotsui	+ , +
Hoko-Kisan	+ +
Hakkaku-Kyorensu	, , + ,
Zetsu-Tsuten-Ho	+ +
Zetsu-Tsuten-Ho	+ Hold +
Toto-Ho	+ +
Toto-Ho	+ Hold +
Haisetsu-Ko	+ +
Sentsu-Hi	+ + ,
Ento-Koda	+
Gessen-Haisetsu-Ko	+ + ,
Tessa	+ +
Seiryu-Soan	To foe behind + , ,
Seiryu-Tessa	To foe behind + , , +
Seiryu-Haisetsu-Ko	To foe behind + , , +
Sentsu-Hai	To foe behind +
Sentsu-Hai	To foe behind, Hold +
Ki-Haisetsu-Ko	While getting up +

Throws

Name	Notation
Saiwan-Heishin	+ , +
Saiwan-Haisetsu	Next to wall + , +
Akushu-Soan	When foe's back is to a slope +
Wanky-Shako	When back is to a slope +
Noba-Bunso	+ +
Kaishin-Suichu	Next to wall + +

Name	Notation
Token-Ko	+ +
Heishin-Sui	, + +
Roshitsu-Yoho	, + +
Roshitsu-Asshin-Ko	Next to wall +
Ren-Taiko-Chogyo	, , + + , + + , , + +
Takuchu-Ken-Ko	, , + + , + + , , + +
Rinei-Hisui	, , + +
Takuchu-Haisui	To foe's back +
Joho-Ko	To foe's back + +
Shitsucho-Kohai-Kyaku	To foe's back , , + +
Toitsu-Kon	To crouching foe + +
Kinkei-Dokuritsu	To crouching foe + +
Teishu-Josei	To crouching foe's back + +

Advanced Counterholds

Name	Notation
Josho-Ransui	Against a high punch +
Jokyaku-Ransui	Against a high kick +
Chusho-Ransui	Against a middle punch +
Chukyaku-Ransui	Against a middle kick +
Hai-Josho-Ransui	To foe behind, against a high punch +
Hai-Jokyaku-Ransui	To foe behind, against a high kick +
Hai-Chusho-Ransui	To foe behind, against a middle punch +
Hai-Chukyaku-Ransui	To foe behind, against a middle kick +
Honshin-Kato-Haisetsu	Against a high punch , +
Tenshin-Ryugeki-Hairaku	Against a high kick , +
Honko-Ryugeki-Hairaku	Against a middle punch , +
Kongo-Fujin-Kyaku	Against a middle kick , +
Ranjakubi	Against a low punch , +
Moko-Odato	Against a low kick , +

Best Moves

SEIRYU STRINGS—

The Seiryu-Soan, Seiryu-Tekko-Kyaku, and Seiryu-Haisetsu-Ko all start with two very quick punches, making them good for use after a blocked attack and also very difficult to counter. If you vary

the strings, the last hit will always be different, so your opponent will be forced to guess which attack you'll use, or simply block. In either case, you can free cancel before the last hit and punish your opponent with one of Lei Fang's throws.



PU



□+PU



□+▽



PU, PU



□+PU



▽



□+PU

RENKAN-KINKEI-HOGYO—Lei Fang has quite a few strings with slight variations that make it very difficult for her opponents to counter. This is one of her best strings for that purpose and it can be used as a mix-up without needing to use other strings. After the first two attacks, you can delay each attack almost indefinitely. By using this in conjunction with free canceling, you should completely lose your opponent in a fog of confusion. You can also mix in the Renkan-Soan and Renkan-Juto-Ryoan for good measure.



PU



PU



▽



□+▽

RENKAN-SHINKYAKU-GASHU—The main thing that separates this string from Lei Fang's many other attack strings is that the last hit bounces the opponent off the ground for a juggle if it connects on a counter or a hi counter. Execute the first three attacks at normal speed, then delay the last hit as much as possible to bait your opponent into attacking. If your opponent won't fall for the bait, free cancel and go right into one of Lei Fang's throws to punish them.

JOHO-SHICHI-SEI—Even though Lei Fang is a very defensive character, only a few of her attacks are evasive. The Joho-Shichi-Sei is one of them; it ducks under all high attacks and throws. This attack is perfect to use after one of your attacks is blocked and you expect your opponent to attempt a counter-attack. If the first attack connects on a counter or a hi counter, it will stun your opponent. From here, Lei Fang can juggle them with the first part of her Hikyaku, Senpu-Haisetsu or any of her other launching attacks.



☚ + PU



PU

GESSEN-HAISETSU-KO—As one of the few attacks in the game that evades low attacks and all throws, the Gessen-Haisetsu-Ko should be used while your opponent is attempting to get up off the ground, or when your opponent is backing away from you. If the first part of the attack is blocked, you can free cancel and use one of Lei Fang's throws, or her Joho-Shichi-Sei. If the attack connects as a normal hit, go right into the second part. If you can connect it on a counter or a hi counter, free cancel and use a juggle.



☚ + FR + KI



PU

Best Juggles

☚ + KI, KI, ☚, ☚ + PU

FR + KI, ☚ + PU, PU, KI, KI¹

☚ + FR + KI, FR, ☚ + PU, PU, KI, KI¹

☚ + FR + KI, FR, PU, PU, ☚ + PU, PU, PU¹

¹ First attack must connect on counter or hi counter.

Offensive Strategies

Lei Fang's main focus is defense, but she can still do well when it comes to offense. Use her various Renkan attack strings to keep your opponent guessing. Mixing these up with a few free cancels and throws should keep your opponent at bay and give you freedom to attack at will. Her Seiryu attack strings have the same effect and give you even more attacks to use in your mix-up game.

After you've trained your opponent to either sit and block until they see an opening or try to guess at a counter, start using your Takuchu-Ken-Ko throw to really dish out the damage. In there's a wall behind your opponent, use the Token-Ko throw in place of the Takuchu-Ken-Ko to take full advantage of the extra wall damage.

Most of Lei Fang's attacks are geared toward defense, but if you focus on keeping your opponent guessing by mixing up her numerous attack strings, you'll quickly gain the upper hand. However, even if you falter a bit and your opponent goes on the offense, Lei Fang has one of the best defenses in the game, so you've got nothing to worry about.

Defensive Strategies

Almost every attack in Lei Fang's move list is geared toward defense. Everyone from the highly skilled Lei Fang players to the novice players should have a solid defense when playing as the Tai ji Quan master. Start things off with her evasive attacks. Lei Fang's Joho-Shichi-Sei evades all high attacks and throws and works extremely well after any blocked attack.

If your opponent attempts to use distance as an advantage instead of fighting in close, use the Gessen-Haisetsu-Ko to close the distance quickly. Your opponent can't attack after the first hit because the second attack interrupts anything your opponent can do. Use this to your advantage by free canceling after the first hit and going into one of Lei Fang's throws. If your opponent tries to interrupt, just continue on with the second part of the attack to teach them a lesson.

All of this works well for beginner and intermediate Lei Fang players, but the high-level crowd can take advantage of her advanced counterholds and parries and thus take Lei Fang's defensive skills up a notch. Her advanced counterholds inflict more damage than a standard counterhold and her parries give Lei Fang frame advantage and allow her to get back on the offensive.

If you can master using Lei Fang's advanced holds in place of her normal counterholds, a few counters can easily mean the difference between a win and a loss. When your opponent sees how much damage each advanced counterhold is inflicting, they will hesitate to attack, leaving Lei Fang much more freedom to use her offense to close out the match.

Online Strategies

When you take Lei Fang online for some worldwide battles, her offense remains exactly the same. The latency of online play has no affect on Lei Fang's mix-up game on offense. However, high-level Lei Fang players find it much harder to pull off her advanced counterholds online. The timing on the advanced holds is very strict, even in offline play. The slightest online lag makes it very difficult to execute these counterholds at will.

Aside from that issue, Lei Fang players shouldn't see much of a difference between playing online and playing offline. Her Takuchu-Ken-Ko throw should have more success online due to the lag that makes it difficult for opponents to escape the throw. You can work this into your offensive game a bit more to take advantage of the extra damage over her other throws. Otherwise, Lei Fang's online game shouldn't differ very much from her offline game.

Wall Strategies

When it comes to wall strategies, Lei Fang has an advantage over most of the other characters in the game. This is thanks to her Kaishin-Suichu throw, which can be used when Lei Fang's back is to the wall. Under most circumstances, when your back is to the wall, you're in a very bad situation. However, this is not so for Lei Fang. Most opponents try their best to knock you into the wall with a big attack. Generally, if you block this attack, you can use the Kaishin-Suichu throw.

After you've executed the throw, both fighters will be facing the wall, with the opponent in front of Lei Fang. From here you can have a field day deciding how you want to punish your opponent. Use a combination of her Renkan and Seiryu strings, as well as her **Q+PU** to extend your opponent's time facing the wall. After a few hits, launch your opponent with the first attack of Lei Fang's Hikyaku, Senpu-Haisetsu, then use a favorite juggle.

If Lei Fang's back is not to the wall, use her Shichi-Sun-Ko, Sho-Kinda, and Token-Ko throws to knock the opponent into the wall. After the wall bounce, use Lei Fang's jabs and **Q+PU** for three or four hits, then go right into her Juto-Ryoan. The first hit of the Juto-Ryoan launches the opponent, while the last two hits connect in the air and slam them back into the wall for maximum damage.

LA MARIPOSA

True *Dead or Alive* fans will recognize La Mariposa as Lisa from *Xtreme Beach Volleyball*. She has a

unique fighting style that combines Tina's wrestling techniques, Bass's strength, and a touch of the Brazilian fighting style, Capoeira. Her attacks flow like water, but she can be very predictable if played by someone without the proper experience. La Mariposa's learning curve is steep, and even when mastered, she's still very difficult to win with in high-level play.



Character Bio

A masked wrestler who hides her true identity underneath her flamboyant costume, La Mariposa rose like a comet to the peak of stardom only a short while after her debut. She has never lost a match, and like many other masked wrestlers, her past remains a mystery. It seems that she has special expectations for her entry in DOA.

Character Profile

Fighting Style: Lucha Libre
Nationality: American
Gender: Female
Birthday: Unknown
Age: Unknown
Blood Type: Unknown
Height/Weight: 175 cm/53 kg or 5'9"/117 lbs
Body Size: B92 cm, W56 cm, H86 cm or B36", W22", H34"
Occupation: Luchadora
Favorite Foods: Apple Pie
Hobbies: Scuba Diving

























Character Rating

Offense: 7 **Wall Game:** 5
Defense: 5 **Learning Curve:** 10
Evasion: 6 **Overall:** 6
Ground Game: 6
























Unique Attacks

Name	Notation
La Quebrada Grande	PU, PU, PU, PU + KI
Combo Drop Kick	PU, PU, KI
Combo Low Drop	PU, PU, KI
Combo Jump Spin Kick	PU, KI, KI
Drive Elbow	KI + PU, PU
Triple Elbow	KI + PU, PU, PU
Swing Elbow	KI + PU, KI + PU, PU
Elbow Jump Spin Kick	KI + PU, KI
Jumping Roundhouse Combo	KI + PU, KI, KI, KI
Spinning Sweep Kick Combo	KI + PU, KI, KI, KI + KI
Blazing Upper	KI, KI + PU
Slash Chop	KI, KI + PU, PU
Shin Cracker	KI, KI + PU, KI
Swallowtail	KI + PU, KI, KI
Monarch	KI + PU, KI, KI + KI
Flying Cross Chop	KI, KI, KI + PU
Combo Flying Leg Drop	KI, KI, KI
High Kick Jump Kick	KI, KI + KI

Name	Notation
Back Flip Kick Combo	KI, KI + KI, KI, KI
Double Spin Combo	KI, KI + KI, KI + KI
Knee Wheel	KI + KI, KI
Top Spin Kick Combo	KI + KI, KI + KI
La Quebrada Enorme	KI + KI, PU
Trick Viper	KI + KI, KI
Double Crescent Kick	KI + KI, KI
Jumping Roundhouse	KI + KI, KI, KI
Triple Spin	KI + KI, KI, KI + KI
Combo Knee	KI + KI, PU, KI
Low Kick Jump Kick	KI + KI, KI
Back Flip Kick	KI + KI, KI, KI
Double Spin	KI + KI, KI + KI
Drop Kick	KI, KI + KI
Sliding Kick	While running KI
Screw Elbow	PU + KI
Hornet Sting	KI + PU + KI
Hornet Sting	KI + Hold PU + KI
Rope Swing Feint	Next to the ropes KI + PU + KI, PU
Rope Swing Kick	Next to the ropes KI + PU + KI, KI
Rope Climb—	Next to the ropes PU + PU + KI
Swallow Dive	pause PU
Rope Climb—	Next to the ropes KI + PU + KI
Eagle Talon	pause KI
Rope Climb—	Next to the ropes KI + PU + R
Diving Swan	pause PU + KI
Flying Reverse Elbow	KI + PU, PU or KI + KI, PU
Double Leg Thrust	KI + PU, KI or KI + KI, KI
Leaping Spin Kick	FR + KI
Helicoptero	KI + FR + KI
Flying Leg Drop	KI + FR + KI
Low Drop Kick	KI + FR + KI
Tope Con Giro	Next to wall KI + PU, PU

Name	Notation
Missile Kick	Next to wall  +  , 
Rope Walk	Next to the ropes  +  + 
Swallow Dive	While walking on the ropes 
Eagle Talon	While walking on the ropes 
Diving Swan	While walking on the ropes  + 
Cart Wheel Kick	To foe behind  + 
La Quebrada	To foe behind  + 
Kangaroo Kick	To foe behind  + 
Twister Spin	While getting up  +  , 
Turn Flip	 + 
About Face	 + 
Back Flip	 + 

Throws

Name	Notation
Corkscrew Scissors	 + 
Marvelous Roll	When foe's back is to a slope  + 
Sky High Drop	When foe's back is to a slope with a cliff  + 
Leap Frog	 ,  +  + 
Butterfly Guillotine	 +  + 
Reverse Swing D.D.T.	Next to wall  +  +  + 
Monkey Flip	 +  + 
Leg Scissors	Next to wall  +  + 

Name	Notation
Hammer Throw	 ,  +  + 
Wall Pressure	Next to wall  ,  +  + 
Deja Vu	 ,  ,  ,  +  +  ,  ,  +  +  ,  ,  ,  ,  ,  +  + 
Shooting Star Press	 ,  ,  +  +  ,  +  +  ,  +  + 
Dragon Rana	 +  + 
Ivy Trap	To foe behind  + 
Corbata	To foe behind  +  + 
Turn Flip to Corbata	 +  ,  + 
Air Spin to Corbata	 +  ,  + 
Cartwheel Kick to Corbata	 +  ,  + 
Reverse Tornado to Corbata	 +  ,  ,  + 
Reverse Tornado Combo to Corbata	 ,  +  ,  ,  + 
Misterio Rana	To foe's back  + 
Messiah	To foe's back  ,  +  + 
Ultra Huracan Rana	Next to the ropes  +  ,  + 
La Magistral	To crouching foe  +  + 
Vuelo de Mariposa	To crouching foe  +  + 
Neck Twister	While getting up  + 
Aerial Hunting	To foe in the air  + 

Best Moves

TOP SPIN KICK COMBO—La Mariposa can use the first attack of the Top Spin Kick Combo as a quick interrupt attack, then go right into the second attack, which is the same as the first attack in her Double Spin attack string. You can also use the Knee Wheel as a mix-up, or use a low throw if your opponent starts to counter the low kick. The Swallowtail and Monarch are also variations of these strings and can be used as mix-ups. Combining all of La Mariposa's variations and mixing them up frequently keeps your opponent guessing and unable to counter.


 + 

 + 

SHIN CRACKER—Very few attacks transition into La Mariposa's back-turned stance. However, the Shin Cracker gets you into back-turned stance quickly, with the second hit in the string being a quick low that is difficult for your opponent to counter. This attack gives you quick access to her back-turned stance at close range, so you can go right into her back-turned mix-ups without having to worry about getting interrupted.



Q, Q + PU



V

DOUBLE SPIN—As one of La Mariposa's Capoeira-type attacks, the Double Spin ducks under any high attacks and throws, and provides her with a very good mix-up. Double Spin can get predictable without a mix-up, so you'll need to use the Back Flip Kick string, as well as the Reverse Tornado to Corbata attack throw string to get your opponents on their toes. It's best to use this attack as an interrupt when you anticipate that your opponent will use a high attack.



Q + V



Q + V

OFF-THE-GROUND ATTACKS—Most characters only have the three basic rising kicks while they are on the ground. However, La Mariposa has two unique attacks that she can use in place of the standard rising kicks. Her Twister Spin performs a spinning low kick that goes right into her Double Spin. Don't use the second part of this attack all the time since it's slow to execute and can be countered with relative ease. Also be sure to mix in her Neck Twister throw, which acts as an offensive hold and interrupts any attack your opponent may attempt to hit you with on the ground.



FR + V



V

OFFENSIVE HOLDS—Since La Mariposa is a wrestling character, she has more offensive holds than most of the other characters. In addition, her Turn Flip to Corbata and Air Spin to Corbata offensive holds can be strategically used to bait La Mariposa's opponent into attacking, if you mix them up with the basic Turn Flip and Back Flip Kick. This also allows you to use the Turn Flip and Back Flip Kick without the fear of getting countered since your opponent must be on the lookout for the offensive hold mix-ups.



Q + PU

Best Juggles

Q + V, V, Q + PU, V, V¹

Q, Q + PU, Q + V, V²

Q + V, Q + PU, V, V³

Q + V, Q + V, Q + PU, V, V⁴

From back turned Q + PU, Q + PU, V, FR, Q + PU, V⁴

¹ The first attack must not connect on counter or hi counter.

² The first attack must connect during a stun.

³ The first attack must connect on counter.

⁴ The first attack must connect on hi counter.

Offensive Strategies

La Mariposa doesn't have many options when she's on the offensive. She is one of the most difficult characters to use effectively and has a very steep learning curve. You'll need to use every useful technique in her repertoire if you plan to have any success with her. Your offense should revolve around a few specific attack strings: Knee Wheel, Top Spin Kick Combo, Back Flip Kick, and Double Spin.

The Knee Wheel and Top Spin Kick Combo can be used in conjunction with the Swallowtail, Monarch, and Combo Knee, and can give you a very solid mix-up. Make sure to mix in a few throws as well to keep your opponent from getting a lucky counter in. La Mariposa's Deja Vu and Leap Frog throws are your best options here. The Deja Vu throw is one of her most damaging throws, and the Leap Frog gives you an opportunity to go into La Mariposa's Double Spin or Knee Wheel strings.

The Double Spin is a very good interrupting tool since it ducks under all high attacks and throws, and allows La Mariposa to transition into several other mix-up options. You can use her Back Flip Kick string, which leads into a forward flip kick. This also frees up the opportunity to free cancel before the flip kick is completed and instead use the Turn Flip or Turn Flip to Corbata. The Double Spin can also be used to attack grounded opponents.

Rounding out your offense are La Mariposa's Shin Cracker and offensive holds. Her Shin Cracker can be used to quickly and safely get into her back-turned stance and force your opponent to go on the defense. This is much better than her normal back-turned command because the first attack in the string forces your opponent to block, giving you some time to attack from BT stance without being interrupted.

La Mariposa's offensive holds should be used in conjunction with her Turn Flip and Double Leg Thrust to create an opening for her to move around using her various flips without being interrupted. Her best offensive holds in this situation are Corbata or Reverse Tornado to Corbata. La Mariposa is a character that needs time and space to set up many of her attacks, and her offensive holds give her the time and space she needs.

Defensive Strategies

La Mariposa's defensive strategies are almost identical to her offensive strategies. Use her Double Spin to interrupt your opponent's attack strings when you anticipate a high attack is coming. A good strategy is to use the Double Spin at the very beginning of the round because many opponent players like to start off with a high attack or throw. Mix this up with an offensive hold to keep your foe guessing.

Unfortunately, La Mariposa doesn't have many defensive tools, so your options on defense are fairly limited. When you get stuck in a tight situation, use her Back Flip to give yourself some space. If you're near a wall, you can even use the Back Flip to go right back on the offensive with the Tope Con Giro or the Missile Kick.

Defending with La Mariposa is not an easy task, and it takes quite a bit of patience. You can use her offensive holds to counter your opponent's attacks and give you some breathing room to go back on the offensive. You'll need to work hard using these few techniques to get your opponent to start blocking so you can work back into your offensive mix-up game.

Online Strategies

La Mariposa's basic offensive game focuses on free canceling out of strings and using setups so you can pull off her large arsenal of throws. When playing online, this task becomes much easier because your opponents have slower reactions. Abuse the Knee Combo as much as possible, free canceling from time to time for her Deja Vu throw and mixing in the Swallowtail and Monarch for good measure. Your main focus should be to bait your opponent into countering, then hit them with a hi counter Deja Vu throw that drains nearly one-third of their health bar.

Wall Strategies

La Mariposa relies on her limited attack strings and large number of throws. However, she is not a character that excels when it comes to the wall. It's difficult to get your opponent into the wall from a distance, since using La Mariposa's main attacks that knock an opponent back from a distance aren't wise to use under most circumstances. This includes her Flying Cross Chop, which can be seen coming a mile away.

The masked Lisa must rely on close-range wall hits. Her Knee Wheel and every other attack string that uses her knee (☺+▼) knock an opponent into the wall from close range. At that point, you won't have many options for wall stun combos. Using her knee and most of her primary offensive tools knocks the opponent back into the wall immediately with minimal damage. Use La Mariposa's jabs (☺, ☺) and free cancel into her Blazing Upper for a launcher. After you've launched your opponent, use the Swallowtail to juggle. You won't be able to launch every time or else your opponent will catch on, but take the extra damage whenever you can.

CHRISTIE

The assassin who killed Helena's mother is back for another round of killings in *Dead or Alive 4*. She is one of the fastest characters in the game, and has a low stance similar to Helena's Bokuho that can be very evasive. A master Christie player can be a royal pain because of her intense speed and profound ability to mix up her attack strings.



Character Bio

She has served at Helena's side, a poisonous needle slipped in by Donovan. Christie views this elegant woman, so completely opposite from herself, with feelings that she cannot quite understand. What is this fixation? She won't allow anyone else to harm that frail body.... No, that is a privilege reserved only for her blood-soaked snake-hands.

Character Profile

Fighting Style: She Quan
Nationality: British
Gender: Female
Birthday: December 18
Age: 24
Blood Type: B
Height/Weight: 177 cm/57 kg or 5'10"/126 lbs
Body Size: B93 cm, W59 cm, H88 cm or B37", W23", H35"
Occupation: Assassin
Favorite Foods: Tomato Juice
Hobbies: Driving

Character Rating

Offense: 8 **Wall Game:** 7
Defense: 6 **Learning Curve:** 2
Evasion: 9 **Overall:** 8
Ground Game: 7

Unique Attacks

Name	Notation
Kaishin-Jako-Shu	☚+PU
Jakei-Renbu	PU, PU, PU, PU, PU
Ren-Keppo-Soshu	PU, PU, PU, PU, ☚+PU
Jakei-Sojinshoku	PU, PU, PU, ☚+PU
Ren-Dokuja-Monro	PU, PU, ☚+PU, PU
Dokuja-Renko-Renga	PU, PU, ☚+PU, PU, PU
Dokuja-Renhai-Sensho	PU, PU, ☚+PU, ☚, PU
Dokuji-Renki-Sotai	PU, PU, ☚+PU, ☚+☚
Rentotsu-Rensen	PU, PU, ☚, ☚
Rentotsu-Rensen	PU, PU, ☚+☚, PU
Jakei, Ren-Kosen	PU, ☚, ☚, ☚
Jakei, Ren-Koso	PU, ☚, ☚, ☚+☚
Ren-Soja-Dako	☚+PU, PU, PU, PU
Dokuja-Sanren-Kosho	☚+PU, PU, PU
Dokuja-Tsuifu	☚+PU, ☚, PU
Dokuja-Koso-Tai	☚+PU, ☚+☚
Dokuja-Ran-Tsuifu	☚+PU, PU, PU
Dokuja-Koshu	☚+PU
Dokuja-Jinraku	☚+PU, PU
Dokuritsu-Sen-Jakei	☚+PU
Kasei-Joja-Renkeishu	☚+PU, PU, PU, PU
Keppo-Tokyaku	☚+PU, ☚
Dokuja-Hangeki	☚, ☚+PU, PU
Dokuja-Jinshoku	☚, ☚+PU
Tenshin-Jashin	☚, ☚+PU
Dokuja-Hiten	☚, ☚, ☚+PU
Kakku-Ja	☚, ☚, ☚+PU
Ren-Kosen	☚, ☚, ☚
Ren-Koso	☚, ☚, ☚+☚
Shuraku-Dokuga	☚, PU
Shitsuraku-Dokuga	☚+☚, PU

Name	Notation
Zenteki-Senpu	↖+K, K
Zeteki-Dokuja	↖+K, ↘+K, PU, PU
Zessho, Doku-Ren-Tokyaku	↖+K, ↘+K, PU, ↘+PU, K
Sokushu-Tai	↖+K
Toku-So-Soku	↘+K, K
Dokuja-Chobi	↘+K
Jasen-Totsuga	↘+K, PU
Jasen-Renshu	↘+K, K
Dokuja-Shussui	↘+K, PU, PU
Zessho, Jasen-Renshu	↘+K, PU, ↘+PU, K
Kacchi-Shu	While running FR + K or ↘+K
So-Hien	↘+↘+K
Soja-Shugan	PU + K
Zenten-Dokuja-Rentotsu	↘+PU + K, PU, PU
Senkyu-Tai	↘+PU + K, K
Soja-Tensho	↖+PU + K
Soja-Tensho	↖+ Hold PU + K
Dokuja-Senrei-Senpu	FR + K, K, K
Ren-Ken-Kyaku	↘+FR + K
Koshu-Tai	↖+FR + K
Kaso-Rengeki	↘+FR + K, PU
Dokuja-Ren-Sensho	To foe behind ↖+PU, PU
Haisei-Jaren-Dokushu	To foe behind ↘+PU, PU, PU, PU
Dokuja-Shinyo	To foe behind PU + K
Sochi-Kyaku	To foe behind FR + K
Dokuja-Kisenjin	While getting up PU + K
Zenten-Shin	↘+PU + K

Poison Serpent Stance Transitions

Name	Notation
Dokuja-Fujin	↘+PU + K
Dokuja-Zenjin	↘+PU + K
Dokuja-Kojin	↘+PU + K
Toku-So,Soku	↘+K, K, ↘
Dokuja	↘+K, ↘
Dokuja-Oga	During Stance ↖+PU + K, PU

Name	Notation
Rensotai	During Stance ↘+K, ↘+K, ↘
Dokuja-Shinyo	To foe behind PU + K, ↘



↘+PU + K

Poison Serpent Stance Attacks

Name	Notation
Zenpo-Dachi	↘
Koho-Dachi	↖
Jakeiho	↘ or ↘
Jakei-Sototsu	↘+PU, PU, PU, ↘+PU, PU
Jashu-Renso-Gekiso	↘+PU, K, PU or ↘+PU, K, PU
Jashu-Rengeki-Sasso	↘+PU, K, ↘+PU or ↘+PU, K, ↘+PU
Soja-Dako	PU, PU
Dokuja-Bunsho	↘+PU
Gansai-Ga	↖+PU
Yokuho-Sohi	K
Niki-Kyaku	↘+K
Dokuja-Jinpu	↖+K
Dokuja-Koto	PU + K
Dokuja-Oga	↖+PU + K
Dokuja-Rasen-Kyaku	↘+K, K
Zenso-Yakuho-Sohi	↘+K, ↘+K
Rensotai	↘+K, ↘+K
Dokuja-Shutai	FR + PU

Name	Throws Notation
Dokuja-Rakuko	FR + PU
Shumon-Shako-Raku	When foe's back is to a slope FR + PU
Hajo-Sharaku	When foe's back is to a slope with a cliff FR + PU
Koshu-Senten	↵ + FR + PU
Kaishu-Gekishu	Next to wall ↵ + FR + PU
Dokuja-Senraku	☺, ☹, ☹ + FR + PU
Dokuja-Miko	Next to wall ☹, ☹, ☹ + FR + PU

Name	Notation
Kenpo-Jako-Shu	☹ + FR + PU
Hishu-Zazen-Sen	☹, ☹, ☹, ☹, ☹ + FR + PU
Sanja-Haishu	To foe's back fr + PU
Ren-Chositsu	To crouching foe ☹ + FR + PU
Shitsugan-Hishu	To crouching foe ☹ + FR + PU
Kosho-Ren-Sengeki	To crouching foe's back ☹ + FR + PU
Dokuja-Shutai	☹ + FR + VI, FR + PU

Best Moves

POISON SERPENT STANCE—Christie's stance is an altered version of one of her best attacks in *Dead or Alive 3*. While in the stance, Christie can evade all high attacks and throws. Similar to Helena's Bokuho stance, Christie has immediate access to all of her Poison Serpent stance attacks as soon as she inputs the command for the stance. Her Jakei-Sototsu, Jashu-Renso-Gekiso, Jashu-Rengeki-Sasso, Soja-Dako, Yakuho-Shoi, and Dokuja-Shutai throws are her primary weapons from the Poison Serpent stance. They provide Christie with a very deadly mix-up game.

KEPPO-TOKYAKU—As one of Christie's best attacks, Keppo-Tokyaku is evasive and juggles when the second attack connects on a counter or a hi counter. The first attack ducks under all high attacks and throws. If you free cancel before the second attack, Christie can transition into a throw or her Dokuja-Koshu attack, which juggles on a counter hit and provide a nice mix-up. On a slippery surface, this attack becomes even more deadly because you won't have to bait for a counter attack to get the second kick to launch.

DOKUJA-RAN-TSUIFU—The last attack in this string is actually three hits and serves as a 3-in-1 attack. This means that if the first punch in this three-hit series lands, all three hits will connect and the opponent won't be able to counter any of them. You can also free cancel before the last three hits and go right into any one of Christie's throws to keep your opponent from countering. This is one of Christie's best mid-hitting attack strings and should be used frequently.



☹ + PU + VI



☹ + PU



VI



☹ + PU



PU



PU

PUNCH STRINGS—

All of Christie's attack strings that start with **PU**, **PU** have incredible speed and versatility. Mixing up between the Jakei-Renbu, Dokuja-Renhai-Sensho, Ren-Dokuja-Monro, and Rentotsu-Rensen can give a Christie player a win all by themselves. Also, each string can be cancelled out of at any point to start another string, go into her Poison Serpent stance, or use any one of her throws to prevent the opponent from countering. Christie's punch strings are matched only by Kasumi's; they're the fastest and most versatile attack strings in the game.


PU

PU

←+PU
PU

PU

PU

KASO-RENGEKI—Yet another one of Christie's highly versatile attacks, Kaso-Rengeki can be used in conjunction with Dokuja-Shutai to accomplish one of Christie's best low mix-ups. The first kick in the attack string has very deceptive range, and can hit an opponent from a good distance away. It also ducks under all high attacks and throws, making it a very useful poking tool. By alternating between the different versions of this attack string, you can follow up the low kick with a mid punch or a throw. The throw has a built-in dash that also has outstanding range, and oftentimes catches your opponent off guard.


↘+FR+VI

PU

Best Juggles

↘+VI, PU, VI, VI, VI
↘+VI, PU, PU ←+PU, PU, PU PU
↘+VI, PU, VI, VI, VI¹
←+FR+VI, PU, PU, PU, PU, PU²
←+FR+VI, PU, PU, ↘+PU, PU, PU, PU, PU, PU, PU, PU, PU, PU, PU, PU³

¹ First attack must connect on counter or hi counter.

² First attack must connect on counter.

³ First attack must connect on hi counter.

Offensive Strategies

Christie is all about speed, mix-ups, and evasion. If you took Kasumi's speed and combined it with Helena's evasion skills, the end result would be Christie. Her offensive mix-up game is sickening, and her ease of use makes her a very tough opponent to face. Christie is so basic in fact, that there really isn't much to her besides her attack string mix-ups and her Poison Serpent stance.

Start off Christie's offense by mixing up her punch attack strings. Christie's strings that start with **PU**, **PU**, **←+PU**, **↘+PU**, or **↘+PU** are all you need to keep your opponent forever confused. Because Christie has one of the fastest jabs in the game, it's very difficult for her opponents to interrupt her attacks. If you free cancel at almost any point during any of these strings, you can toss in a throw to remove any chance your opponent might have had to land a counterhold and stop Christie's onslaught.

If for some reason the barrage of lightning-fast punches isn't enough to take down your opponent, Christie can also utilize Koso-Rengeki and her Poison Serpent stance to pester her opponents thoroughly. The first hit of Koso-Rengeki has a very deceptive range, and can be used from a safe distance away from your opponent. It evades high attacks and throws and works very well as a follow-up to a blocked attack string. After the first attack, Christie can go into a mid punch with the second attack, or use the Dokuja-Shutai to go right into a throw. The throw has a built-in dash, which covers a good distance and can easily surprise your opponent.

When you're in Christie's Poison Serpent stance, you can use the same throw she has off Dokuja-Shutai, or you can go right into her Jakeiho, which has the ability to sidestep and go around some of your opponent's attacks. While Christie is in the stance, she can't be hit by any high attacks or throws—but don't let that fool you into thinking you can stay in the stance for as long as you'd like. Move in and out of the stance quickly when you're in close to prevent your opponent from using a low or mid attack to knock Christie out of the stance. When at a distance, transition from the Poison Serpent stance to the Jakeiho to make Christie move erratically and confuse your opponent.

Defensive Strategies

Much like Brad Wong, Christie's defense relies heavily on her ability to evade attacks. Christie's Poison Serpent, as well as her Keppo-Tokyaku and Koso-Rengeki, can evade all high attacks and throws. If you can anticipate when your opponent will use a high attack or throw, you can use these attacks to interrupt. This technique also works in the middle of a string, as long as you block the attack right before the high attack so that you're not stunned.

Christie's jabs are some of the fastest jabs in *Dead or Alive 4* and they can be used to interrupt attacks if your opponent delays a string for even a second. Watch carefully for a slight pause and go right at your opponent with any one of Christie's strings starting with **PU**, **PU**. Once Christie gets started, she's so fast it can be difficult to stop her, so all you need is a brief pause in the action to get Christie back on the offensive.

Rounding out Christie's defensive abilities is her low punch counterhold. When you successfully counter a low punch, Christie launches her opponent high up into the air, allowing her to follow up with a favorite juggle. If a wall is nearby, you can juggle your opponent into the wall for additional damage.

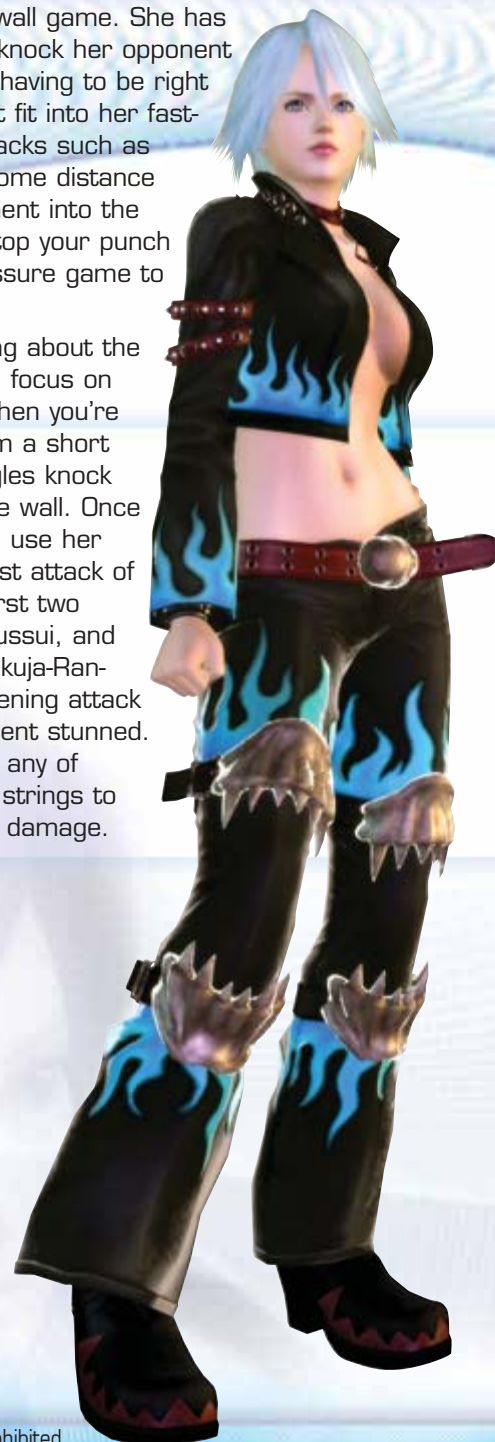
Online Strategies

Christie's amazing speed doesn't change when you take her online. It doesn't matter how much lag you encounter during an online match, Christie never slows down in comparison to the other characters. Continue to use her speed and evasiveness to smother your opponent like there's no tomorrow.

Wall Strategies

Christie has an odd wall game. She has several attacks that knock her opponent into the wall without having to be right next to it, but they don't fit into her fast-paced gameplay. Attacks such as Dokuja-Hiten cover some distance and slam your opponent into the wall, but you must stop your punch strings and high-pressure game to execute it.

Instead of worrying about the wall from a distance, focus on using the wall only when you're fairly close to it. From a short range, Christie's juggles knock her opponent into the wall. Once you have a wall stun, use her jabs (**PU**, **PU**), the first attack of Zenteki-Senpu, the first two attacks of Dokuja-Shussui, and the first attack of Dokuja-Ran-Tsuifu to vary your opening attack and keep your opponent stunned. You can then go into any of Christie's fast punch strings to capitalize on the wall damage.



HAYATE

When Ein recovered his memory and returned to being Hayate, he also recovered all of his ninja arts. In *Dead or Alive 4* Hayate plays like a mixture of Ein and a ninja. He's one of the faster characters in the game, but also very powerful. In the right hands, Hayate is an unstoppable force.



Character Bio

Hayate is a young Ninja in charge of a powerful group of warriors in his role as the leader of the Mugen Tenshin clan. He cannot allow himself to look away any longer as DOATEC continues its orgy of indiscriminate violence. With the red-hot forge of fury burning within him, Hayate gives an order to his brethren: "DOATEC must fall! Let us eradicate them with the cleansing flames of justice!"

Character Profile

Fighting Style: Mugen Tenshin Clan Ninjutsu Hajin Mon Sect

Nationality: Japanese

Gender: Male

Birthday: July 3

Age: 23

Blood Type: A

Height/Weight: 180 cm/75 kg or 5'11"/165 lbs

Body Size: 8109 cm, W83 cm, H98 cm or B43", W33", H39"

Occupation: Ninja

Favorite Foods: Sushi, Sukiyaki

Hobbies: Quickdraw of the Sword, Zen Meditation

Character Rating

Offense: 10

Defense: 9

Evasion: 8

Ground Game: 6

Wall Game: 8

Learning Curve: 5

Overall: 9

Unique Attacks

Name	Notation
Renzuki-Ama-Aogi	PU, PU, PU
Renzuki-Jinrai	PU, PU, *+ PU, PU
Renzuki-Jinshu	PU, PU, *+ PU, KI
Renzuki-Hekiten	PU, PU, *+ PU, PU
Renzuki-Hekiei	PU, PU, *+ PU, *+ KI
Renzuki-Juji-Kyaku	PU, PU, KI, KI
Renzuki-Toka	PU, PU, *+ PU, PU
Chiryu-Mizukage	PU, PU, *+ PU, KI
Renzuki-Fujin	PU, PU, *+ KI, PU
Renzuki-Retsukage	PU, PU, *+ KI, KI
Reppu-Geri	PU, KI, KI
Koko	*+ PU, PU
Ressen-Kyaku	*+ PU, KI
Mugen-Rento	*+ PU, PU
Kirikage	*+ PU, KI
Hekiku-Tensho	*+ PU, PU
Aokage	*+ PU, *+ KI
Zanshin	*+ PU, PU
Burai	*+ PU, KI
Rai-Getsurin	*+ PU, KI
Chiryu-Renjin	*+ PU, PU
Chiryu-Shu	*+ PU, KI
Oni-Kairetsu	*+ *+ PU, PU
Oni-Busen	*+ *+ PU, KI
Onikage	*+ *+ PU, *+ KI
Fujin	*+ *+ *+ PU
Tenbu-Byakko	*+ *+ *+ PU, PU, PU
Tenbu-Seiran	*+ *+ *+ PU, PU, KI
Mawashi, Ushiro-Geri	KI, KI
Tachi-Kage	*+ KI
Izayoi-Geri	*+ KI, KI
Shiranami	*+ KI, KI

Unique Attacks (Continued)

Name	Notation
Maizuru	+
Hisho-San-Renzan	+ , ,
Getsuei-Kyaku	+
Ginga-Kosen	+ ,
Hamon	+ ,
Retsukage	+ ,
Shinryu-Rensei	, + , ,
Tenko-Kyaku	, + ,
Shippu-Tenshu	, + or , +
Fuun	, , +
Shiku	, , +
Yoroi-Nuki	+
Kairetsu	+ +
Kasane-Ate	+ +
Kasane-Ate	+ Hold +
Tenshin-Shosho	+ +
Tenshin-Shosho	+ Hold +
Juji-Kyaku	+ ,
Fugaku-Kaizan	+ +
Fugaku-Renzan	+ +
Sharin-Tai-Renzan	+ + , ,
Mizukage	+ +
Shippu-Rekku	, , + , or + , ,
Shippu-Junso	, , + , or + , ,
Shippu-Kasshu	, , + , + or + , +
Muei-Kairetsu	+ + , or + + ,
Ei-Getsurin	To foe behind +
Koyo-Kyaku	While getting up +
Tenshin-Sen	+ + or + +
Mugetsu-Shippu	+ ,
Hayate-Gake	, , +

Name	Notation
Shippu-Teni	, , + , , or + , ,

Throws

Name	Notation
Rasetsu-Sho	+
Rengoku-Guruma	When foe's back is to a slope +
Kikon-Tohi	When foe's back is to a slope with a cliff +
Mugen-Raimei-Kyaku	+ +
Kagero	, + +
Kagero-Mawari	, , + +
Sekiei-Mawari	Next to wall , + +
Naraku	+ +
Kegon-Nobori	Next to wall + +
Kijin-Reppu	, + +
Raijin	, , , , , , + + , , , + + , , , + +
Nakiryu	In area with ceiling , , , , , , , + + , , , , + + , , , + +
Kagetsu	To foe's back +
So-Getsurin	To crouching foe + +
Hao-Kijin	To crouching foe + +
Kurogane	To crouching foe's back + +
Hokage	, , + , + or + , , +

TIP

The Raijin and Nakiryu throws can be very difficult to execute. The easiest way to perform these throws is to buffer the first input. This means that you can input , , , , , at the very end of any other attack, then simply press + to execute the throws. An alternative method is to hold while inputting the initial command for the throws.

Best Moves



PU



PU



●+▽



PU

PUNCH STRINGS—Hayate has some very powerful mix-ups within his basic punch strings. If you alternate between Renzuki-Ama-Aogi, Renzuki-Jinshu, Renzuki-Hekiei, or any of his other strings that start with **PU**, **PU** your opponent must either guess at a counter or simply take the damage. If you start free canceling out of these strings, your opponent will be worse off because you can connect with a hi counter throw.

MUGEN-RENTO—One of Hayate's main advantages over the other characters is that he can launch his opponent without having to land a counterhit. The Mugen-Rento is one of his attacks that does this. You must be fully crouched in order to execute this technique, which means that you can pull it off after ducking a high attack or attempting a low counterhold. If your opponent catches on to the attack, you can free cancel after the first hit and go into one of Hayate's throws.



●+PU



PU

BURAI—This is another one of Hayate's attacks that can juggle without the need of a counterhit. It has two different variations: the Burai and the Rai-Getsurin. Both have follow up attacks, meaning that your opponent can't attempt to interrupt after the first hit. Since you can delay the last hit in both strings, you can wait to see if it connects for a juggle before you move on to the second attack. This also allows you to free cancel after the first attack and go into a throw.



●+PU



▽

CHIRYU—Like many other attacks with this same notation, Hayate's Chiryu evades all high attacks and throws. The main difference with Hayate's ●+PU is that he has two follow-up attacks. The Chiryu-Renjin performs a mid-hitting punch after the low attack, while the Chiryu-Shu performs a low sweep. So, not only does Hayate duck under all high attacks, he also has a mix-up after the first hit.



●+PU



PU

TENBU-BYAKKO—Hayate is a ninja with many useful attacks. The Tenbu-Byakko is yet another one. It jumps over all low attacks, evading throws at both heights, and hits your opponent with a jumping punch. The second hit of the attack string launches your opponent if the first connects, allowing you to free cancel and go into a juggle.



☺, ☹, ☹+PU



PU



PU

If the first hit is blocked so the second doesn't juggle, you can go into the third hit that will juggle if the second attack connects. You can do all of this, while free canceling at any time to keep your opponent guessing.

Best Juggles

☺, ☹, ☹+PU, PU, FR, PU, PU, ☹+PU, PU

☺, ☹+PU, KI, PU, PU, ☹+PU, KI

After mid-kick counterhold PU, PU, PU, FR, PU, PU PU,

☹+PU, KI

☺+KI, PU, PU, ☹+PU, PU¹

¹ First attack must connect on counter or hi counter.

Offensive Strategies

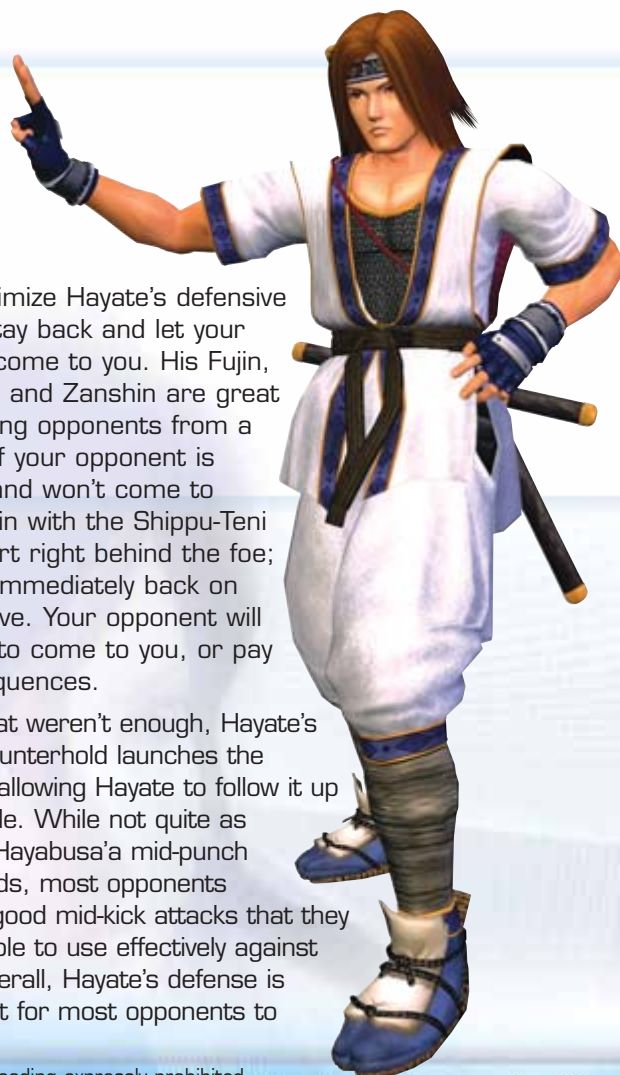
Hayate is a monster when it comes to offense. There's no other way to put it. He's one of the few characters with attacks that launch without needing a counterhit. You can take your pick between his Burai, Mugen-Rento, Maizuru, Izayoi-Geri, and a plethora of others. He also has a devastating throw with the Raijin, and we haven't even touched on his Shippu, his new dashing attack stance. You have so many options with Hayate on offense, you may not know where to begin.

While Hayate may not have the fastest punches in the game, his punch strings can be mixed up so well, you won't have to rely on speed at all. Using any of his attack strings that start with PU, PU you can confuse your opponent to no end with the sheer number of variations his strings can take. To top things off, you can free cancel out of any of them, at any point, to use his Raijin throw or any one of his attacks that juggle.

Adding icing to the cake is Hayate's Shippu. With several attacks out of the Shippu-Teni and the evasive ability of the dashing stance to duck under all high attacks and throws, you don't even need to use the attacks out of the dash to make it a useful technique. You can mix things up using his Shippu-Rekku, Shippu-Jinso, and Shippu-Kasshu. All three attacks either stun or knock down your opponent. If you get caught in a bind, use the Shippu-Teni to teleport behind your opponent. With all of these options, Hayate has one of the best offenses in the game.

Defensive Strategies

Although Hayate's offensive abilities may be the best in the game, his defense isn't actually too far behind. Hayate has several evasive attacks such as the Chiryu and the Shippu. The Shippu can be used off of his Mugetsu backflip, making it even more evasive. Also, his Zanshin attack that flips over all low attacks and throws of any kind has incredible range.



To maximize Hayate's defensive abilities, stay back and let your opponent come to you. His Fujin, Oni-Busen, and Zanshin are great for punishing opponents from a distance. If your opponent is stubborn and won't come to you, dash in with the Shippu-Teni and teleport right behind the foe; Hayate is immediately back on the offensive. Your opponent will be forced to come to you, or pay the consequences.

As if that weren't enough, Hayate's mid-kick counterhold launches the opponent, allowing Hayate to follow it up with a juggle. While not quite as potent as Hayabusa's mid-punch counterholds, most opponents have very good mid-kick attacks that they won't be able to use effectively against Hayate. Overall, Hayate's defense is very difficult for most opponents to overcome.



Online Strategies

During online play, Hayate takes a slight hit in his overall abilities. However, since his offense, defense, and wall game are so good to begin with, it won't make much of a difference. The delayable strings that go into juggles such as the Oni-Busen, Mugen-Rento, and Zanshin don't work quite as well online. The latency experienced during online play allows your opponents to interrupt Hayate easier than they would be able to do offline.

In addition, it's more difficult to juggle after his launching mid-kick counterhold. The timing for the juggle is strict offline, but once you attempt this online, you'll find that the timing required is even more precise. It also takes some time adjusting to his lower hitting juggles, such as the Maizuru on a normal hit. You can still juggle off it, but the timing makes it a bit harder.

Wall Strategies

With Hayate excelling at offense and defense, it's no surprise to find that his wall game allows for ample damage as well. You can knock your opponent into the wall with any number of attacks, ranging from his Fujin to his Oni-Kairetsu to his Ressen-Kyaku. Range is not much of a factor since many of Hayate's attacks knock back to the wall for a good range.

After a successful wall hit, Hayate can use his jabs or  +  to keep the stun going. This is actually where Hayate comes up a bit short. He doesn't have a solid mid kick or low attack that can keep the stun going. Even his Hamon attack changes into a wall-slamming attack if you use it after too much damage has been dealt near the wall. However, you can still relaunch using the first attack of Hayate's Hisho-San-Renzan string, and then go into any of his juggles for good damage.

HELENA

Arguably one of the hardest characters to learn in the history of the series, Helena finally steps into the limelight in *Dead or Alive 4*.

While the story may revolve around the new head of DOATEC, that doesn't mean Helena has been given any special abilities to go along with her new leadership roll. She continues to have a very steep learning curve. She's one of the most difficult characters to use properly, but in the hands of a master she can be extremely deadly.



Character Profile

Fighting Style: Pi Qua Quan

Nationality: French

Gender: Female

Birthday: January 30

Age: 21

Blood Type: AB

Height/Weight: 170 cm/49 kg or 5'7"/108 lbs

Body Size: B90 cm, W56 cm, H86 cm or B35", W22", H34"

Occupation: Opera Singer

Favorite Foods: Blanc Manger

Hobbies: Walking her beloved pet dog

Character Rating

Offense: 8

Defense: 6

Evasion: 10

Ground Game: 8

Wall Game: 8

Learning Curve: 10

Overall: 8

Character Bio

The daughter of Fame Douglas, the founder of DOATEC, Helena has sworn revenge after losing both her father and her beloved mother, Maria, to a whirlwind of conspiracy. Now, she has chosen to throw herself into the storm by assuming the mantle of the president of DOATEC. Where does she intend to lead this giant organization, the source of all of her misfortune? No matter which path she chooses, she will not find happiness at its end....

Unique Attacks

Name	Notation
Renkan-Kasui-Sho	PU, PU, PU
Renkan-Kosen-Tai	PU, PU, KI
Seiryu, Shinso-Soshu	PU, PU, PU, KI, PU
Seiryu, Shinso-Soshu	PU, PU, PU, KI, Hold PU
Seiryu, Rensho-Sotai	PU, PU, PU, KI, KI
Hekiro-Kasui-Sho	PU, PU, PU, PU, PU
Hiko, Rensho-Soshu	PU, PU, PU, PU, PU
Hiko, Sho-Koshutai	PU, PU, KI
Sensho-Rekkai-Kyaku	PU, KI, KI, KI
Seiryu-Shussui	PU, PU, PU
Ryoin-Koshu-Tai	PU, PU, KI, KI
Tanheki-Kasui-Sho	PU, PU, PU
Tanheki-Kosen-Tai	PU, PU, KI
Tanheki-Sen-Kyaku	PU, PU, KI
Kasetsu-Sho	PU, PU
Tenshin-Kasui-Sho	PU, PU, PU
Rensho-Banshu-Senkyaku	PU, PU, KI, KI
Taishuku-Bansho	PU, PU, PU
Dokuritsu-Kaheki	PU, PU
Choda-Karan	PU, PU
Senchoho-Kahi	PU, PU, PU
Senpo-Toren-Sokyaku	PU, PU, KI
Kasui-Sho	PU, PU, PU
Saho-Soheki-Sho	PU, PU, PU, PU
Renkan-Hoto-Kaso	PU, PU, PU, PU, PU, KI
Geimen-Ittai-Kataku-Sho	PU, PU, PU, PU, PU
Zenheki-Soheki-Sho	PU, PU, PU, PU
Zenheki-Koso-Tai	PU, PU, PU, KI
Bokuho Zenheki-Koso-Tai	PU, PU, PU, KI, PU
Rekkai-Kyaku	KI, KI, KI
Shashu-Ki-Kyaku	PU, KI
Toku-Gaihai-Ren	PU, KI
Niki-Kyaku	PU, KI

Name	Notation
Shin-Kyaku-Ryoin-Sho	PU, KI, PU
Shin-Kyaku-Kasen-Kyaku	PU, KI, KI
Rigo-Tai	PU, KI, KI
Renko-Sanren-Kaikyaku	PU, KI, KI, KI
Senten-Soto	PU, KI, PU
Senten-Soto	PU, KI, Hold PU
Kaso-Sentai	PU, KI, KI
Senten-Koshu-Tai	PU, KI, KI
Hoken-Soto	PU, PU, KI, PU, PU
Hoken-Soto	PU, PU, KI, PU, Hold PU
Soheki-Sho	PU, KI, PU
Uryu-Banda	PU, PU, KI
Gokyu, Shinsoda	PU, PU, KI
Gokyu, Shinsoda	PU, Hold PU, KI
Dakai	PU, PU, KI
Enbu-Kyaku	FR, KI
Bokuho-Sen-Kyaku	PU, FR, KI
Bokuho Stance	PU, PU, KI
Step Back Bokuho Stance	PU, PU, KI
Seiryu-Kisho-Kyaku	While getting up FR, KI

Back-Turned Attacks

Name	Notation
Renkan-Kasetsu-Sho	PU, PU, PU, PU
Renkan-Tenshin-Kasui-Sho	PU, PU, PU, PU, PU, PU
Renkan-Taishuku-Senkyaku	PU, PU, PU, PU, KI, KI
Renkan-Hairyu-Banda	PU, PU, PU, PU, PU
Haisei-Ren-Setsugeki	PU, PU, PU, PU
Hai-Enbu-Kyaku	PU, PU, KI
Hiko, Haisho-Koshutai	PU, PU, PU, KI
Haishin-Yakuho-Hekishu	PU, PU, PU, PU
Horen-Toka-Sosho-Kyaku	PU, PU, PU, PU, PU, KI
Horen-Sho-Koshutai	PU, PU, PU, KI
Kosen-Fusho	PU, PU, KI
Kosen-Chugeki	PU, PU

Name	Notation
Kaishin-Ryoin-Sho	+ ,
Kaishin-Kasen-Kyaku	+ ,
Tenshin-Tosho	+
Tenshin-Yakuho-Hekishu	+
Seiryu-Kasho	+
Koso-Tai	, +
Bokuho Koso-Tai	, + ,
Hika-Bosento	+

Bokuho Stance Attacks

Name	Notation
Han-Maho-Renkan-Sho	, ,
Sensho-Niki-Kyaku	, ,
Sensho-Koso-Tai	, , +
Kyoda-Shoken	+ , ,
Renken-Kikyaku	+ , ,
Toda-Ryoin-Shotai	+ , + , ,
Haisei-Ryoin-Sho	+ , ,
Haisei-Kasen-Kyaku	+ , ,
Sotaku-Sho	, +
Kasei-Tokyaku	
Banchu-Sen-Kyaku	+ ,
Zenso-Tai	+
Zenso-Tai Bokuho	+ ,

Name	Notation
Kasei-Kikyaku	+
Teishitsu-Ryosho	+
Junho-Shosho	+ +
Junho-Shosho	+ Hold +
Tsuten-Sho	+

Throws

Name	Notation
1-2-3-Sho	+
Kaimon-Hanheki	When foe's back is to a slope +
Tohatsu-Urai	When back is to a slope +
Sen-Heki	+ +
Tenyo-Ryubi-Kyaku	Next to wall + +
Yoto-Haibi	, , + +
Shohen-Takusho-Gekiken	+ +
Shoten-Sho	Next to wall + +
Yoshi-Nyurin	, , + +
Tenbu-Heki-Sho	To foe's back +
Yoshi-Nyurin-Kasui	To crouching foe + + , +
Fukenbu	To crouching foe + +
Zenheki-Kao	To crouching foe's back + +

Best Moves

BOKUHO STANCE (BKO)—Helena's defining move is the central point of her defense and the most feared aspect of her offense. Helena is unable to block while in BKO, but she can evade all high attacks with the normal BKO stance, and evade all mid attacks with Teishitsu. She can also launch her opponent with Sensho-Niki-Kyaku, Renken-Kikyaku, Toda-Ryoin-Shotai, Kasei-Kikyaku, or Teishitsu-Ryosho. As if that weren't enough, she can transition into her back-turned stance and continue attacking from there.



+ +

BACK-TURNED STANCE (BT)—In previous *Dead or Alive* games, Helena players had to be very careful when they used her back-turned stance because it didn't offer many options, and the few options she had left her in a very bad situation if they were blocked. Now, Helena's BT stance has been greatly improved with a wide variety of mix-ups that can launch an opponent, transition into BKO, stun the opponent while leaving Helena in BT, or throw the opponent. Her new Haishin-Yakuho-Hekishu, Horen-Toka-Sosho-Kyaku, Horen-Sho-Koshutai, Kosen-Fusho, and all variations of her Renken strings alone make BT a formidable stance, but the addition of a throw that gives Helena frame advantage is icing on the cake.



YOSHI-NYURIN—While it may not be an offensive hold that goes right through attacks, Helena's Yoshi-Nyurin is arguably her best throw. The throw leaves Helena in BKO, facing the opponent's back at point blank range. From here you can use $\triangle + \text{PU}$, $\triangle + \text{PU}$, PU ,



∇ , $\triangle + \text{PU} + \nabla$, $\triangle + \text{PU}$, ∇ , FR ,

\triangle , \triangle , $\triangle + \text{FR} + \text{PU}$

PU , PU , \triangle , ∇ , PU to juggle your opponent for one-third of their life. In essence, use three of these throws and the match is over.



PU



∇



∇



∇

SENSHO-REKKAI-KYAKU AND RENKO-SANREN-KAIKYAKU—These two strings are Helena's best poking and interrupt strings. To use these strings effectively, you should never completely finish them. Instead, free cancel after the first couple of hits in each string and alternate between the two strings to keep your opponent on the defensive. Both strings look very similar and vary between high and mid attacks so that your opponent won't be able to duck to avoid your poking. Mix in the Yoshi-Nyurin to keep your opponent from using an offensive hold or parry and you'll have a very frustrated opponent.

ENBU-KYAKU—One of Helena's few guard break attacks, Enbu-Kyaku is perfect for keeping Helena on the offensive. You can perform the attack on its own by pressing $\text{FR} + \nabla$ or you can use it from BT by pressing PU , PU , ∇ . If Enbu-Kyaku connects, you'll inflict damage, but it's best to have the attack blocked. On a block, Helena has frame advantage, allowing you to transition into just about any attack without having to worry about getting interrupted or countered.



PU



PU



∇

Best Juggles

△+ , △+ , , fr, , , , + , ¹

+ , , , △+ , , ,

△+ , , , , ,

, , △+ , + , △+ , △+ , , ,

+ + , △+ ,

, , , , ,

From Bokuho + , △+ , , , , , +

¹ First attack must connect on hi counter, or juggle must be performed on a downward slope.

Offensive Strategies

Helena has a unique fighting style and can't really be played like any other character. Her offensive revolves heavily around her ability to mix-up her attack strings and transition from her neutral stance to Bokuho (BKO) to her back-turned (BT) stance. She doesn't have a lot of frame advantage, but you should make use of what little advantage she does have.

Your first priority with Helena should be to get in close to your opponent. Helena is not very effective from a distance and needs to fight in close quarters to have any sort of advantage. Mix up between her mid punch and high punch strings, while free canceling to avoid becoming predictable. Using the first attack from her Tenshin-Kasui-Sho string or the first two or three attacks from her Hekiro-Kasui-Sho string will leave you in BT. These should be your main transitions into Helena's BT stance.

Once you are in BT, you have a multitude of options available to you. Helena has several mid punch strings with various enders that either launch your opponent for a juggle, or transition easily into Bokuho or back into neutral stance. Make sure you use a wide variety of starting attacks from BT to ensure that your opponent can't rely on a single counter to stop your momentum. Her Haishin-Yakuho-Hekishu, Horen-Toka-Sosho-Kyaku, Horen-Sho-Koshutai, Kosen-Fusho, and all variations of her Renken string should be your main weapons from BT. Mixing them up with the Hika-Bosento does wonders, confusing your opponent and keeping them on the defensive instead of trying to interrupt you.

While Helena's Bokuho stance factors greatly into her defensive strategies, it can be used as an offensive weapon as well. You can transition into BKO from Helena's neutral stance or from her BT stance. Once you are in BKO, you have quite a few options available. Also be ready to use the Tsuten-Sho because it can get you safely out of BKO and launches the opponent for a juggle at the same time. In addition to the Tsuten-Sho, Helena has several mid- and high-punch strings that can transition to her neutral stance or to her BT stance. To round things off, you can use the Zensho-Tai to trip your opponent and serve as a nice low mix-up from BKO.

Defensive Strategies

If there's one area where Helena beats out most other characters it's her ability to evade attacks. This is the basis of her defense, as it revolves around her Bokuho stance and the Teishitsu. When you input the command for BKO you can do it one of two ways. The standard Bokuho command of + + evades all high attacks and throws almost immediately. You can also use , + , to go right into the Teishitsu and evade all mid and high attacks. Both commands have various advantages.

Going into the standard BKO stance will allow Helena to attack immediately. In fact, you can transition from the BKO stance to a BKO attack so quickly that you'll barely see the animation of the stance. This is a great tactic if you anticipate a throw or high attack string from your opponent, but you can also use it in the middle of an attack string if you know the next hit will be high.

Teishitsu functions in the same way as the normal BKO stance except that you can't attack immediately. However, you evade all high and mid attacks with the same speed that the standard BKO stance evades high attacks. When properly timed, ducking under a mid attack with the Teishitsu still gives you plenty of time to follow up with the Tsuten-Sho or any other BKO attack before your opponent can recover.

Another of Helena's defensive advantages is her ability to evade high attacks with several of her attack strings. Her Senpo-Toren-Sokyaku and Senten-Koshu-Tai strings both duck under high attacks from the beginning of the animation. The Senten-Koshu-Tai is especially tricky because, from your opponent's perspective, it doesn't look as though it has this property. If you anticipate a high attack or throw, use these two strings to counterattack. Senpo-Toren-Sokyaku leads you right into BKO, while the second hit of Senten-Koshu-Tai is guaranteed if the first connects on a counter or a hi-counter, and can juggle as well.

Online Strategies

The main difference between using Helena offline and using her online is that her Bokuho evasion skills are significantly decreased because of the constant lag that's always present online. You can still use her Bokuho stance to execute instant attacks and duck under high and mid attacks, but your timing has to be much better. If you can't use the Bokuho evasion skills online, don't press the matter, simply focus on Helena's poking game with Sensho-Rekkai-Kyaku and Renko-Sanren-Kaikyaku and you should be fine.

Wall Strategies

With Helena's ability to mix up off a wall bounce by using her neutral stance attacks as well as her instant Bokuho stance attacks, she has a formidable wall game. Use the Enbu-Kyaku to knock opponents into the wall from a distance, or any of her standard strings to do so from a closer range.

As soon as you have your opponent in a wall stun, use either a single punch (PU) or go into Bokuho and use the first two attacks from Han-Maho-Renkan-Sho. This gives you a high and mid mix-up to use off the wall. Follow up with either the first two hits from Bokuho Haisei-Ryoin-Sho or the first attack from Shin-Kyaku-Ryoin-Sho to launch your opponent into a juggle and gain the extra wall damage.

EIN

Before Hayate regained his memory, he was known as Ein. He trained with Hitomi, so his fighting style is almost identical to hers. Ein is a bit more focused on power, while Hitomi excels in speed and finesse. He's one of the easiest characters to learn in *Dead or Alive 4* and is a good choice for inexperienced players to learn the system. Overall, Ein remains virtually unchanged from his counterparts in previous games.



Character Rating

Offense: 7	Wall Game: 10
Defense: 5	Learning Curve: 2
Evasion: 4	Overall: 7
Ground Game: 7	

Unique Attacks

Name	Notation
Ren-Fujin	PU, PU, PU
Ren-Fujin	PU, PU Hold PU
Ren-Kengyu	PU, PU, PU+PU, PU
Musho	PU, PU, PU+PU, KI
Rakusho	PU, PU, PU+PU, PU+KI

Name	Notation
Ren-Zuki, Ren-Geri	PU, PU, KI, KI
Suzaku	PU, PU, PU+KI, KI
Ryubi	PU, PU, PU+KI, KI
Tsuki, Ren-Geri	PU, KI, KI
Kaida	PU+PU
Hyosai	PU+PU
Burai	PU+PU, KI
Tsubauchi	PU+PU
Tengai	PU+PU, PU+KI, PU
Shien	PU+PU, PU, PU
Fumon	PU+PU, PU+KI
Kengyu	PU+PU, PU, PU
Kagite, Yoko-Geri	PU+PU, KI
Kagite, Suimen-Geri	PU+PU, PU+KI
Azuma	PU+PU
Fujin	PU+PU, PU
Mawashi, Ushiro-Geri	KI, KI
Nobori-Mawashi-Geri	While rising KI
Maizuru	PU+KI

Name	Notation
Kakato-Otoshi	△ + ▼
Shorin	⊙ + ▼, ▼
Mae-Keriage	◀ + ▼
Oniba	⊙ + ▼, ▼
Ginro	⊙ + ▼, ▼
Hamon	⊙ + ▼, PU
Raigyu	⊙ + ▼, ⊙ + PU, PU
Tenrai	⊙ + ▼, ⊙ + PU, ▼
Kairai	⊙ + ▼, ⊙ + PU, ⊙ + ▼
Matsukaze	⊙ + ▼, ▼
Hyobi	⊙ + ▼, ▼
Tenrin	⊙ + ▼, ▼, ▼
Zansei	⊙, ⊙ + ▼, ▼, ▼
Tenso	⊙, ⊙ + ▼
Fuun	◀, ⊙ + ▼
Shiku	⊙, ⊙, ⊙ + ▼
Gyosho	PU + ▼, PU
Gyosho	PU + ▼ Hold PU
Morote-Zuki	⊙ + PU + ▼
Fudo-Fujin	◀ + PU + ▼
Fudo-Fujin	◀ + Hold PU + ▼
Koro, Hane-Geri	FR + ▼, ▼
Koro, Suimen-Geri	FR + ▼, ⊙ + ▼
Ressei	⊙ + FR + ▼, ▼, ▼
Ten-Ro	⊙ + FR + ⊙, ▼, ⊙ + ▼

Name	Notation
Korin	◀ + FR + ▼
Kofu	⊙ + FR + ▼
Oni-Ashige	⊙ + FR + ▼
Tobi-Ushiro-Geri	To foe behind ⊙ + ▼
Tosen-Fujin	While getting up PU + ▼

Name	Throws Notation
Suigetsu	FR + PU
Rakugetsu	When foe's back is to a slope FR + PU
Tachikage	When back is to a slope FR + PU
Ryukotsu	⊙ + FR + PU
Gankotsu	Next to wall ⊙ + FR + PU
Hokage	⊙, ⊙ + FR + PU
Rekka	Next to wall ⊙, ⊙ + FR + PU
Futo	⊙, ⊙, ⊙ + FR + PU
Guren	⊙, ⊙, ⊙ + FR + PU
Socho	To foe's back FR + PU
Seiryō	To foe's back ⊙ + FR + PU
Kobore-Zuki	To crouching foe ⊙ + FR + PU
Mozu-Sashi	To crouching foe's back ⊙ + FR + PU
Tsurute-Basami	To crouching foe's back ⊙ + FR + PU
Suirin	To crouching foe's back ⊙ + FR + PU

Best Moves

FUJIN—Ein is not an in-your-face character. He is best played at a distance by punishing your opponent's whiffed attacks. Fujin is one of his best options for this strategy. It can also be used to knock opponents against the wall from a distance, and also to keep the pressure up after an opponent has been knocked against the wall. Because of its speed, Fujin offers a good mix-up with Ein's Hokage against the wall.



⊙, ⊙, ⊙ + PU

AZUMA—Another attack that's very good at punishing whiffs, Azuma has the same uses as Fujin. Azuma executes a bit faster than Fujin, but the trade-off is that it hits high and can be ducked or evaded. Use Azuma as a quick interrupt or to punish whiffed attacks and opponents will be hesitant to rush you.



←, → + PU

MAE-KERIAGE—This is one of Ein's best interrupting attacks. Mae-Keriage has very good priority over most of the attacks in the game, so Ein can use it after almost any blocked attack to beat out his opponents. Some of the faster characters like Christie and Kasumi can beat out Ein's Mae-Keriage, but for the most part it's a very useful interrupt. If the attack connects on a counter or a hi counter, it will launch the opponent for a solid Musho or simple Ren-Fujin juggle.



← + K

↓ + PU—Every character in *Dead or Alive 4* has a ↓ + PU attack. What separates Ein's from the rest of the cast is that his other attacks are perfect for following ↓ + PU. When it connects on a counter or a hi counter it causes a short stun that gives Ein just enough time to land an Azuma or begin his various punch strings. The ↓ + PU also evades high attacks and throws, which is an ability that Ein is otherwise sorely lacking compared to most of the other characters.



↓ + PU

HOKAGE—Although Ein's Hokage may not double as an offensive hold, it is one of his best throws. When used against the wall, it becomes Rekka and can be extremely damaging. Mix it up with Tenso, ↵ + PU, or Fujin (if attacking from a distance) to really keep your opponent guessing. If you can land the throw on a hi counter, the damage will be very nice as well, making this one of Ein's best offensive tools.



↵, ↶, ↷ + FR + PU

Best Juggles

☹+  ,  ,  , 

☹+  ,  ,  ,  +  , 

☹+  ,  ,  ,  +  ,  ¹


☹+  ,  ,  ,  +  ,  ²

¹ First attack must connect during a stun or on counter or hi counter.

² First attack must connect on counter or hi counter.



Offensive Strategies


Ein is a basic character, which means he is easy to use, but is very limited. His offense revolves mainly around his spacing game. Back away from your opponent, keeping your distance and baiting the foe into whiffing an attack. Then use Fujin and Azuma to punish their whiffs. If you're near a wall, both attacks can knock your opponent into the wall, allowing Ein to rush in and start on his bread-and-butter wall game (see "Wall Strategies").

When you're in close, use Musho and Rakusho to kick off your offense. You can mix things up between the two attack strings and free cancel immediately before or after the third punch to go into a throw or a ☹+  if you anticipate your opponent will attempt a throw or high attack. Be careful when finishing Musho because the last kick is not safe when blocked. You may need to finish it every now and then to prevent your opponent from interrupting after you free cancel, but keep it to a minimum.

You can also use Ein's Hamon and Zansei strings in the same manner. Free cancel after the second attack in either string and go right into Ein's Hokage or into any of his other previously mentioned attack strings. If your throw is ducked, try to use Mae-Keriage before your opponent can counterattack. Unless your opponent is using their fastest attack, Ein's Mae-Keriage has a good chance of interrupting and launching for a juggle.



Defensive Strategies

Ein doesn't have much in the way of defensive options. His main defensive tool is ☹+  because it's one of the few attacks that ducks under high attacks and throws. If you connect with ☹+  on a counter or a hi counter, go right into Azuma or Fujin to get Ein back on the offensive where he belongs.

Mae-Keriage is also a good defensive tool because of its ability to interrupt your opponent's first attack. Since Ein is at his best when he's on offense, use Mae-Keriage after blocking an opponent's attack string. If the kick is blocked, it should give you enough space to interrupt a counterattack with ☹+  or Morote-Zuki.

Ein's best defense is his offense, so if you find yourself unable to shut down your opponent's offense due to Ein's limited defensive options, back up and regroup. Ein has a very strong spacing game: bait the opponent into whiffing an attack, then use his Fujin and Azuma to punish. Continue moving back and forth at a distance until your opponent rushes you or makes a mistake. If your opponent rushes you, you'll have the advantage and can use this opportunity to go back on the offensive with the Fujin or Azuma. Time these attacks so that they execute at their maximum range and your opponent should not be able to interrupt them.






Online Strategies

Ein has a couple of big advantages when played online. You can take advantage of the slight latency to abuse  ,  into a free cancel, followed by a throw. Your throw of choice should be the Hokage to maximize damage. It's difficult for your opponents to avoid the throw unless they anticipate it coming. If you mix this strategy with the first three hits of Musho, your opponent will be in serious trouble.

The Mae-Keriage also gets a boost from online play. If your opponent hesitates even slightly, use this attack to interrupt almost anything. The lag makes your opponents react slowly, and give the Mae-Keriage even more priority than it has offline. If it connects on a counter or a hi counter, follow it up with a juggle and you'll be off to online wins in no time.

Wall Strategies

Welcome to the wonderful world of Ein, better known as "the wall." Ein is extremely dangerous when he gets anywhere near a wall. His Fujin and Azuma are perfect tools to knock foes into the wall from a distance, and once your opponents get stuck in a wall stun, they can say goodbye to half of their health bars.

Start off a wall stun with either jabs ( , ), ☹+  , Tenso, or Hamon. Ein's jabs and ☹+  keep the opponent stunned for several hits. Then you can launch them with Tenso, Hamon, or the first attack of Shorin. If you launch with Tenso or Hamon, you can squeeze in ☹+  before going into a standard juggle for even more damage.

If your opponent decides to attempt a counter, use Ein's Rekka throw to inflict some real damage. Soon your opponent will be begging for mercy and avoiding the wall at all costs.

GEN FU

The old man may have Eliot as an apprentice now, but that doesn't mean his days in *Dead or Alive* are over. Although a few changes have been made to Gen Fu and he is no longer one of the best characters in the game, he can be a formidable opponent in the right hands. In *DOA4* he can hold his own against most of the competition, even though he isn't as potent as he once was.



Character Rating

Offense: 7	Wall Game: 6
Defense: 7	Learning Curve: 7
Evasion: 6	Overall: 7
Ground Game: 4	

Unique Attacks

Name	Notation
To-Sho	△ + PU
Rensui-Tanpa	PU, PU, PU
Hakuja-Rensui	PU, PU, △ + PU
Kodan-Tai	PU, PU, ▼
Rensui-Zenso	PU, PU, △ + ▼
Kohoto	△ + PU
Banchu, Tanho, Kosonzan	△ + PU, PU, PU
Ban-Ho-Yokei	△ + PU, PU, PU + ▼
Kaiho, Yosoku	△ + PU, PU
Kaiho, Sosui, Soha	△ + PU, △ + PU, PU
Tanho, Kosonzan	△ + PU, PU
Choryo	△ + PU
Hakuja-Honsui	△ + PU
Tanpa	△, △ + PU
Choki-Yusoku	△, △ + PU, PU
Choki-Yusoku	△, △ + Hold PU
Kosonzan	△, △ + PU
Yosokuha	△, △ + PU
Ugyu-Haito	△, △ + PU

Name	Notation
Oshu-Kosoha	△, △, △ + PU, PU
Sen-Shippo	△, △, △ + PU
Sen-Shippo	△, △, △ + Hold PU
Senpo	△, △, △ + PU, FR
Yokei	△, △ + PU or △, △ + PU
Han-Senpu	△ + ▼
Senpu-Zenso-Tai	△ + ▼, ▼
Tenshin-Koshu-Tai	△ + ▼
Sokutan-Kyaku	△ + ▼
Keitai, Han-Senpu	△ + ▼, ▼
Senryu-Ha	△ + ▼, PU, PU
Rosu-Yokanzan	△ + ▼, PU, △ + PU
Shichisun, Ugyu	△ + ▼, PU
Shichisun, Zenso-Tai	△ + ▼, ▼
Jatoshin	PU + ▼, PU, PU
Ryukei-Kakuo	PU + ▼, △ + PU
Kobokuha	△ + PU + ▼
Soha	△ + PU + ▼
Toha	△ + PU + ▼
Enho-Tekigetsu	△ + PU + ▼, PU
Enho-Tekigetsu	△ + PU + ▼ Hold PU
Byakko-Soha	△ + PU + ▼
Byakko-Soha	△ + Hold PU + ▼
Yoshi-Saiken	△ + PU + ▼, PU
Sohi-Kyaku	FR + ▼
Zenso-Tai	△ + FR + ▼
Bancu, Tanho, Kosonzan	To foe behind △ + PU, PU, PU
Ban-Ho-Yokei	To foe behind △ + PU, PU, PU + ▼
Tenshin-Choryo	To foe behind △ + PU
Haisei-Ugyu-Haito	To foe behind PU + ▼
Koyo-Shin-I-Kiha	While getting up PU + ▼
Sokuten	△ + PU

Name	Throws Notation
Juji-Kao	FR + PU
Yosan	When foe's back is to a slope FR + PU
Dai-Ryukei	When back is to a slope FR + PU
Kokei	FR + PU, FR + PU
Shutai	FR + PU
Ryubi-Senten	Next to wall FR + PU
Shin-i-Ha	FR + PU
Ryuyo	Next to wall FR + PU

Name	Notation
Kokai-San-Osa	FR + PU
Unpei-Nichigetsu-Ha	FR + PU
Unpei-Tengessho	In area with ceiling FR + PU
Chuku-Rakuho	To foe in the air FR + PU
Kohaibi	To foe's back FR + PU
Sokujin	To foe's back FR + PU
Batetto	To crouching foe FR + PU
Ribyo-Joju	To crouching foe FR + PU
Juji-Daiheki	To crouching foe's back FR + PU

Best Moves

BANCHU, TANHO, KOSONZAN—At first the Banchu, Tanho, Kosonzan may seem like an attack that is slow and easy to counter. However, when used in a tight situation, this punch string is a very good tool. The first attack



FR + PU



PU



PU

works extremely well for interrupting your opponent's attacks. At the slightest pause, the elbow stops your opponent in their tracks. The rest of the string can be free canceled at any point to go into any other string or one of Gen Fu's throws.

YOKEI—The sidestep system in *DOA4* has been toned down a bit since the last game, but this sidestep attack still works very well. Use it primarily when your opponent is rushing you; it still evades quite well, even in the new sidestep system. It won't evade everything, but if you can predict your opponent's dashing attacks, this should evade them beautifully.



FR, FR + PU

SEN-SHIPPO—Many of the charge attacks in *Dead or Alive 4* can't be used safely under most circumstances. Gen Fu defies this logic with the Sen-Shippo. First off, the attack covers a very good distance, so you can begin your charge safely out of harms way. Secondly, you can mix-up the Sen-Shippo with the basic Senpo. If your opponent tries to counter the Sen-Shippo, the basic Senpo stops right in front of your opponent and allows you to throw them at will. This is a devastating mix-up.



FR, FR + PU

KOKAI-SAN-OSA—Frame advantage is extremely important in most fighting games, and Gen Fu's Kokai-San-Osa throw gives him plenty of it. Use this throw after free canceling out of his various punch strings or his Sen-Shippo. After the throw connects, go right into another Kokai-San-Osa, the Unpei-Nichigetsu-Ha throw, or the Banchu, Tanho, Kosonzan string. You'll be able to use almost any attack before your opponent can react.



☺, ☹, ☺ + FR + PU

UNPEI-NICHIGETSU-HA—Gen Fu's launching throw allows him to get some very good damage on his opponents. Free cancel out of the Banchu, Tanho, Kosonzan or use the Senpo to bait your opponent into countering to maximize the damage this throw can inflict. When you start mixing this throw into your poking game, your opponent won't want to attempt a counter.



☺, ☹, ☺ + FR FR + PU

Best Juggles

PU PU + KI, ☺ + PU, ☺ + PU, PU PU, PU + KI

☺, ☺ + PU, PU, ☺ + PU, PU, PU + KI

☺ + PU, ☺ + PU, PU, PU + KI¹

☺, ☹, ☺ + FR + PU, ☺, ☺ Neutral ☺ + PU + KI, ☺ + PU, FR,

☺ + PU, PU, PU + KI²

¹ First attack must connect on counter or hi counter.

² To get this juggle to work properly, the first attack after the throw must hit the very bottom of the opponent's feet.

Offensive Strategies

Gen Fu is an old man, so it can sometimes be hard for him to keep up with the younger characters. You'll need to wait for an opening before attacking. Any time your opponent pauses his offense or delays an attack, come at them with Gen Fu's Banchu, Tanho, Kosonzan. The first attack in this string is one of the best interrupt tools in the game.

As soon as you get your offense started, don't stop until your opponent forces you to stop. Free cancel out of the Banchu, Tanho, Kosonzan and mix it up with the Tanho, Kosonzan, Ryukei-Kakuo, Jatoshin, Shichisun, Zenso-Tai, Senryu-Ha, and the Rosu-Yokanzan. Do not use the last hit of the Banchu, Tanho, Kosonzan or Tanho, Kosonzan unless your opponent starts to interrupt when you free cancel. If the last hit is blocked, Gen Fu will be at a significant disadvantage.

Gen Fu is a close range fighter, but if your opponent pushes you outside of Gen Fu's range, break out the Senpo and Sen-Shippo as a long distance mix-up. Use the Sen-Shippo until your opponent starts countering, then mix it up with the Senpo and go right into one of Gen Fu's throws. If your opponent blocks the Sen-Shippo, Gen Fu can capitalize on his huge advantage and go into any one of his attack strings.

Defensive Strategies

On defense, Gen Fu has to wait patiently for his opponent to make a mistake. Luckily, a mistake simply means any kind of delay or free cancel. Gen Fu's Banchu, Tanho, Kosonzan can interrupt almost anything, and while it's a great offensive tool, it works just as well on defense.

If you catch your opponent using single attacks that cover some distance, or rushing at you from a distance, use Gen Fu's Yokei to evade their attack and punish them. The Yokei can also be used when Gen Fu is defending at close range, but it requires much better timing, and your opponent likely won't be using many attacks that can be sidestepped at close range.

Rounding out Gen Fu's defense is his Hakuja-Honsui attack. It has the ability to evade all high attacks and throws, and Gen Fu can use it to interrupt in the middle of a string against any high attacks. If the attack connects on a counter or a hi counter, it will stun the opponent, giving Gen Fu a chance to go back on the offensive.

Online Strategies

The only major change you'll find in Gen Fu's online gameplay is in the timing for his Unpei-Nichigetsu-Ha throw juggle. The offline timing is very strict, so with the slight latency you'll feel when playing online, it would be better to rely on the Kokai-San-Osa as your throw of choice.

Despite this slight setback, in general, Gen Fu gets a boost from online play. He has an easier time interrupting strings due to the high priority of his Banchu, Tanho, Kosonzan (this attack beats out most other attacks). Most of the other characters won't be able to interrupt as well because of the slowed reactions of online play, but the Banchu, Tanho, Kosonzan has so much priority over most of the attacks in the game, it isn't affected by the lag.

Wall Strategies

Gen Fu doesn't have quite the wall mix-up that some of the other characters have, but he can still inflict his fair share of damage. Use the Soha and Tanpa as your main tools for getting your opponent to the wall from a distance. Neither attack allows you to use the wall from too far away, but it's the best Gen Fu can do.

Once your opponent has hit the wall, you can use Gen Fu's jabs mixed in with his To-Sho and the Banchu, Tanho, Kosonzan to keep your opponent stunned. The To-Sho launches your opponent at any time during a stun, and the Banchu, Tanho, Kosonzan launches after a few hits. You can also throw in his Shichisun, Ugyu for a nice low mix-up. Either use the first attack and then free cancel into one of the other strings, or use both attacks for extra wall damage with a relaunch.

LEON

In *Dead or Alive 2* Leon and Bayman were virtually clones. That changed in *DOA3* and the two characters continue to differentiate in *Dead or Alive 4*. While Bayman's gameplay has seen some significant changes since *DOA3*, Leon only has a handful of new techniques. Leon fans should feel right at home with the new version of their favorite character.



Character Rating

Offense: 6	Wall Game: 6
Defense: 5	Learning Curve: 9
Evasion: 5	Overall: 6
Ground Game: 7	

Unique Attacks

Name	Notation
Storm Hammer	PU, PU, PU
Storm Hook	PU, PU, *+ PU
Storm Uppercut	PU, PU, <+ PU
Rush Tomahawk	PU, PU, KI
Power Blow	PU, *+ PU, PU
Power Blow	PU, *+ PU Hold PU
Rush Knee	PU, *+ PU, KI

Name	Notation
Desert Storm	PU, *+ PU, *+ KI
Sandstorm	PU, KI, KI
Fist Bomb	*+ PU
Jumping Head Butt	*+ PU
Smash Giant Uppercut	*+ PU, PU, PU
Solid Crush	*+ PU, PU, PU
Solid Crush	*+ PU, PU Hold PU
Crush Knee	*+ PU, PU, KI
Nomad Storm	*+ PU, PU, *+ KI
Stomach Break	*+ PU, KI
Blast Roundhouse	<+ PU, KI
Blast Drive Knee	<+ PU, <+ KI
Spinning Low Punch	*+ PU
Pierce Fist	*+ PU, PU
Hook Tomahawk	*+ PU, KI
Raging Smash	*+ PU
Flame Fist	*+ *+ PU, PU, PU
Flame Tomahawk	*+ *+ PU, PU, KI
Cross Slash	*+ *+ PU
Shoulder Tackle	<+ *+ PU
Solid Cannon	*+ *+ *+ PU

Name	Notation
Solid Cannon	, , + Hold
Giant Uppercut	, , +
Trap Heel Hammer	,
Rising Tomahawk	+
Javelin Kick	+ or , +
Knee Lift	+
Heel Hammer	+
Leg Spike	+
Storm Kick	+ ,
Roundhouse Kick	While rising
Head Butt	+
Arm Grenade	+ +
Dune Crusher	+ + , ,
Dune Crusher	+ + Hold ,
Flame Hammer	+ +
Spinning Middle Kick	+
Side Scimitar	+ +
Smash Uppercut	To foe behind , ,
Turn Power Blow	To foe behind + ,
Turn Power Blow	To foe behind + Hold
Turn Power Knee	To foe behind + ,
Turn Shin Kick	To foe behind + , +

Name	Notation
Front Suplex	
Desert Scorpion	When foe's back is to a slope
Desert Bolt	When foe's back is to a slope with a cliff
Wall Back Suplex	Next to wall
Rock Slide	
Take Down	Next to wall
Neck Hang Blow	Next to wall
Choke Splash	In the water
Mount Tackle	
Shoulder Slam	
Dervish Throw	
Desert Falcon	
Desert Bridge	Next to wall
Rapid Arm Break	To foe's back
Hell Hazard Lock	To foe's back
Swinging Neck Hold	To foe's back
Swinging Sandbag Fall	Next to wall, behind foe
Crazy Crush	To crouching foe
Reverse Arm Lock	To crouching foe
Rising Tackle	While getting up
Ground Throws	To foe on ground
Head Crush	
Rapid Arm Break	
Catapult Throw	To foe in air

Best Moves

RUSH KNEE—Leon is one of the slower characters, but he makes up for it with strings like this. Every attack in the string can be delayed to keep your opponent guessing. In addition, the Rush Knee can be free

canceled at any time, allowing Leon to go into any one of his throws. It can also be mixed up with the Desert Storm for a nice mid/low mix-up game.



PU



← + PU



▼

SMASH GIANT

UPPERCUT—The Smash Giant Uppercut is great for two reasons. First of all, you can delay or free cancel every hit of the attack, allowing you to mix it up with anything in Leon's arsenal.

Secondly, the second attack in the string stuns, while the third launches your opponent. All three hits of this attack string are to the middle hit area, so the Smash Giant Uppercut just begs for your opponent to counter it. However, when you start free canceling and going into throws, your opponent will hesitate to counter, allowing you to use the string at will.



△ + PU



PU



PU

BLAST ROUNDHOUSE—The Blast Roundhouse is one of Leon's best attacks mainly because it juggles without the need of a counterhit. Since both attacks are high, you'll need to make sure you mix it up with the Blast Drive Knee to prevent your opponent from ducking. Although you can free cancel out of this string at any time, it's not recommended on a two-hit string because your opponent will have too much time to react before you can get into another attack.



← + PU



▼

SPINNING LOW PUNCH—Leon is not a very evasive character, but the Spinning Low Punch is one of the few attacks in his repertoire that evades all high attacks and throws. In addition, the attack trips Leon's opponent if it connects on a counter or a hi counter. This gives Leon a good advantage and forces the opponent to counter, providing the chance for a hi counter throw.



△ + PU

CROSS SLASH—The Cross Slash can be used just like the Buffalo Horn in Bass Armstrong's move list. It covers a very good distance and evades all high attacks and throws in the process. If the attack is blocked, Leon will be a safe distance away from his opponent, and if it hits, it will push the opponent back, which is perfect if you're closing in on a wall.



Q, Q + PU

Best Juggles

Q + PU, KI, PU, Q + PU, Q + KI

While rising KI, PU, Q + PU, PU

Q, Q, Q + PU, PU, Q + PU, PU¹

Q + KI, PU, Q + PU, PU¹

¹ First attack must connect on counter or hi counter.

Offensive Strategies

Leon's offense does not revolve around getting a juggle off like many of the other characters' offensive games do. Leon's strength lies in his combos and throws. Get your opponent into a stun, then work from there to either launch them for a quick juggle or catch them in a hi counter throw.

Several attacks can stun on a normal hit. Mix up the Storm Uppercut, Rush Knee, Desert Storm, Smash Giant Uppercut, Crush Knee, Nomad Storm, and Blast Drive Knee. These all stun on a hit and allow Leon to execute a small juggle, or else bait his opponent into countering by keeping them in a constant stun. If your opponent counters, go right into one of your throws.

Leon can also be played from a distance using his Cross Slash. You can toss out this attack at almost any range without having to worry about being counterattacked if it's blocked. When blocked, the opponent is pushed back enough to prevent an immediate counterattack. If the Cross Slash hits, Leon can move in to use his strings to put the opponent back into a stun.

Defensive Strategies

On defense, Leon doesn't really have much to work with. Try to force your opponent into whiffing an attack by keeping your distance. Leon can punish whiffed attacks with the Cross Slash, the Shoulder Tackle, or the Solid Cannon. You can also use the Cross Slash to duck under high attacks, get in close, and kick-start your offense again.

Unfortunately, Leon doesn't have any parries, advanced counters, or launching counterholds. In fact, he has very little that he can rely on when he must defend himself. His only other defensive tool is his Mount Tackle throw, which doubles as an offensive hold. You can use this from a distance to snuff out your opponent's attack, but wait for your opponent to make a move before using it. If you attack with it too early, your opponent could escape the throw.

Online Strategies

Online play doesn't affect Leon very much. His juggles are short and sweet, and aren't altered by the lag. Also, his primary offense revolves around stuns and throws, both of which are not hindered by latency. The only advantage Leon receives from playing online is in his ability to punish whiffed attacks. The Mount Tackle is especially effective here because it interrupts attacks from a distance. If your opponent hesitates for even a moment, it will be too late.

Wall Strategies

Leon has no problem knocking his opponents into the wall. His Solid Cannon and Shoulder Charge, along with most of his string enders can send opponents flying. However, after an opponent has been knocked into the wall, Leon doesn't have a wide variety of attacks to employ. You can use his jabs, Leg Spike, and the first attack of his Pierce Fist string to keep the opponent stunned. The first attack of the Pierce Fist also launches your opponent if it's used as the fourth or fifth attack in your wall combo. Beyond these tips, Leon can't do too much with the wall compared to most of the other characters.

TENGU

The boss of *Dead or Alive 2* makes a special guest appearance in *DOA4*. Fans of *Dead or Alive Ultimate* may fear that Tengu is overpowered here like he was in previous games, but worry not—



Tengu's abilities have been greatly decreased from his boss days and is now on par with the other characters. It takes some skill to win with Tengu, but it's about time the big guy lost his super powers.

Character Rating

Offense: 4

Defense: 5

Evasion: 5

Ground Game: 7

Wall Game: 5

Learning Curve: 7

Overall: 5

Unique Attacks

Name	Notation
Basho-Sen	PU, PU, PU
Kurama-Zuchi	PU, PU, *+ PU, PU
Kurama-Ranbu	PU, PU, *+ PU, KI
Hiei-Ranbu	PU, PU, <+ PU, KI
Hane-Kagura	PU, PU, *+ KI, KI
Ubusuna-Gami	PU, PU, PU, *+ KI, KI
Oni-Gumo	PU, PU, KI, *+ KI
Dakkoku	PU, KI
Teppo-Matsuri	△+ PU, PU, PU
Kongo-Sho	*+ PU, PU
Kongo-Mai	*+ PU, KI
Dokko-Mai	<+ PU, KI
Juzu-Kumade	*+ PU, PU, PU
Haruna-Ranbu	*+ PU, PU, KI
Haruna-Mai	*+ PU, KI
Hauchiwa-Gaeshi	△+ PU, PU
Kijin-No-Tachi	*+ *+ PU, PU
Kome-Tsuki	KI, KI

Name	Notation
Mizu-Uchi	△+ KI
Tsuru-Guruma	*+ KI
Iwa-Kezuri	<+ KI
Hiki-Mawari-Nami	*+ KI, KI, KI
Fuso-Yoshi	*+ KI, KI
Fuso-Yochin	*+ KI, KI
Tsuchi-Gumo	*+ *+ *+ KI, *+ KI
Tsuchi-Gumo	*+ *+ *+ Hold KI, *+ KI
Uzu-Arashi	△+ KI
Koboshi-Inago	*+ PU, PU
Metsubushi	PU+ KI
Yoroi-Uchi	*+ PU+ KI
Yamato-Zutsuki	<+ PU+ KI
Yamato-Zutsuki	<+ Hold PU+ KI
Mozu-Otoshi	FR+ KI, KI, PU
Rokudo-Oho	*+ FR+ KI, KI, KI, PU
Gosho-Rokudo	*+ FR+ KI, *+ KI, KI, KI, PU
Midare-Goma	*+ FR+ KI, KI, KI
Shiko-Fumi	<+ FR+ KI
Shiko-Fumi	<+ Hold FR+ KI
Yomiko	While running PU
Takageta-Mawari	To foe behind KI, KI
Hoki-Daisen	To foe behind △+ KI, KI
Hiten-No-Jutsu	While jumping PU+ KI
Sankai-Kiko	While getting up PU+ KI
Tonbo-Gaeri	*+ PU
Karasu-Tobi	*+ PU, PU, PU

Name	Throws Notation
Yobi-Modoshi	FR + PU
Kasha-Baba	When foe's back is to a slope FR + PU
Amano-Mihashira	When foe's back is to a slope with a cliff FR + PU
Tonbi-Dako	↺ + FR + PU
Tengu-Tsubute	Next to wall ↺ + FR + PU, PU
Musashibo-Dakusho	↺ + FR + PU
Jodo-Okuri	↺, ↻, ↻, ↻, ↻, ↻ + FR + PU or ↺ + PU, FR + PU

Name	Notation
Tsuma-Dori	To foe's back FR + PU
Tatsumaki-Kake-Otoshi	To foe's back ↺ + FR + PU
Monomi-Yagura	To crouching foe ↻ + FR + PU
Tengai-Bana	In area with ceiling, to crouching foe ↻ + FR + PU
Hiten-Hyuga-Setsu	To crouching foe ↻ + PU, ↻ + FR + PU
Tsukami-Nage	To crouching foe ↻ + FR + PU
Kiri-Kaeshi	To crouching foe's back ↻ + FR + PU
Kiichi-Hogan	To foe in the air FR + PU

Best Moves

KARASU-TOBI—Unfortunately, Tengu is very big and very slow, therefore, evasion is not something for which he is known. That is why the Karsu-Tobi is so important to his main strategy. Tengu flies across the screen, evading all throws and low attacks. You can also use the Jodo-Okuri or Hiten-Hyuga-Setsu throws to catch your opponent off guard.



↺ + PU



PU



PU

TONBO-GAERI—The last of Tengu's very few evasive moves is the Tonbo-Gaeri—a basic backflip. Tengu generally moves slowly unless he's in the air, so the backflip is very useful to quickly get away from an opponent. With proper timing, you can also avoid an attack and punish your opponent's whiff with the Koboshi-Inago.



↺ + PU

TEPPO-MATSURI—Some characters in this game have faster jabs than others; Tengu has the slowest jabs of all. This makes it very difficult for Tengu to counterattack after blocking. However, the Teppo-Matsuri gives Tengu the equivalent of a faster jab. If any of the three attacks in this string connect on a counterhit or during a stun, they launch the opponent for a small juggle as well.



↺ + PU



PU



PU

HAUCHIWA-GAESHI—Most characters in the game only have one quick low attack. Tengu, on the other hand, has the Hauchiwa-Gaeshi, which is two quick low attacks that evade all high attacks and throws. If the second attack in this string connects, the opponent is knocked back safely out of range so that Tengu can regroup. This is especially useful against a faster character that is applying heavy pressure on Tengu.



Q+PU



PU

HIKI-MAWARI-NAMI—Most of Tengu's strings are too slow to use as a proper mix-up tool or to bait for a throw. Hiki-Mawari-Nami is one of the few attack strings that can be useful for this purpose. You can free



Q+W



W



W

cancel after the first or second kick and go right into Tengu's Jodo-Okuri throw. In addition, if the second or third kick lands on a counter or a hi counter, the opponent is bounced off of the ground for a small juggle.

Best Juggles

Q+W, Q+W, PU¹

Q+W, Q+PU, PU, PU¹

Q+W, W, Q+PU, PU, PU¹

Q+W, Q+PU, PU, PU¹

¹ First attack must connect on counter or hi counter.

Offensive Strategies

Tengu doesn't have much in the way of offense. However, Tengu players just have to make due with what they have. Tengu's best offense is his defense (which isn't very good, either), but while on offense Tengu must focus on his Teppo-Matsuri punch string and Hiki-Mawari-Nami kick string to bait his opponent into countering. You can free cancel after either of the first two attacks in both strings and go right into his Jodo-Okuri throw. If you can land the throw on a hi counter, the damage inflicted on your opponent will more than make up for Tengu's offensive shortcomings.

When in close-quarters combat, use Tengu's Fuso-Yosho and Fuso-Yochin as a solid mix-up and low poking string. If you knock your opponent down, back away a bit and try a fully charged Tsuchi-Gumo. It has very deceptive range and can catch your opponent off guard.

Rounding out Tengu's somewhat meager offensive, his Q+PU stuns on a normal hit. Use this to get your opponent into a stun, then go for the Uzu-Arashi, Iwa-Kezuri, or Mizu-Uchi to launch your opponent for a small juggle.

Defensive Strategies

When on the defensive, Tengu has only one strategy—wait out the opponent. Tengu is too big and too slow to go head-to-head with anyone in close-quarters combat. Use his Tonbo-Gaeri repeatedly to give yourself some breathing room. If your opponent tries to catch you while you're getting away, toss in a Koboshi-Inago to keep them at a distance.

Once you have a decent amount of distance between Tengu and the opponent, wait for the opponent to rush you for an attack. When they do, use Tengu's Hiten-No-Jutsu to keep them at bay. However, if they do get close to you, use Tengu's Midare-Goma, Fuso-Yosho, Fuso-Yochin, and Teppo-Matsuri strings as quick counterattacks to any blocked close-range attacks.

With Tengu, every fight is an uphill battle. You'll need to use his few strengths described here to keep your opponent at bay, but it won't be easy. Patience is the only way to win with Tengu against an experienced opponent.

Online Strategies

Online play helps Tengu in every conceivable way. Because he is one of the slowest characters in the game, the latency found in online play helps to level the playing field with the other characters. Tengu is still at a disadvantage, but by keeping your distance, your opponents are forced to rush you. When this happens, you have the advantage because of your opponent's slower reaction time. Take flight with Tengu's Karasu-Tobi and mix up his Jodo-Okuri and Hiten-Hyuga-Setsu throws, as well as his Hiten-No-Jutsu.

Wall Strategies

Tengu's wall game is better than both his offense and defense, but it still comes up short. Use his Hiten-No-Jutsu to slam the opponent into the wall from a distance. When your opponent is in a wall stun, use Tengu's jabs to keep them stunned. After a few hits, Uzu-Arashi, Mizu-Uchi, Teppo-Matsuri, or **Q+PU** can launch them for a quick, but damaging juggle. You won't be able to use his jabs to stun them every time because your opponent will catch on and start to counter you. Mix-up the jabs with his **Q+PU** to avoid this. The **Q+PU** launches your opponent, removing the chance for extra damage on the ground, but you'll have to make that sacrifice to avoid getting countered.

SPARTAN-458

Fans of the *Halo* series will recognize SPARTAN-458 immediately. Thanks to a good relationship between Tecmo and Bungie, Nicole, one of the elite SPARTAN warriors, makes an appearance in *Dead or Alive 4*. As you might expect, SPARTAN-458 is one of the slower characters in the game, but what she lacks in speed, she more than makes up for with raw power. It might take some time to get used to SPARTAN's fighting style, especially if you prefer a faster fighter, but once you have mastered her, she can be difficult to defeat.



Character Bio

Nicole was born in the year 2531 in the city of New Legaspi on Mars. At six years of age she was abducted by agents of the Office of Naval Intelligence and conscripted into the *Spartan II* program. The *Spartan II* program was the UNSC's highly successful military project to augment and hone perfect soldiers.

SPARTAN-458's unit was preparing for a classified mission on Nassau Station when the ONI stealth ship *Apocalypso* tumbled into real-space—being carried along in the wake of a freak slipspace anomaly. The anomaly intersected Nassau Station, creating a semi-stable "bubble" in the space/time continuum on its way back to the 21st Century.

For the time being Nicole-458 is trapped in the 21st century; guarding Nassau Station's secrets with all but lethal force (she realizes killing someone in the past could have dire consequences), waiting for the "bubble" to collapse and hopefully returning her to the year 2552.

Character Profile

Fighting Style: Mugen Tenshin Clan Ninjutsu Tenjin Mon Sect

Nationality: Martian

Gender: Female

Birthday: December 19

Age: 21

Blood Type: O

Height: 6'8"/7'2" (in Mjolnir Mark VI armor)

Weight: 370 lbs/980 lbs (in Mjolnir Mark VI armor)

Body Size: B49", W30", H41"

Occupation: Commando

Favorite Foods: Halo-halo (Filipino dessert)

Hobbies: Watching Anime, Competition Shooting

Character Rating

Offense: 7

Defense: 6

Evasion: 4

Ground Game: 8

Wall Game: 7

Learning Curve: 8

Overall: 7

Unique Attacks

Name	Notation
Slipspace Straight Combo	, ,
Pillar of Autumn	, , + , ,
Grunt Punt Combo	, , + , ,
Covenant Crusher	, , ,
Dead on Arrival	,
MAC Lunge	+
Pelican Straight	+
Tank Treads	+ ,
Tank Treads	+ Hold
Slipspace Straight Combo	, + , ,
Pillar of Autumn	+ , , + , ,
Grunt Punt Combo	+ , , + , ,
Covenant Crusher	+ , , ,
SPARTAN Straight Combo	+ , ,
Grunt Punt Combo	+ , ,
Ghost Destroyer Combo	+ , ,
Orbital Aggression	+ , ,
Augmented Assault	+ ,
Augmented Assault	+ Hold
Spinning Low Punch	+
Warthog Tackle	+ +
Brute Basher	, , +
Assault Fist	, , +
SPNKR Lunge	+
Hatch Crasher	, +
Slipspace Straight	, +
Mark-VI Roundhouse	,
Combo	
SPARTAN Spin Kick	+
Ghost Destroyer Combo	+ ,
Lunging Rub	+ ,
Cracker Combo	
Grunt Punt	+
Lunging Rib Cracker	, +
Wraith Hammer	+

Name	Notation
SPARTAN Straight	+ +
SPARTAN Straight	+ Hold +
Spine Snapper	+
Mark-VI Roundhouse	+ +
Mark-VI Roundhouse	+ Hold +
Spinning Foot Sweep	+ +
Running SPARTAN	While running
Straight	
Rising Warthog Tackle	While getting up +

Throws

Name	Notation
Flood Exterminator	+
Great Journey	When foe's back is to a slope +
Elite Eliminator	Next to wall +
ONI Interrogation	+ +
SPARTAN Interrogation	Next to wall + +
Shield Penetrator	+ +
Prophet Punishment	Next to wall + +
Plasma Grenade Stick	, , , , + +
Wrath of Reach	, , + +
Reverse Flood	To foe's back +
Exterminator	
Reverse Elite Eliminator	Next to wall, behind foe +
Sleeper Swing	To foe's back + + , +
Brain Demolisher	Next to wall, behind foe + + , + +
Fist of Rukt	To crouching foe + +
ONI Interrogation	To crouching foe + +
SPARTAN Interrogation	Next to wall, to crouching foe + +
Dishonorable Discharge	To foe in the air +

Best Moves

GHOST DESTROYER COMBO—Since the SPARTAN-458 is one of the slower characters in the game, it can be hard to interrupt the faster characters or even get a move in edgewise. This is where the Ghost Destroyer Combo comes in. It's one of the SPARTAN's fastest attacks and the second hit of the string can lead to a ground bounce juggle if it connects on a counter or a hi counter. Free cancel after the first hit and mix in a throw to keep your opponents on their toes.



□ + ▽



PU

SPINNING FOOT SWEEP—Similar to Hitomi's and Zack's □ + ▢ + ▽ attacks, SPARTAN-458 can use this technique for a quick low that trips an opponent and gives SPARTAN a chance to get her offense going. The attack also has deceiving range, so it can catch opponents off guard if used from its maximum distance. The SPARTAN doesn't have very many low attacks, so you must use this on a regular basis to open up your opponent to SPARTAN's high and mid attacks.



□ + ▢ + ▽

SPINNING LOW PUNCH—While many characters in the game have an attack that is very similar to the Spinning Low Punch, this attack is especially useful for SPARTAN-458 because she has very few low attacks. The Spinning Low Punch evades all high attacks and throws, and trips the opponent if it connects on a counter or a hi counter. Follow up a successful trip with another Spinning Low Punch, or the Ghost Destroyer Combo for a good mix-up. You can also go right into SPARTAN's mid-hitting punch strings, such as the Pillar of Autumn. It's not recommended to use a high attack string after the Spinning Low Punch simply because your opponent will most likely attempt to use a low counter, which would avoid any high attack strings and leave you open to a counterattack.



□ + PU

WRATH OF REACH—SPARTAN-458 may not have many attacks, but the few attacks she does have give her a lot of room to free cancel and go into throws. Her Wrath of Reach throw is her best choice under most circumstances because it slams the opponent to the ground, allowing SPARTAN to follow up with a juggle. Her Pillar of Autumn juggle usually works best in this situation, and if the throw connects on a hi counter, the damage will be very rewarding. Don't abuse the throw too much though, or else your opponent will catch on and start interrupting your throw attempts.



□, □, □ + ▢ + PU

PLASMA GRENADE

STICK—Another one of SPARTAN-458's throws is a crowd pleaser: Plasma Grenade Stick plants a plasma grenade into the stomach of your opponent, then SPARTAN-458 kicks them away and the



☺, ☹, ☹, ☹, ☹ + FR + PU

grenade explodes. This throw is best used near the wall, where it inflicts even more damage on your opponent. However, if you aren't near a wall and you choose to use this throw instead of the Plasma Grenade Stick, run up to your opponent as soon as SPARTAN-458 kicks them away and use the Spinning Foot Sweep while your opponent is on the ground for extra damage.

Best Juggles

☹, ☹, ☹ + PU, ☹ + PU, PU, WI, WI¹

☹, ☹, ☹ + PU, FR + PU¹

☹ + WI, ☹ + PU, PU, ☹ + PU, PU, PU²

PU + WI, ☹ + PU, PU, ☹ + PU, PU, WI²

¹ First attack must connect during a stun, on counter or hi counter.

² First attack must connect on counter or hi counter.

Offensive Strategies

SPARTAN-458 started off as a clone of Bayman. However, over time, the development team changed her attacks a bit and gave her plenty of unique attack strings to make her a unique character. The end result is a character that plays like a mixture of Bayman and Leon, with a unique touch all her own. Bayman and Leon players should feel right at home with SPARTAN-458. She is slower than most of the other characters and she doesn't have a large number of attacks, but once she gets started, the damage will flow.

Use SPARTAN's Pillar or Autumn strings to make your opponent vulnerable to throws. Free cancel out of these strings and transition right into SPARTAN's Wrath of Reach throw to launch your opponent for solid damage. When you're near a wall, use her Plasma Grenade Stick throw to capitalize on your environment and inflict some major damage on your opponent.

If you use the Wrath of Reach throw when you're not near a wall, dash up to your opponent as soon as SPARTAN-458 kicks them away and use the Spinning Foot Sweep to hit them on the ground. Your opponent can tech roll to avoid this attack, but their doing so keeps them on the defensive and allows SPARTAN to continue her attack. If your opponent does not tech roll to avoid the Spinning Foot Sweep, the kick will connect and your opponent won't be able to use a rising kick from the ground. Thus, you can stay on top of them without having to worry about the rising kick.

You can also use SPARTAN's Ghost Destroyer Combo string to make your opponent vulnerable to her throws. Start off using the complete string to keep your opponent from interrupting during the attack. If the second hit lands on a counter or a hi counter, you can follow it up with a juggle. Once you've trained your opponent not to attack during this string, free cancel after the first attack and go right into a throw.

Defensive Strategies

Unfortunately, SPARTAN-458 does not excel at defense. Spartan players must be very patient and wait for their opponents to make a mistake. SPARTAN's primary defensive tools are the Spinning Low Punch, her mid-kick counterhold, and her taunt. Aside from these three techniques, SPARTAN players must rely on their own reflexes in order to have a solid defense.

The Spinning Low Punch avoids all high attacks and throws, and is very useful for interrupting your opponent's attacks. Since the SPARTAN-458 is relatively slow, faster opponents may try to rush you with an endless barrage of attacks. Anticipate a high attack or throw and use the Spinning Low Punch to trip your opponent. Doing so gives SPARTAN-458 the advantage and allows her to go back on the offensive.

SPARTAN-458's mid-kick counterhold is exactly the same as Hitomi's. It launches her opponent into the air, allowing SPARTAN to follow up with a juggle. Use the Covenant Crusher to get the most damage here. If you're not near a wall, this should give you enough time to use her taunt as well.

While most taunts are only for show, SPARTAN-458's taunt allows her to use active camouflage from *Halo 2*. SPARTAN-458 doesn't become completely invisible, but since she is a bit lacking in the defense department, every little bit helps. If you find an opening to use her taunt, you should take it. SPARTAN-458 remains camouflaged until she is hit by a counter or hi counter attack.

Online Strategies

The SPARTAN-458's slow speed is not going to help her at all online. You can still use her various attack strings to bait for the counter and free cancel into her throws, but you must also focus on your stun game. Use the first hits of the SPARTAN Straight Combo to put your opponent in a stun. From here, use the Brute Basher, Grunt Punt, or Wraith Hammer and juggle your opponent with the Covenant Crusher.

Wall Strategies

SPARTAN-458 has several attacks that knock her opponents into the wall from a distance. Any of her juggles should do the trick, or you can also use her Dead on Arrival or Pelican Straight. Just make sure you don't use her Warthog Tackle because it has too much recovery time and you won't be able to follow it up with a wall combo.

After knocking your opponent into the wall, SPARTAN starts to run out of options. You can use her basic jabs (PU, PU) and mix it up with the first attack of her Slipspace Straight Combo, but you'll be limited here. If you choose to attempt a relaunch off the wall, her only suitable option is to use the first attack of her Slipspace Straight Combo.

Since SPARTAN's ability to rack up the damage on the wall is limited compared to the other characters, use her strengths to bait the opponent into a Plasma Grenade Stick throw to make full use of the extra wall damage. After a wall bounce, use the Ghost Destroyer Combo. At first, use the entire string, but after a couple of wall combos, free cancel after the first attack and go right into the Plasma Grenade Stick throw. This should effectively bait your opponent into countering and give you a hi counter throw that drains your opponent's health bar in no time.

ALPHA-152

Alpha-152 is Kasumi's evil clone created by DOATEC using her DNA. Alpha-152 detests all things and her only goal is to destroy. Unfortunately, she does that very well and can be one of the hardest computer-controlled characters in the game. She is not a selectable character in *Dead or Alive 4*, which is probably a good thing considering how powerful she is compared to the other characters.



Character Bio

Alpha-152 is the final stage of the Alpha series of human weapons, a group of hyperclones created from Kasumi's DNA by the evil genius Donovan. Having just been born, Alpha-152 is immaculate; she is a blank slate, and precisely because of that the combat instincts that have been imprinted on her psyche are able to be activated mercilessly without exception.

Character Profile

Fighting Style: Unknown
Nationality: Unknown
Gender: Unknown
Birthday: Unknown
Age: Unknown
Blood Type: Unknown
Height: Unknown
Weight: Unknown
Body Size: Unknown
Occupation: Unknown
Favorite Foods: Unknown
Hobbies: Unknown

Character Rating

Offense: 10	Wall Game: 3
Defense: 10	Learning Curve: N/A
Evasion: 10	Overall: 10
Ground Game: 3	

How to Fight Against Alpha-152

At some point in time during the development of *Dead or Alive 4* Alpha-152 was going to be a selectable character. However, the development team at Tecmo decided that Alpha was too powerful to be playable, so her roll has been limited to that of a boss character. You will face Alpha-152 at the end of Time Attack Mode and as the final boss in several characters' Story Mode. She is a very difficult foe to defeat, but here are a few tips that should help any playable character overcome this challenge.

LEARN ALPHA'S STRINGS—If Alpha hits you with just about any of her attack strings, you can say goodbye to half of your health bar. It's very difficult to counter the first attack in her strings, but if you watch closely you'll find that she uses the same two or three strings again and again. These strings have either a mid punch in the middle of the string, or a low kick toward the end. The mid punch comes when she starts her punch strings and the low kick comes when she goes into her kick strings. Your best bet is to repeatedly counter at these two heights until you connect with the counterhold. This is an easy way to put Alpha back on the defensive and take some of her health away as well.

USE RUNNING ATTACKS—Alpha-152 is susceptible to running or quick-dash attacks. Any attack with a decent amount of range works well against Alpha. Helena's Kasui-Sho or Hayate's Fujin are good examples of these attacks. After you land one on Alpha, she usually lunges back, then begins floating in the air for a few seconds: During this time, run in for another attack. Continue this until she gets near a wall. Then back off a little bit and let her teleport behind you before you continue your attacks.

STAY IN HER FACE—Use the running attacks as much as you can. Eventually Alpha will catch on and the running attacks won't work as well. When this happens, take advantage of any opening you get to move in for close combat with Alpha. An opening usually occurs after she attacks you with a combo and begins to float in the air. Rush Alpha and use your longest attack string against her. SPARTAN-458's Grunt Punch Combo would be a good example of a longer string. Not every character has an attack string that long, so use the longest string you can find. Continue using the string repeatedly until Alpha teleports far away from you.

WATCH FOR THE TELEPORT—Alpha-152 does not use counterholds. Instead she teleports all around the screen at will and uses offensive holds from time to time. There's nothing you can do to stop her from teleporting, but you can make the best of it by keeping an eye on her location and predicting her teleports. Any time Alpha has her back to a wall, she teleports behind you at the first opportunity. In addition, any time she is more than half a screen away from you, she teleports closer and moves in for a combo. Alpha-152 also uses her teleport if you get in close to her and start using attack strings. However, in this case, she generally doesn't teleport far, so the last few hits of your attack string should still connect.

