

reservoir dogs™



LIONSGATE eidos





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Product Manager: Mario De Govia

Senior Project Editor: Brooke N. Hall

Proofreader: Kate Abbott

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Author Biography

Dan Birlew has authored over 50 official strategy guides for video games. He is a graduate of the University of Texas at Austin, NCAA 2005 Champions. That's right, I said it. *In your face*, Reggie. He lives in Southern Nevada with his wife of 13 years. For more information, please visit danbirlew.com.



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Introduction

15 Years Later

I first saw *Reservoir Dogs*™ at the Dobie Mall's theater near the campus of the University of Texas at Austin. The year was 1992, and I was a few months from graduating from UT. Catering to the mature tastes of a college audience, the Dobie's cinema served as the number-one art house theater in Texas until the Alamo Drafthouse was built years later. The films that played at the Dobie were midnight movie masterpieces.

I took my girlfriend (now my wife of 13 years) to see the film. The experience was unlike anything I could have prepared myself for. From the opening moments, when Mr. Brown launches into a diatribe about the deeper meanings of Madonna's "Like a Virgin," to the stalemate ending, both of us watched the film with mouths agape. You never knew what was coming next, a bullet or a smart-ass remark.

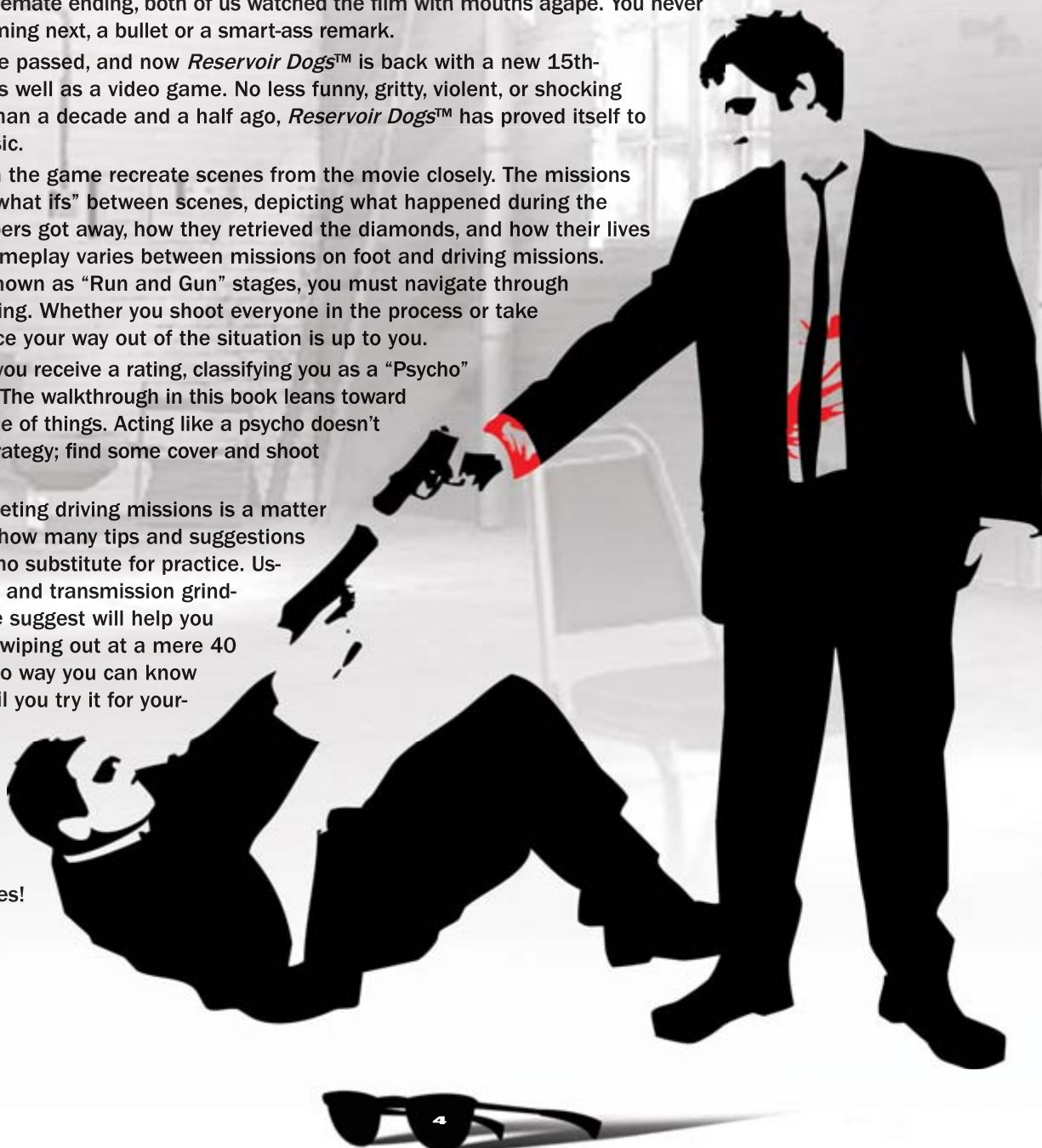
Fifteen years have passed, and now *Reservoir Dogs*™ is back with a new 15th-anniversary DVD, as well as a video game. No less funny, gritty, violent, or shocking than it was more than a decade and a half ago, *Reservoir Dogs*™ has proved itself to be a timeless classic.

The cinematics in the game recreate scenes from the movie closely. The missions take place in the "what ifs" between scenes, depicting what happened during the heist, how the robbers got away, how they retrieved the diamonds, and how their lives ended violently. Gameplay varies between missions on foot and driving missions. In foot missions, known as "Run and Gun" stages, you must navigate through an area without dying. Whether you shoot everyone in the process or take hostages and coerce your way out of the situation is up to you.

After each stage you receive a rating, classifying you as a "Psycho" or a "Professional." The walkthrough in this book leans toward the professional side of things. Acting like a psycho doesn't require as much strategy; find some cover and shoot everyone in sight.

Success in completing driving missions is a matter of skill. No matter how many tips and suggestions we make, there is no substitute for practice. Using the hand brake and transmission grinding at the times we suggest will help you take turns without wiping out at a mere 40 mph, but there is no way you can know what to expect until you try it for yourself.

With that said, please enjoy the game and this guide as much as we enjoyed the experience ourselves!



A Band Apart

Mr. White (Larry Dimick)

Mr. White is an accomplished diamond thief who has been good friends with notorious crime kingpin Joe Cabot for many years. According to Nice Guy Eddie, Mr. White has done a lot of jobs and had a lot of good times with Joe.

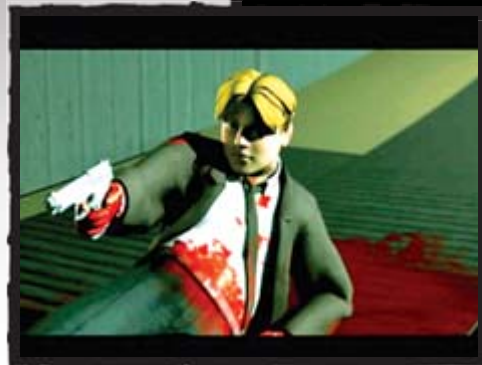
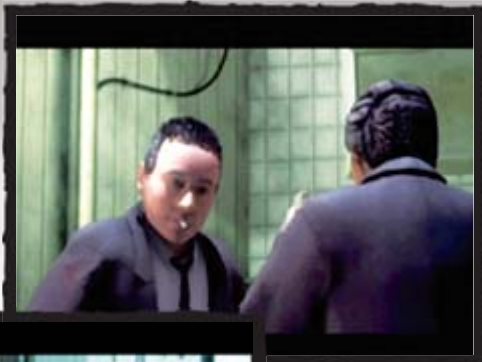
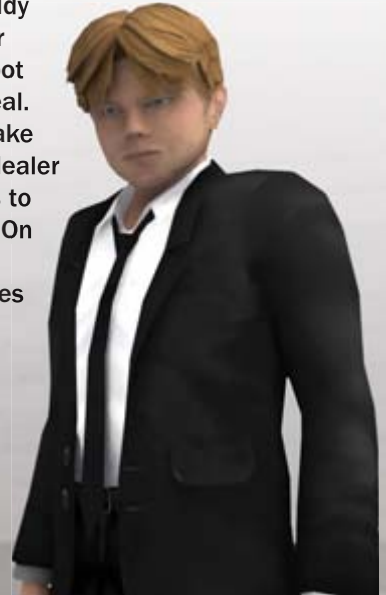
Although he is a hard core criminal with a cutthroat attitude, Mr. White also displays great conscientiousness at times. This is especially true in the way he handles the situation with the wounded Mr. Orange, sticking his neck out for the kid. This contrast in his personality often leads Mr. White to take things too personally, and he often bristles over what his fellow robbers say and do.

Before the robbers were assigned names, Mr. White accidentally told Mr. Orange that his real name was Larry, and alluded to where he was from. When the heist goes south, this slip-up creates a pretty f—ked-up situation for White. Does he hand the kid over to the feds so he can get medical attention, given that the kid knows his name and background?



Mr. Orange (Freddy Newendyke)

Mr. Orange is actually Freddy Newendyke, an undercover cop, introduced to Joe Cabot by a scumbag cutting a deal. He quickly establishes a fake rep as a small-time drug dealer and petty thief. Joe agrees to take him on as a protégé. On the inside, Orange quickly bonds with the other thieves and gains their trust. He takes part in the robbery in an effort to capture Joe Cabot and the thieves red-handed. But he never counted on Mr. Blonde executing everyone at the jewelry store, and he certainly never counted on getting shot. How long will he be able to maintain his cover and stay alive?



Mr. Blonde (Vic Vega)

Cool as an ice cube, Mr. Blonde is a mouthy gunman brought into the job by his longtime boss, Joe Cabot. A general smart ass who's always joking, Mr. Blonde rarely takes the comments of others seriously and lets a lot of things slide. But during the heist, Mr. Blonde shocks the other robbers by starting to execute the jewelry store hostages.

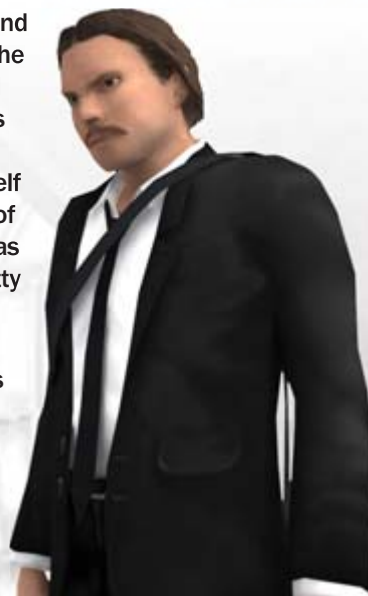
What the other thieves don't know is that Mr. Blonde is actually Victor Vega, longtime enforcer in the Cabot crime family and a "made man." He was recently caught in a warehouse full of stolen goods and did four years in prison. He never cut a deal or ratted out the Cabots. Joe doesn't like to use his soldiers on heists, but because Vic is just out of prison and eager to get back to work, Joe assigns him to be Mr. Blonde and his inside man. Mr. Blonde doesn't like alarms, and he starts executing the hostages for not following his orders. Although he seems psychotic, he believes that he is merely operating on a higher criminal level, and thus is more ruthless than the other robbers.



Mr. Pink

Mr. Pink is the highly anal and overly analytic member of the crew. He is not as seasoned as the other thieves, and his condescending comments are an effort to make himself seem like an expert. Many of his remarks make it seem as if he recently worked at shitty jobs without tips.

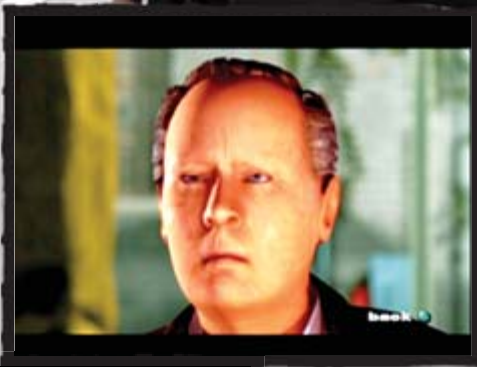
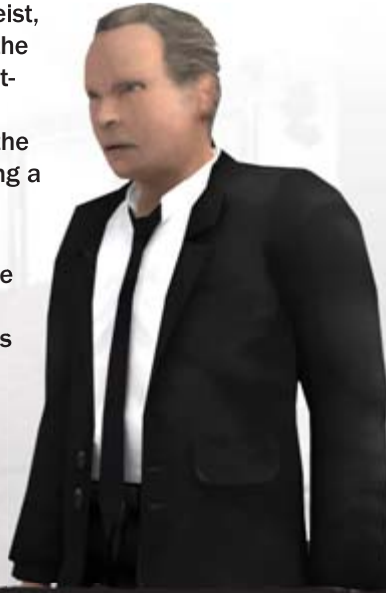
When the robbery gets shot to hell by Mr. Blonde's antics and the arrival of the police, Pink is the only one who manages to get away with a case of diamonds. Sensing a rat in the house, Pink stashes the diamonds before meeting up with the others at the rendezvous point. His persistent whining and analyzing finally persuade Mr. White that one member of the team has to be an undercover cop.



Mr. Blue

The second driver on the heist, Mr. Blue is the old man of the bunch. Seasoned and street-wise, Blue says as little as possible. He often cuts up the other guys, however, showing a subdued sense of humor.

After the jewelry store robbery goes haywire, Blue is the only man unaccounted for. Did he get shot? Did the cops get him? Players find out in the course of the game.



Mr. Brown

Mr. Brown is the cocky smart-ass driver assigned to keep a getaway car waiting. He likes forming baseless theories about life and pop culture, and sharing those views with the other robbers in the form of long winding stories.



Joe Cabot

Joe Cabot is the mastermind of a large crime syndicate targeted by the LAPD. In addition to dealing in stolen merchandise and valuables, Joe indicates that he may also be involved in dock-worker union coercion, contract hits, and bribing government officials. He is a big man, threatening in his very presence; motherf—ker looks just like “The Thing.”



Nice Guy Eddie Cabot

Nice Guy Eddie is Joe Cabot's only son and heir to the Cabot crime family fortune. His nickname is something of a misnomer; in truth he is a vicious spoiled son of a bitch. Nice Guy Eddie is the mastermind of the jewelry store heist, and serves to wrangle the robbers, arrange meetings, and follow up on the details. Although he attempts to be the big man in the jobs he pulls, he often has to turn to his father for help and advice, especially in a jam.



Armed Robbery 101

Default Run and Gun Control Scheme

ACTION	PLAYSTATION2	XBOX	PC
Move/Strafe	Left Stick	Left Stick	WASD
Look/Turn	Right Stick	Right Stick	Mouse cursor
Use Cover	■	X	[Shift]
Crouch	L3	Press Left Stick	[C]
Lock-On	[L1]	[LT]	RMB
Shoot	[R1]	[RT]	LMB
Precise Targeting	R3	Press Right Stick	[X]
Bullet Festival	▲	BLK	[Q]
Reload	X	A	[R]
Action	X	A	[E]
Holster Weapon	⊕	⊕	[~]
Next Weapon	⊕	⊕	[1]
Previous Weapon	⊕	⊕	[2]
Take Hostage	●	B	[Spacebar]
Threaten	[R2]	Y	[Alt]
Look Back (with hostage)	[L2]	WHT	[Ctrl]

Run and Gun Overview

In Run and Gun missions, the player must attempt to escape from the scene of the crime on foot, using weaponry, cover, and hostages to keep dozens of armed police officers and security guards at bay.



- 1 AVAILABLE ACTION:** Press the button indicated to command a hostage or interact with the environment.
- 2 AIMING CROSSHAIR:** Used to shoot enemies, threaten, and control disarmed opponents.
- 3 HOSTAGE STAMINA:** Indicates the level of life/consciousness remaining in your hostage, and depletes every time you move or strike the hostage. If depleted naturally, the hostage passes out. If depleted through repeated blows, the hostage dies.
- 4 LIFE METER:** The amount of damage the player character can sustain before dying. To recover from damage, use first-aid kits mounted on walls.
- 5 CURRENT WEAPON:** Press the cycle buttons to cycle through weapons when more than one is carried.
- 6 AMMO IN CLIP:** The number of shots the player can fire before needing to reload.
- 7 ADDITIONAL AMMO:** The amount of additional ammo carried by the player character.
- 8 ADRENALINE:** When full, the player may perform Bullet Festivals or Group Disarms.



Movement

Use the movement control to move forward or backward, or to strafe from side to side. Strafing is useful in combat, because sideways movement allows you to maintain aim on your targets.



Open doors by moving through them, or by pushing a hostage through them. If a door is locked, an indicator appears in the screen's upper-left corner.



Rolling



While moving forward, strafing left, or strafing right, press the Take Cover button to perform a roll. Rolling makes you a harder target to shoot. Use rolls to dive for cover and dodge bullets.

Action Button Functions

The Action button icon appears in the screen's upper-left corner when the player character stands near something that can be interacted with. The Action button performs several context-sensitive functions, such as locking and unlocking doors, entering codes into keypads, or forcing hostages to perform actions. The Action button also allows you to regain health by using first-aid kits mounted to walls and to pick up blueprints, which unlock art galleries in the bonus menus.

The Action button also allows you to pick up new weapon types. When you are standing near a type of weapon not currently held, the Switch Weapon icon appears above the heads-up display in the screen's lower-right corner. The player character can hold a pistol type of weapon, a rifle type, and an incendiary device, such as a Molotov cocktail or a flash bang grenade.



If you already hold a pistol class weapon and want to pick up another pistol, your character must drop the pistol currently held before picking up the new one.

If there is no context available

in the surrounding environment, press the Action button to reload your magazine while holding a firearm.

Blueprints



Blueprints are special items in various out-of-the-way places in every Run and Gun stage. Press and hold the Action button to pick up blueprints. When the player picks up enough of these, another

gallery opens in the Art Gallery viewer of the game's main menu. The player character cannot pick up blueprints while locked on to a target or while holding a hostage.



Health and Recovery

If the cops strike or shoot the player character, damage is sustained. The green life meter in the screen's lower-right corner empties by a varying amount with every hit. Being caught in explosions causes the greatest amount of damage.

Massive trauma can cause the player character to bleed. A bleeding character occasionally spills large amounts of blood, and each step leaves a bloody footprint on the ground. Law enforcement officials in pursuit can follow these footprints right to your location.



You can recover lost health by using first-aid kits mounted on walls inside buildings in each Run and Gun stage. To recover health, approach the first-aid kit and press the Action button. You

may recover health even while holding a hostage.

Ballistics

I don't wanna kill anybody. But if I gotta get out that door, and you're standing in my way, one way or the other, you're gettin' outta my way.

—Mr. Pink

If you encounter opposition in an area devoid of suitable hostages to grab, you may have to blast your way out, unfortunately. This section covers the basics of surviving a firefight to the death.

Lock-On

While you hold a weapon, the targeting crosshairs appear onscreen. Press and hold the Lock-On button to aim at a person, a keypad or padlock, or an explosive object in the environment. When the Lock-On button is pressed, the character automatically locks on to the character or object closest to the targeting reticule. To target some other person or object, move your crosshairs closer to the desired target, using the Aim control.



Shoot



Press the Shoot button to open fire at any time, whether locked on to a target or not. When armed with a semi-automatic weapon such as a pistol, tap the Shoot button rapidly to fire a barrage

of bullets. Automatic weapons such as the machine pistol or submachine gun fire continuously as long as the Shoot button is held.

The player character shoots at whatever person or object is inside the crosshairs displayed onscreen. The crosshair narrows and widens to indicate the player character's field of fire; when the crosshair circle is narrow, the player is more likely to hit the target; when the crosshair is wide, the shot is more likely to miss. The crosshairs widen when the player character equips a fully automatic weapon like a machine gun. The reticule also widens, depending on the player's movement speed.



note

Shooting civilians and hostages is classed as a psycho act, and affects your mission rating accordingly.

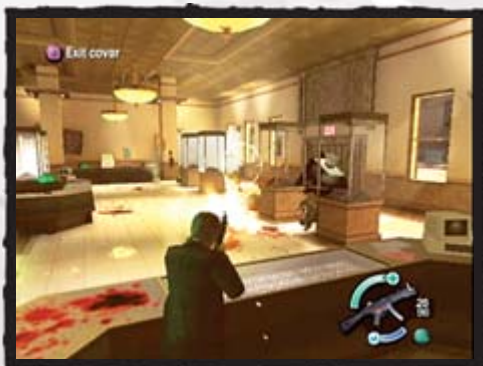


Cover

To survive a fire-fight, use cover in the environment.

When standing near the corner of a building, a wall, or solid objects such as crates or cars, press the Take Cover button to flatten against the object. Then

push the Move control left or right to slide out to the edge of cover. While behind cover, use the Aim control to move the crosshairs over cops and security guards visible on-screen, and press the Shoot button to jump out from cover and fire. Release the Shoot button to duck behind cover again. When shooting from cover, you cannot lock on.



tip When using cover in most situations, check your sides occasionally to make sure armed opponents are not attempting to flank your position. Cops and security guards are trained to find a path behind your position and ambush you from behind, even if they have to go through a building to get there.



Environmental Explosives

To conserve bullets and take out several enemies at once, shoot red objects such as propane tanks and fire extinguishers when opponents stand near them.



Propane tanks explode when shot. People standing at close range to the propane tank are killed by the blast. Cops and security guards standing farther from the propane tank at the time of explosion may suffer only minor damage or be knocked down.



Fire extinguishers release a cloud of sight-obscuring smoke, much like a smoke grenade. While officers and civilians get lost in the haze, you can either escape, shoot them all, or run in and grab one as a hostage.



Bullet Festival

When the player character's adrenaline meter is full, press the Bullet Festival button to enter a slow-motion mode. Time slows for the player, and all enemies are forced to a near standstill. While Bullet Festival mode is engaged, aim and fire at two or more targets. Bullet Festival mode lasts until adrenaline runs out, then time returns to normal. When Bullet Festival mode ends, all bullets hit their targets in cinematic fashion. Perform Bullet Festivals to get out of tight situations, such as when surrounded by armed cops with no hostages handy.



Alert Level

If you shoot cops and civilians and another person witnesses the action, the alert level may rise. An indicator of alert level appears on the screen's right side.

Higher alert levels cause law enforcement officials to draw their weapons and be ready for your arrival. They are less likely to engage in idle chatter or be unprepared for your appearance. When the alert level is high, John Q. Law is more likely to open fire even if you hold a hostage.



Hostages

If you get a customer, or an employee, who thinks he's Charles Bronson, take the butt of your gun and smash their nose in. Drops 'em right to the floor. Everyone jumps, he falls down screaming, blood squirts out his nose. Freaks everybody out. Nobody says f—king shit after that.

—Mr. White

The most professional way to handle any Run and Gun situation is to grab an unarmed cop or a civilian for use as a human shield against armed law enforcement. Take hostages to reduce the body count and live to rob another day.

Taking a Hostage



a human shield against cops and security guards.

To take a hostage, approach any unarmed civilian or cop and press the Take Hostage button. The player character grabs the person by the neck and turns him or her around for use as

Hostage Stamina

A hostage's stamina meter appears above the player character's life meter in the heads-up display. The stamina meter of a hostage is not necessarily a damage indicator; it is more a measure of the person's energy. Moving the hostage and forcing him or her to perform actions on behalf of the player character drains stamina. If a hostage's stamina depletes as a result of overexertion, the hostage becomes delirious and may be unwilling to comply with further orders.



Striking the hostage or slamming a hostage's head into a table or wall reduces the stamina meter at a much greater rate. If violent action depletes a hostage's stamina meter, the hostage dies and a pool of blood spreads around the body. If this happens while you're facing armed opponents, they will open fire unless you grab another hostage. Beating a civilian hostage to death is considered a psycho action.



Keep an eye on the hostage's stamina meter. When the stamina gets low, release the person while facing a wall, and find another hostage with more juice.

Releasing Hostages



Press the Take Hostage button to release a hostage at any time. If you release a hostage while facing a wall or cover point, such as a car or crate, the person is automatically neutralized. If you release a hostage

in an open area, the person may run for an alarm. Release hostages only when near and facing a wall or cover point.



Hostage Etiquette



While holding a hostage, you may use your gun only to blow padlocks off doors or to shoot security panels that keep doors locked. If you fire at a person while holding

a hostage, cops and security guards shoot back without regard for your innocent captive. If you take damage while holding a hostage, the player character automatically releases the person, who then scrambles for cover.

Hostage Actions

You can use hostages to open safes, to unlock doors, to use control panels, and to enter security codes into keypads. To force a hostage to perform an action, move toward any of the types of



wall panels listed here. Turn the hostage to face the wall panel. Press the Action button while the action indicator is displayed in the screen's upper-left corner to make the hostage interact with the wall panel.

Threaten and Disarm

The first step in crowd control is to intimidate people to do what you want. Lock on to a person and press the Threaten button to shout a warning. Threatening an unarmed civilian makes the civilian automatically compliant. You may then give further instructions. A civilian who is not in the player character's control may run for the alarm. If a civilian activates the alarm, the sound draws law enforcers from the area to your position. To prevent civilians from triggering alarms, lock on to them and threaten to stop them in their tracks.

Use hostages to threaten and coerce armed cops and security forces. Upon spotting the player character, security guards and cops automatically draw their weapons and open fire.

But if the player character holds a hostage, the situation is different. The player character can use a hostage to disarm and neutralize armed opposition.

To disarm a security guard, typically dressed in a brown uniform, grab a hostage and face the guard. Press and hold the Lock-On button to lock onto the security guard, then press the Threaten button to disarm the



guard. Most security guards drop their weapons after the first threat. Occasionally you get a dime store jerk-off who thinks he is Lee Marvin, and refuses. Stand still and threaten until the security guard sets down the gun. You can disarm more than one security guard at a time by pressing the Threaten button when two or more guards stand in a cluster or a single-file line. To move security guards closer together, lock on to one of them and use the Aim control to slowly guide that person toward the other security guard.





Cops in blue uniforms and SWAT team members in black tactical armor are not swayed by threats. To disarm a cop or SWAT team member, press and hold the

Lock-On button to lock onto your target. Press the Action button to strike your hostage in the head. If the hostage has plenty of stamina and is not knocked out by the blow, the cop will comply and set down the weapon. You can disarm more than one cop by striking the hostages when two or more cops stand in a tight cluster or single-file line. Group together cops by using Lock-On and the Aim control to move one cop slowly toward compatriots.

Slamming Hostages

When holding a hostage and facing a wall or table, or some other obstacle such as a crate or car, press the Action button to slam that person's head into the surface. This causes more



damage to a hostage than pistol-whipping. Slamming a hostage into a desk automatically disarms every cop and security guard visible onscreen. This is a highly effective method for disarming a group of cops and guards.

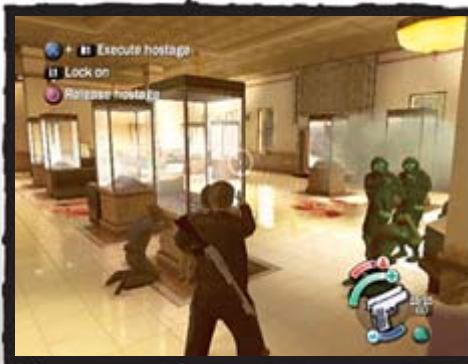
Execute Hostage



The hostage execution function is useful only when holding a civilian and going for a Psycho rating on your mission. To execute the hostage in your grip, hold the Action button, then press the Shoot

button. The player character smashes the person's head open with the butt of a gun.

Group Disarm



Cops and security guards facing a hostage situation work together to surround the player character. One or more cops try to distract the player character by stepping back and forth within

his field of vision (the onscreen area). Meanwhile, one or two cops try to work their way to the player's sides. Any cop who is not onscreen has a clear shot at the player character and may open fire at any time.



Keeping all cops and guards onscreen at the same time is tense and difficult. This situation calls for a Group Disarm. To initiate a Group Disarm, your adrenaline must be full

and you must possess a hostage. When both these conditions are met, press the Bullet Festival button to initiate a Group Disarm. In slow motion, the player character cuts an ear or finger off the hostage. All persons in the immediate area are so mortified that they set down their weapons and kneel on the ground. They remain in this position until you order them over to the wall and neutralize them, or until you start shooting people. While using hostages to coerce cops and security guards, keep Group Disarms in mind. A Group Disarm is the best tactic when facing four or more armed opponents, no matter what their positions in the room.



Directing Civilians and Disarmed Cops

After you threaten a civilian or disarm an opponent, you may force that person to do your will. Lock on to the person, then use the Aim control to move the person around the area. Use



your crosshair to guide the person toward the wall, where you may then neutralize them with a threat. Or, guide the person toward a wall safe, control panel, or button switch and order an action by pressing the Threaten button. Think of it as controlling others with your will.

tip

Even before you disarm a cop or security guard, you have some ability to lock on to them and direct them where you want to go. Use this ability to align armed guards and cops so that you may disarm them with a smack on your hostage.



tip If you are holding a hostage whose stamina is low, direct a cop or security guard to come within close range. Smack your hostage unconscious and grab the cop before anyone else in the area gets a shot off.



Neutralize

Neutralizing civilians and cops is the key to avoiding gun battles and being a consummate professional. After threatening civilians while holding a hostage, use your crosshairs to



move them toward a wall or point of cover. When the Neutralize button icon appears in the screen's upper-left corner, press the button to make the person kneel, facing the wall or object. This position prevents the person from taking any further action. Any civilian who is not neutralized may run for an alarm. Any disarmed cop or guard whom you have not yet neutralized may try to pick up a weapon if you look away. A professional never leaves an area until every civilian and gun-toting lawman has been neutralized.

After you neutralize all persons in the vicinity, you may take your pick of hostages and go into the next area.

Hostages are automatically neutralized when you release them while standing near a wall. Do not release a hostage when facing a clear area, or the person may try to run.

Enemy and Hostage Types

I don't really give a good f—k what you know or don't know, but I'm gonna torture you anyway, regardless. Not to get information. It's amusing to me to torture a cop.

—Mr. Blonde

On the run from a crime scene, a professional has to be able to determine the threat level of every person encountered. Learning to identify enemies is essential to understanding their weaknesses and preventing them from doing more harm than good.

Civilians



Civilians may be male or female, of any ethnicity, dressed in a variety of ways. Any unarmed person not wearing a brown, blue, or tactical police uniform is a civilian. When civilians see a robber enter their area, they try to go for a fire alarm. Then they try to flee. The sight of civilians running out of a building draws the attention of police in the surrounding rooms and alleys. Civilians may be prevented from taking action by locking on to them and threatening them. Civilians indicate compliance by freezing in their tracks and

raising their hands. At that point, you may direct them to a wall or to the side of a solid object and issue a threat to neutralize them. If you enter an area with both civilians and armed cops or guards, threaten and neutralize the civilians to prevent them from fleeing or going for the alarms. Then you can deal with guards and cops. You can grab civilians as hostages easily because they hesitate and don't know what to do, whereas security guards and cops open fire.



Security Guards



Any armed person wearing a brown suit is a security guard. All security guards carry regular pistols. These cheap wannabes are stupid enough to open fire if you enter their area without a hostage. After you grab a hostage, and threaten any civilians in the area, lock on to security guards and threaten them to make them drop their weapons. Security guards think highly of themselves, and may not comply after your first threat. Threaten them until they disarm, then neutralize them.

Security guards have little tactical training. In a firefight, security guards stand in the open, begging to be mowed down.



Police Officers



LAPD patrol officers responding to the robbery wear blue uniforms and sometimes motorcycle helmets. They mostly carry pistols, but may also tote shotguns. A few even carry submachine guns or flash bang grenades. You cannot disarm blue boys with threats. To disarm a cop, you must hijack and abuse a hostage. Cops have better stamina than civilians or security guards do, meaning you can march them farther along before they tucker out.



In a shootout situation, cops use flash bang grenades to blind and disorient the player character. They find cover and fire from tactical positions. The only way to survive is to find cover yourself.

SWAT



The hardest hard-core law enforcement officials encountered in the game wear bulletproof armor. That does not mean they cannot be killed, but you will use a lot of bullets doing so. SWAT cops pack assault weaponry such as shotguns and submachine guns. They throw tear gas grenades, which cause the player character to lose small amounts of life and go into choking fits.



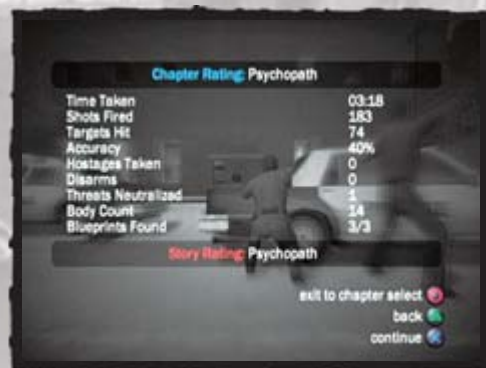
Disarm SWAT cops like regular cops, by locking onto them and beating up a hostage in plain view. However, SWAT team members refuse neutralization. If a SWAT commando refuses

to kneel and face the wall, move that cop away from any guns. Move your hostage close to the commando. Release your hostage and grab the SWAT commando as your new hostage. SWAT team members make excellent hostages, because their stamina depletes more slowly than any other hostage type. In gun battles, SWAT cops are accurate and dangerous shooters.

Run and Gun Mission Ranking

Upon completing a Run and Gun mission, the player's chapter rating and overall story rating are displayed.

Press the button displayed to view stats and see a breakdown of your mission rating factors. Each mission completed contributes to the player's overall rating as either a Professional, a Career Criminal, or a Psycho. The player's overall rating determines which ending movie is viewed.



Scoring high in factors such as taking hostages, disarming police and security guards, and neutralizing threats contribute to a Professional or Consummate Professional rating. A high body count contributes to a Psycho rating.

tip To view all three endings of the game, replay missions and change your performance to affect your overall rating. Then replay the last mission to see the various endings.



Getaway Driving for Dummies

Driving Mission Default Control Scheme

ACTION	PLAYSTATION2	XBOX	PC
Accelerate	X	(RT)	(W)
Brake	■	(LT)	(S)
Hand Brake	●	(B)	(Spacebar)
Boost	(R2)	↗	(Shift)
Steer	Left Stick	Left Stick	(A/D)
Lock-on	(L1)	(X)	(RMB)
Shoot	(R1)	(A)	(LMB)
Change View	▲	(WHT)	(C)
Behind View	(L2)	(SLK)	(Ctrl)
Rotate Camera	Right Stick	Right Stick	(4/6)
Center Camera	R3	Click Right Stick	(5)
Horn	L3	Click Left Stick	(E)
Next Song	⌘	⌘	(+)
Previous Song	⌘	⌘	(-)

Overview

Driving missions require the player to navigate a vehicle through heavy Los Angeles traffic, avoid or eliminate police in pursuit, and accomplish a secondary objective, usually within a time limit. You must also endure the tough guy anecdotes of your passengers.



- 1 MINI-MAP:** A top-down navigational tool.
- 2 OBJECTIVE/TUTORIAL:** Current objective temporarily displayed onscreen. Displays again briefly if objective changes. During early stages, tutorial notes are displayed.
- 3 VEHICLE INTEGRITY:** Indicates the amount of structural damage the car can sustain before catching fire and eventually exploding.
- 4 SPEEDOMETER:** Indicates present rate of speed.
- 5 ADRENALINE:** Increases after dodging or destroying other vehicles by gunfire. When filled beyond the white line on the meter, Boost may be engaged.
- 6 SPECIAL TIMER:** May appear for various reasons depending on the criteria of the mission. Indicates the amount of time remaining before the mission ends in abrupt failure for not fulfilling an objective while driving.

Mini-Map

During driving missions, the navigational mini-map is displayed in the lower-left corner of the onscreen display. The white lines on the mini-map indicate open streets, suitable for driving. Look for forks in the road as possible alternate routes that may be safer or devoid of traffic. Gray lines on the mini-map indicate inaccessible roads.



The red arrow indicates your current position. Yellow arrows or dots indicate the position of an accomplice vehicle, such as an escort you must keep up with or a buddy you are racing. A green arrow or green dot indicates the goal line. The mission ends when you reach this point. "N" indicates north. Blue dots mark the locations of police cruisers. Glance at the mini-map while driving to help plot your turns and evasive maneuvers.



Acceleration

Press the Accelerate button to increase driving speed. Acceleration technique is important, because you typically have to outrun police cruisers while avoiding collisions and attempting to reach the goal point.

As long as the Accelerate button is held, speed continues to increase until the vehicle's maximum speed is reached. The faster you drive, the harder it is to maintain control of your vehicle on turns and lane changes. High speed also makes control recovery more difficult after a collision. When approaching a sharp turn, release the Acceleration button so that the turn can be managed with greater control.



Brake/Reverse



Press the Brake button to decelerate rapidly. Your braking technique is important to maintaining vehicle control on turns and curves. It is essential that you brake just lightly enough to coast

around the turn without causing the car to stop completely.



Press and continue holding the Brake button to throw the car into reverse. If civilian cars or police cruisers manage to block you off after a collision, backing up may be your best option.

The longer the Brake button is held, the more your reverse speed increases. If you find yourself facing the wrong way after a collision, it's sometimes better to reverse until you reach moderately high speed, then turn the wheel hard to perform a 180 and take off toward your destination again.

Hand Brake

The hand brake is ideally suited for hard, 90-degree turns. The rear end of the car tends to fishtail when the hand brake is applied. Using the hand brake to successfully navigate a turn is an acquired skill,

and one that you must practice. If you hold the hand brake too long, you may spin out of control or come to a complete stop. The trick is to hold the Hand Brake button while turning just long enough so that the car is facing the desired direction, but your camera angle has not yet adjusted. Then release the Hand Brake button and gun the accelerator to break out of your swerve. Otherwise, you may turn completely around and head in the wrong direction. Try learning hand brake turning techniques in first-person view if you're having trouble getting them down.



Transmission Grinding



On curvy roads with numerous soft turns, using the hand brake or slowing down on every curve can be detrimental to your mission or may deliver you into the hands of the cops. Instead of braking or using

the hand brake, try grinding the transmission.

To grind the transmission, press the Accelerate and Brake buttons simultaneously while taking a curve or soft turn. The brakes squeal quite loudly, indicating brake pad wear. As soon

as you face the straightaway, release the Brake button and continue holding the Accelerate button. Transmission grind-



ing enables you to take slight curves at great speeds, but without losing control as easily as you could if you applied the brakes or hand brake alone. For hard 90-degree turns, though, master use of the hand brake.

Adrenaline Boost

The adrenaline meter in the lower-right corner of the screen fills a little more every time you dodge a civilian or police vehicle on the road. Shooting and blowing up a police cruiser fills the meter quite a bit, although such actions are classed as psycho acts.

When the adrenaline meter is filled beyond the white line, you can depress and hold the Boost button for a sudden surge of speed, useful in outrunning law enforcement officers. The sensation is like injecting high octane into your fuel tank.



Conserve your adrenaline for long straight stretches of street and highways, where you won't have to swerving around traffic and curves as much.

Change View



Press the Change View button while driving to change your perspective. You can cycle through three views. The default view is a close camera angle from behind. Pressing the Change View

button again pulls the camera back a bit, sacrificing a bit of forward clarity, but allows you to spot police cruisers on your tail. The third view is a first-person perspective, placed

roughly on the hood ornament of your vehicle. If you are having trouble navigating and avoiding unnecessary collisions, try first-person view. If you can't seem to shake the cops, try pulling the camera out for a wider perspective.

View Behind

For a quick glance at the situation behind your vehicle, press and hold the Behind View button. Whether your vehicle is also shown in this view depends on whether you are using a follow-behind camera view or a first-person view from the grille. Use this function only for brief glances backward, otherwise you might collide with oncoming traffic and obstacles.



Drive-By Shooting

While driving, press and hold the Lock-on button to target the closest forward vehicle, and press the Shoot button to fire your character's default pistol out the window. When the clip is empty, press the Shoot button to reload.



Shoot at pedestrians to make them dive or otherwise get out of your way—this helps prevent damage to your vehicle. Do not shoot at civilian vehicles. This causes them to slow, some-



times in your path. Shooting at police cruisers can cause them to swerve, but they maintain speed under fire. If you shoot a vehicle enough times, it catches fire and explodes. If three or more cops surround you, lean out the window and take out one of the cruisers in front to prevent it from slowing you.



Stunt Jumps

When you accelerate up a ramp or incline, you may perform a cinematic stunt jump. If the ramp doesn't take up the entire street, going over it is optional. Doing stunt jumps during a chase is not only a cool move but it can sometimes help you elude police in pursuit. The cops are dedicated, but not crazy enough to follow a madman off a bridge!



Vehicle Damage

Colliding with any object, car, or pedestrian causes various amounts of damage to your vehicle. The amount of damage sustained from hitting a pedestrian is minuscule compared to sideswiping a police cruiser. Colliding head-on with a wall or vehicle is probably the most damage you can do to your vehicle on your own. Gunfire imposes the greatest damage, whether it's from cops leaning out of cruisers with shotguns or police helicopters equipped with high-caliber machine guns.



The more damage your vehicle sustains, the worse it looks. Slamming sideways into a wall is sure to knock the door open. Getting rammed from behind by a cop can cause

the trunk to pop open. Head-on collisions could unlock the hood, which will then rise up and block your view. If a broken hood is getting in your way, either accelerate until the wind tears it off or switch to first-person view.



As your vehicle takes more damage and draws closer to total destruction, the engine starts to smoke. Again, switch to first-person view to prevent the smoke from blocking your

view. After more damage, the smoke pouring from the engine turns to fire. Once the engine catches fire, the end is near. The fire damages your car continuously until the vehicle explodes. If your engine catches fire, you must complete your mission very quickly before you and your passengers are reduced to cinders.

Police cruisers engage in pursuit even if you are not speeding at the time, and they have orders to ram your car into oblivion rather than let you get away. Unless you use evasive tactics, the cops will continually cause damage to your vehicle until it's a rolling heap of flame.



Evasive Driving Tactics

Most cruisers you encounter are easily capable of catching up to you no matter how fast you drive. Luckily, speed isn't the only way to lose the cops. Cops are programmed to ram you as you steer around turns, so that you lose control of your vehicle. To lose the cruisers on your tail, you have to employ the same tactics.



Sideswiping

When a police cruiser pulls up beside your vehicle, steer gently toward the cruiser to strike its side. Once you have made contact, force the cop toward the wall or guard rail. Because of the damage and the resistance, the cruiser has to slow down. The damage to your vehicle should be minimal.



This technique works especially well if you can force the cruiser to collide with another vehicle or with the corner of a brick wall, building, or other hard obstacle.



PIT Maneuver



When a cruiser's rear tire is in line with your forward tire, strike the vehicle on the opposite rear corner. For example, if a cop is almost ahead of you on your left, strike the cruiser's rear passenger corner with

the front driver's corner of your vehicle. After making contact, turn your wheel in the cruiser's direction—doing this should cause the cruiser to go out of control and head in a direction perpendicular to the lane, and ultimately might slam into a wall or guard rail. As soon as the cop car is turned far enough, apply your brakes lightly to separate from the cruiser, then accelerate down the open lane. This action causes some minor damage to your vehicle, but at the very least should tie up the cops long enough for you to lose them. The cops try this maneuver with you all the time, so turnabout is fair play. In fact, using PIT (Parallel Immobilization Technique) maneuvers is considered a professional act, and is tallied as part of your ranking at the end of the mission!

Stop Short

Another, sometimes less-useful, driving tactic is to simply slam on your brakes in the middle of the road when a police car is beside you. The cop keeps going and falls right into your line of fire directly ahead, at



which point you have several options. You can open fire in the hopes of obliterating the cop car, perform other tactics such as the PIT maneuver described above, or simply steer toward the clear part of the street and try to outmaneuver them.

Special Conditions



Burglars on the run often must contend with more than just road obstacles, vehicular damage, and cops in hot pursuit. For instance, your driver may be shot in the forehead and dying within the next six minutes. Or

the cop in your trunk may be able to leap out of the vehicle if you drive under a certain speed for too long. Pay close attention to any messages displayed at the beginning of a driving mission; they might include info on special situations that warrant part of your concentration while driving.

Driving Mission Ranking

After you complete each driving mission, your chapter rating and overall story rating are displayed in gauge format. Press the appropriate button to view a breakdown of your ranking. Whether you are a Consummate Professional or a Psycho at the wheel is determined by the number of cop cruisers toasted, the number of civilian cars crunched, the number of pedestrians run over or shot, and the number of PIT maneuvers performed. The last is the only ranking that tilts the meter toward the Professional side; the others all tilt the meter toward the Psycho side of the scale.



The two factors that truly determine a Psycho rating are the number of civilian vehicles destroyed and the number of pedestrians killed. If these numbers are high, you are sure to be labeled psychotic.



Get Your Gun Outta My Face

Gun Safety Is Everyone's Concern

During Run and Gun missions, the player character can pick up a variety of weaponry. This section explains the functions and capabilities of each weapon type.

The player character can hold three types of weapons simultaneously: a pistol type, a rifle type, and a grenade type. To pick up a new weapon of a type already possessed, you must drop your old weapon—i.e., you must drop a pistol to carry a semiautomatic pistol; you must drop a shotgun to pick up an assault rifle.

“Capacity” indicates how many rounds the firearm holds in its magazine, chamber, barrel, and so forth. “Additional Carry” lists how many additional rounds the player character holds in reserve. If a pistol class weapon is dual-wielded, the player character can carry more ammo.

Pistol Class Weapons

Pistol



CAPACITY: 15

ADDITIONAL CARRY: 30 single/60 dual

The default robber's weapon. Every playable character starts every Run and Gun mission equipped with one or two of these. You also use this weapon for drive-by shooting in driving missions. Player characters can equip single pistols or dual pistols, at a decrease in accuracy. By repeatedly tapping the Shoot button, you can fire rapidly. Pistols cause minor damage. You may need to shoot civilians 3 or more times, and you may need to shoot SWAT cops up to 12 times.

Silenced Pistol



CAPACITY: 15

ADDITIONAL CARRY: 30

A version of the pistol with a sound and muzzle-flash suppressor attached to the barrel. The silencer allows robbers to execute someone quietly. Sometimes even other people in the same area won't hear the shot if they are far enough away. Silenced pistols help avoid drawing large numbers of cops into a shootout situation, increasing your chances of survival. It can be dual-wielded.

Semiautomatic Pistol



CAPACITY: 7

ADDITIONAL CARRY: 14 single/28 dual

A Desert Eagle .50 caliber handgun. Although it packs less ammo, it can blow away an enemy with one round. Semiautomatic pistols are in certain missions, and police officers sometimes drop them. You can carry two at a time.



Machine Pistol



CAPACITY: 30

ADDITIONAL CARRY: 120

A micro-uzi or MAC-11 machine pistol capable of releasing a stream of bullet-size ammo continuously while you hold down the Shoot button, until the magazine runs dry. Because of the low-caliber bullets loaded in the gun, SWAT units may be able to withstand up to 15 bullet hits before collapsing; other enemy types withstand slightly fewer. Thus it goes through ammo quickly. The machine pistol is in hidden locations in certain missions.

Rifle Class Weapons

Shotgun



CAPACITY: 8

ADDITIONAL CARRY: 16

A pump-action rifle that fires a cone-shaped burst of steel pellets, capable of shredding a hole through a target. Shotguns are more lethal at closer range. When you fire the shotgun three yards from the target, you will kill the victim instantly and knock him or her back quite a distance. But when you fire it at 7 to 10 yards, the intended target may survive up to three blasts.

Submachine Gun



CAPACITY: 32

ADDITIONAL CARRY: 128

A submachine gun is a fully automatic firearm that uses pistol-caliber ammunition. The submachine guns are based on the look of the MP5A4. The submachine gun in the game fires continuously while you hold the Shoot button, until the magazine is empty. The submachine gun has stopping power similar to that of the regular pistol, so it may take as many as 10 bullets to bring a SWAT cop down.

Assault Rifle



CAPACITY: 30

ADDITIONAL CARRY: 120

An M16A2 fully automatic assault rifle, capable of killing even SWAT officers in three or four hits. The assault rifle is the most powerful automatic machine gun, releasing a continuous stream of fire while the Shoot button is held, until the magazine empties. It's a rarity, so enjoy it when you come across it.



Sniper Rifle



CAPACITY: 5

ADDITIONAL CARRY: 15

A long-range weapon capable of killing with a single shot. Press the Zoom button to enter scope mode. Press the Zoom button a second time to zoom in closer to the target.

When you view through the scope, there is a slight amount of crosshair bob. Reduce crosshair movement by crouching. Aim for the head to inflict instant kills. You can also fire the sniper rifle out of scope mode, but its damage is reduced.



Tranquilizer Rifle



CAPACITY: 5

ADDITIONAL CARRY: 20

A rifle that functions like the sniper rifle, but fires only non-lethal tranquilizer darts. The target is stunned for a second or two, then keels over unconscious. This weapon is available in only a few Run and Gun missions.



Grenade Class Weapons

note

Characters can carry only one grenade-class weapon at a time, regardless of type.



Molotov



A homemade incendiary bomb consisting of a liquor bottle, kerosene, and a cloth stuffed into the neck. When thrown, the bottle shatters, splattering flaming kerosene and creating a circular area of fire around the impact point. All targets within the area suffer severe fire damage, if not death.



Tear Gas



Tear gas grenades release a swirling green cloud of vapor. Anyone caught in the tear gas suffers dizziness and sickness. If the player character goes through a cloud of tear gas, the screen stretches and twists in a disorienting way. Cops in SWAT uniforms with gas masks are not susceptible to tear gas.



Flash Bang Grenade



A flash bang is a loud grenade that creates a blinding flash and a deafening noise upon detonation. If the player character looks directly at a flash bang when it goes off, the screen becomes filled with blinding white light for several seconds. Turning away from the grenade at the moment of detonation helps players avoid this blinding effect. The ringing sound is unavoidable, unless you can move to another room or area before the grenade goes off. For several seconds after detonation, all sound effects including voices are muted.



Smoke Grenade



A grenade that disperses a thick cloud of white smoke in a small radius. It is hard for a police officer to see a player character standing on the opposite side of the smoke, and sometimes a cop standing in the smoke can fail to spot you standing outside the smoke. Achieve the same effect by shooting a fire extinguisher hanging on a wall.



Miscellaneous Paintball Gun



CAPACITY: 50

ADDITIONAL CARRY: 400

A paintball gun used for recreational sports which fires .68 caliber gelatin capsules filled with colored polyethylene glycol. These are known as "markers." The paintball gun is only available



in training missions. It has a rate of fire similar to that of the semiautomatic pistol. Press the Shoot button rapidly to soak your target in orange paint!

Riot Shield



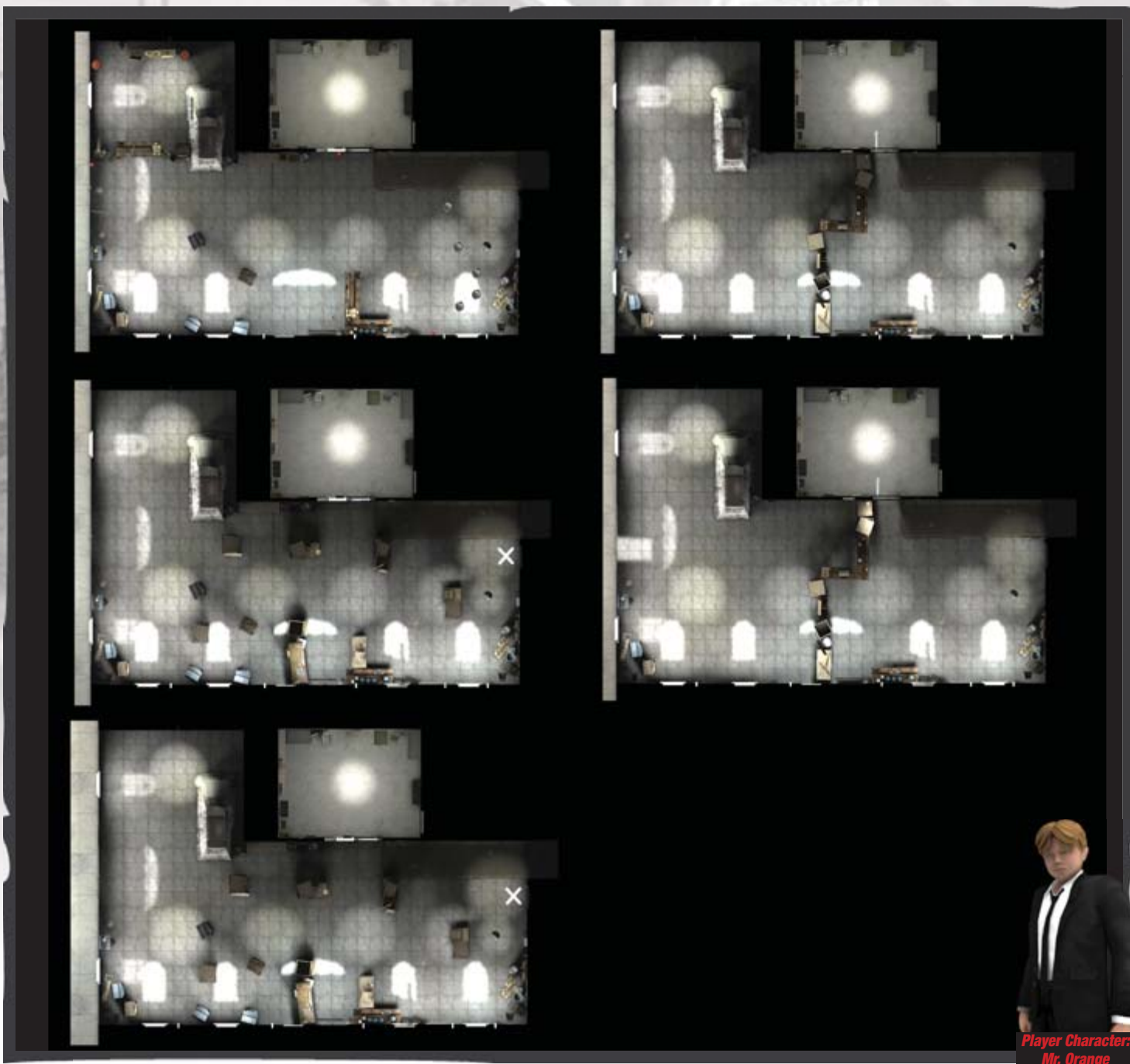
A lightweight protective shield made of a clear polycarbonate thermoplastic and used by police. After picking up a shield, the player character must assume a crouching position behind it, reducing movement speed and canceling the ability to roll. The player cannot grab hostages or shoot while holding the shield. Riot shields deflect several shots from police pistols or shotguns before breaking apart and becoming useless.



Let's Go to Work

This section guides you through every aspect of *Reservoir Dogs*, from taking hostages and executing cops to dodging traffic and ramming cruisers off the road. You are the robber—play the game your way. Use the hints and tips in this section to form your strategy. In most cases, playing it professionally is the safest way to get through a mission. But, some situations demand the shooting skills of a psychopath. Use both psycho tactics and professional strategies to get through the game.

Prologue: “A Matter of Business”



Shooting Gallery

The other members of Joe Cabot's heist team go for a taco while Orange remains at the hideout to hone his shooting skills. Almost every type of weapon in the game is on the tables. To pick up weapons, move toward them until the weapon pickup icon appears above the health gauge in the lower-right corner of the screen. Then press and hold the Action button to pick up the gun.

tip Characters can carry two types of weapons at once. To pick up a third weapon, make sure that the character is holding the weapon you want to drop before he picks up a different weapon.



The shooting area near the exit contains exploding objects. Red tanks, like the ones in the background, explode when shot. Exploding objects can kill several cops at once. Press the Lock-On button to aim at a tank, and press the Shoot button to fire.

Take your weapon of choice to the far end of the room and shoot all five red targets. Each hit raises Mr. Orange's adrenaline. When adrenaline is full, press the Bullet Festival button to enter a hyper-speed mode. Time seems to slow down, allowing the player to aim and fire at multiple targets without taking any fire in return. When Bullet Festival mode ends, time returns to normal speed and your bullets hit their targets.



Using Cover

The other lugs return from chow to instruct Mr. Orange in the benefits of firing from cover. Orange and the other guys are armed with paintball guns. Mr. Orange must make his way across the garage to the white "X" mark painted on the ground, while the other guys try to splatter him with paint. After Joe gets through belittling Orange, the exercise begins. Move behind the boxes on Orange's left and press the Take Cover button to hide behind the boxes. Then move to the left.

When Orange reaches the boxes, he leans out to aim. Mr. Brown can be seen from this side of your cover. The next time he rises and shoots, lock on to him. The next time Brown opens fire, press the Shoot button rapidly to paint him before he paints you. Press the Move control to the right and slide to the right edge of your cover. From here, take out Blue and White.



After you neutralize three of the guys, press the Take Cover button to detach from the boxes. Press the Crouch button to become a smaller target. Move forward to the next stack of boxes, where Brown stands. From this position, take out Pink and Blonde. Stand on the white "X" next to the ramp.



Crowd Control

Next up, Joe teaches Orange how to subdue civilians with threats. When civilians see Orange or any other robber, they panic. But after a moment, they gather their courage and run to the nearest alarm. Alarms mean trouble. Stop Pink, Blonde, and Brown from running for the alarms by pointing your gun at them and threatening them. First, press and hold the Lock-On button to aim at one of the guys. While holding the Lock-On button, press the Threaten button to immobilize the target. When two civilians are standing in a line, as Blonde and Brown are, you can immobilize them simultaneously by pressing the Threaten button when they are in your crosshairs or standing in a single-file line. If any civilians break away to go for the alarm switch, lock on and immobilize them before they make matters worse.



In the second part of the exercise, enter the room on the left and press the Lock-On button to point your guns at Mr. Blue, who is playing the bank manager. While locked on, use the Aim control to move Mr. Blue to the safe near the wall. When Blue is standing on the white "X" mark in front of the safe, press the Threaten button to make him open the vault.

Hostage-Taking



Joe now explains how to neutralize cheap-ass security guards. When Joe finishes speaking, move to the nearest person, Mr. Pink, and press the Take Hostage button to grab him.

After you have Pink by the neck, use the Aim control to face Mr. White, who is playing the rent-a-cop. Press the Lock-On button to aim at White, then press the Threaten button to make him drop his gun. Security guards are easy to disarm when you have a hostage.

Neutralizing Enemies

Cops are not as easily disarmed as security guards. To disarm Nice Guy Eddie and Mr. Blue, who are pretending to be cops, you must take and beat a hostage in front of the officers. Grab the nearest guy, Mr. Brown, and turn to face the officers. Lock on to one cop and press the Action button to pistol-whip Mr. Brown. The cop will drop his gun. You may have to hit your hostage twice before some cops drop their gun.



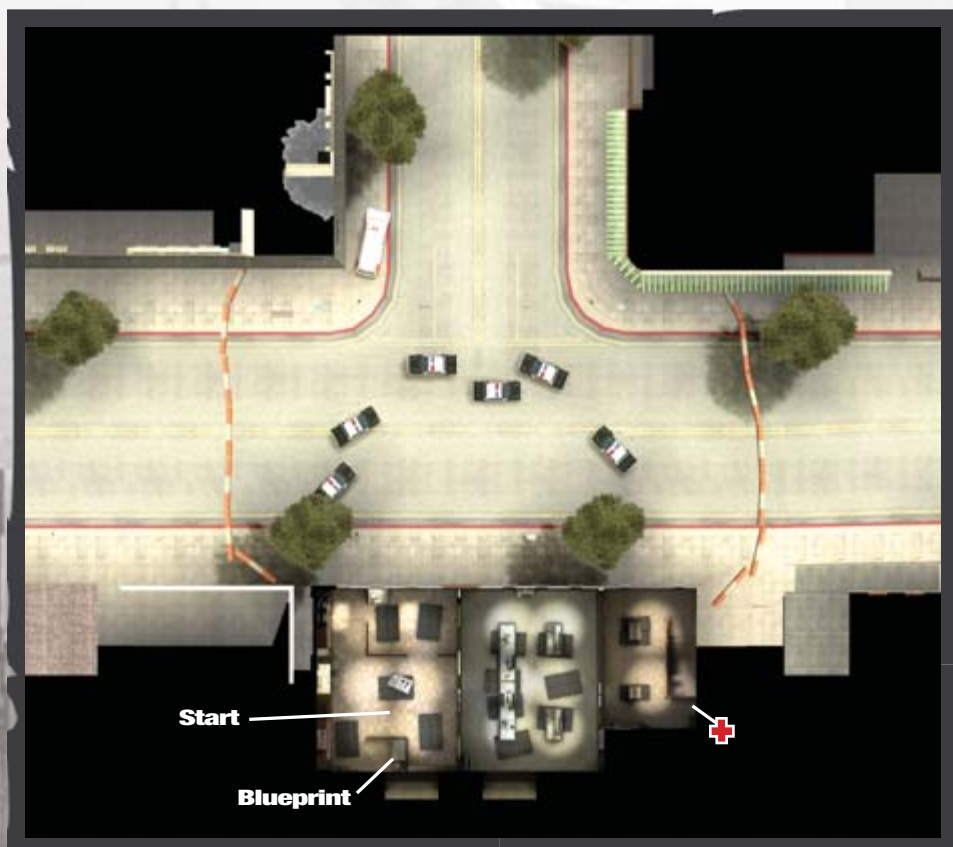
tip Disarm cops simultaneously by locking on to one cop and using the Aim control to move him closer to other cops. When two or more cops are inside your cross-hairs, press the Action button to beat your hostage and disarm two or more cops simultaneously.



In the second part of the exercise, aim at Nice Guy Eddie or Mr. Blue and move them, one at a time, toward the wall or a cover object, such as a box or table. Press the Threaten button to neutralize the guy. Only one enemy can be neutralized at a time.



Chapter 1: "They were there, and they were waiting for us."



*Player Character:
Mr. Blue*



The Man Who Stayed Behind

As cops swarm the streets outside the jewelry store and the rest of the robbers flee, the enigmatic Mr. Blue prepares for a full assault. Two civilians are located near the starting point.

One man is already on his knees facing the cubicle wall, neutralized. Lock on to the standing woman, direct her toward the cubicle wall, and threaten her to make her kneel.

With both civilians neutralized so they won't run away, move inside the cubicle area to find the first of three sets of **blue-prints** located in various places in this level. Finding blueprints unlocks artwork in the art gallery.

Now you must determine how to play this: Are you cool, or are you a stone-cold psycho?

Professional Blue



your Move control to maneuver while using your Aim control to move the locked-on cop closer to his partner. When both cops are in your crosshairs, press the Action button to pistol-whip your hostage. Both cops should drop their guns.



To play as a professional, grab one of the civilians and take your hostage into the next room to face the two cops. Move around the long table dividing the room and lock on to a cop. Use



both cops, move toward one of the walls. Face the wall and release your hostage. The civilian automatically kneels in a neutral position. With everyone neutralized, you may now collect the cops' pistols.

Grab a hostage and move into the next room. Your old hostages may be too tired, so take one of the cops. Another blue boy trundles up the stairs.

While holding a hostage, threaten the cop to make him stop, then strike the hostage to make the cop drop his gun. Move the cop toward the wall and neutralize him. Face the wall and release your current hostage so that he or she kneels in a neutral position. With everyone neutralized, head downstairs alone.

The door to the bank lobby is locked. You may open it by blasting the keypad on the left side of the door, or by finding a jewelry store employee and forcing the employee to enter a code into the keypad.

One such civilian is on the phone in the office to the left of the lobby door. The dumb ass is calling the cops, as if he can't hear the hundred sirens right outside.

Lock on to the employee and threaten him. While holding the Lock-On button, use the Aim control to move him toward the wall safe in the right corner. When the guy is in front of the wall safe,



threaten him to make him open the safe. Move the asshole to the wall and neutralize him. Collect the second set of **blueprints** inside the safe.



Grab the phone jockey and drag him to the lobby door. Make the jackass enter the code to unlock the door, then force the guy into the lobby. Blue enters the lobby behind a sales counter.

Only one cop is in the lobby, but not for long. Lock on to him and strike your hostage to disarm the cop. Move the cop closer to your position and neutralize him. Then face the wall, release the phone jockey, who is probably tired by now, and grab the cop.



Two more cops crawl through the broken windows. While holding a cop hostage, lock on to one cop and use the Aim control to move him in line with his partner. Bash your hostage in the head to disarm both cops.

Neutralize both cops one by one, and grab a new hostage.

One minute after entering the lobby, a SWAT team blows the front doors. Use your hostage to disarm multiple cops at once, and neutralize them. When all cops are facing walls or cover points on their knees, move toward the jewelry counter on the room's far side to find the final set of **blueprints** on the ground. Run through the open front doors to complete the mission.



Blast Your Way Out

As a psycho, execute both hostages, move into the next room and take cover behind the central desk. When two cops burst into the room, use Blue's shotgun to blast them both as they file through the door. Pick up the pistols they drop, and use the health station in the corner. Run to the stairwell and blast another cop coming up the stairs.



The lobby door is locked. Blast it to unlock the door, or go into the office to the lobby door's left and make the guy inside enter the lobby door code. Inside the office is a wall safe. Grab the

guy and drag him to it. Make him open the safe, then press the Action and Shoot buttons simultaneously to execute him.

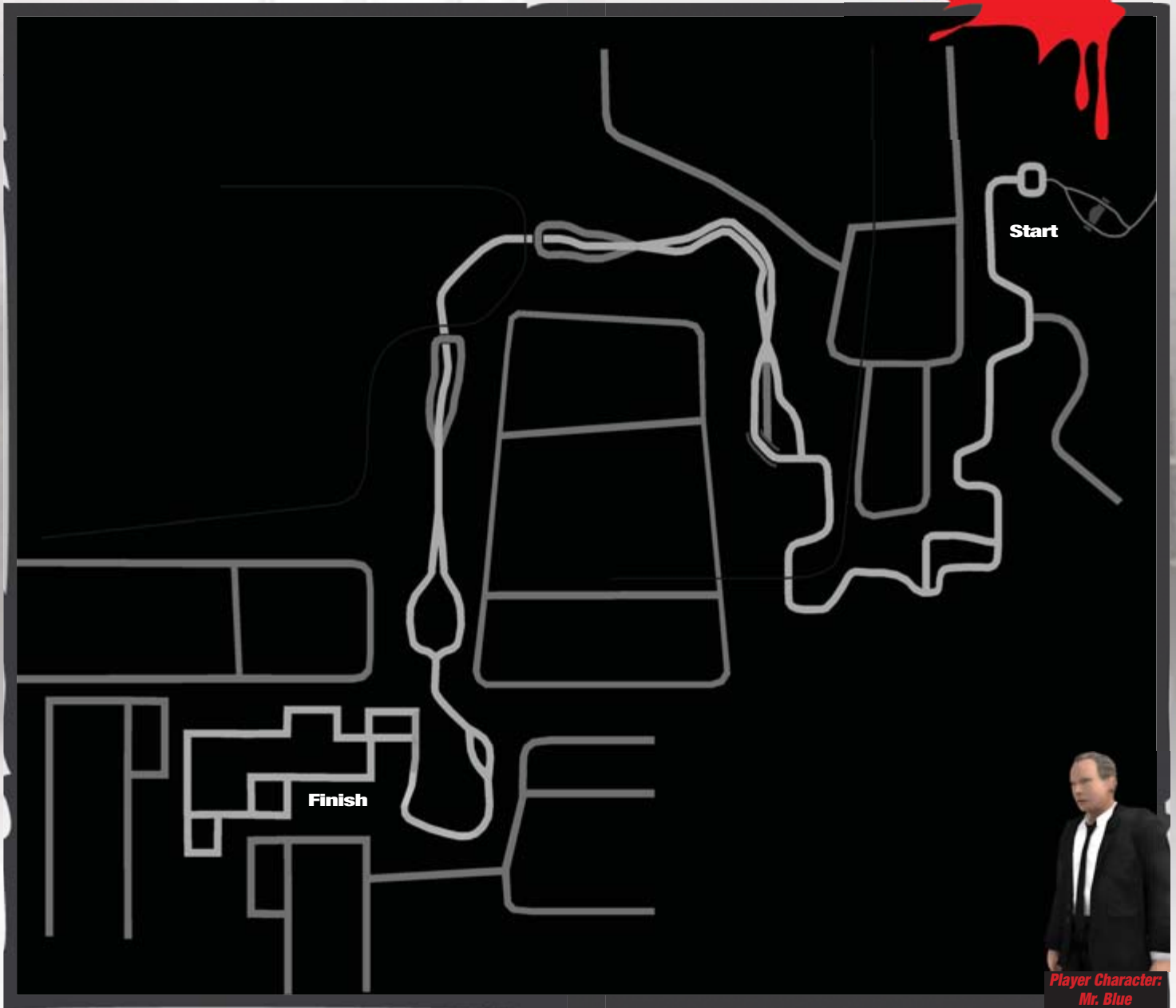
Enter the lobby and take cover behind the jewelry counter. Use your pistols to take out the cop in the lobby. Then head around the counter to find a dead cop near the wall. A submachine gun lies close to his corpse. Pick up the hardware and move to cover behind the central sales counter. Fire upon the cops who slip through the broken windows to the left and right. By the time a SWAT team blows open the doors, Blue's adrenaline should be full. Exit from cover and press the Bullet Festival button to enter slow motion. Fire a burst at each cop, or fire a continuous stream of bullets across the cops if they are standing in a cluster. When the building is clear, pick up all the **blueprints** in the jewelry store, and exit through the front doors to complete the mission.



note Since getting into shootouts requires much less strategy than taking hostages and neutralizing threats, the rest of the walkthrough mostly covers the game from a professional's perspective.



Chapter 2: "Let's go to work"



Player Character:
Mr. Blue



Keep It in Your Pants, Junior

In a bit of juvenile rivalry, Brown challenges Blue to race to the diamond store. You do not need to beat Brown to the store to continue in the game, but you must not fall too far behind Brown's car or you will fail the mission. You must not damage your car to the point where it catches fire and blows up. You can't get the job done if you're dead.

This is the first driving mission in the game; it is designed to help you get acquainted with the mechanics of driving. Press the Accelerate button to get ahead of Brown. Press the Brake button lightly as you round the first corner, and drive down the center of the street to avoid cars in both lanes. Driving down the sidewalk runs the risk of running down civilians, which is considered a psycho action. Avoid driving on sidewalks as much as possible.

Route Choice



After a couple of turns, you will approach a hard 90-degree right turn. Press the Brake button firmly while turning. When facing the right direction, release the button to make the turn. It is also

possible to crash through the short gate to the left and go through a parking lot. This route provides a brief break from traffic, but the area is full of construction workers whom you should avoid hitting if you want a professional ranking for this mission.

Grinding Curves

The road curves hard to the right and crosses railroad tracks. Traffic is typically heavier in this area. For greater ease and accuracy veering around cars and sharp curves, grind the transmission. Grind the transmission by pressing the Accelerate and Brake buttons simultaneously while going around a corner. Grinding enables you to maintain better control on turns and lane changes without losing much speed.



Head Out on the Highway

Continue grinding the transmission on the curves as you drive up the hill. Take the first right onto the freeway. By this point, you should have some adrenaline built up. Press the Boost button to zoom down the highway, leaving Brown in your dust.



Reach the Goal

Go through a couple of tunnels, doing adrenaline boosts when possible. You automatically exit the freeway. Continue heading toward the green dot on your mini-map in the lower-left corner of the screen, avoiding neighborhood pedestrians and slow traffic. Make several hard turns toward the diamond store. The streets in this neighborhood are all open and nearly clear of traffic, so there is no need to follow the same route as Brown. After making the final turn on your chosen route, hit the Boost button to gun it to the finish line.



Silenced Pistol

Riot Shield

Blueprint

Molotov Semi Auto Pistol

Molotov

Blueprint

Blueprint

Blueprint

Blueprint

**Player Character:
Mr. Pink**



The Man With the Diamonds

Mr. Pink exits the back door of the jewelry store and must get away with the diamonds. Head around the corner to the right and grab the first civilian you come across.

A security guard is right behind him. Use the civilian as a hostage to threaten and neutralize the guard. Then face the wall and release the civilian. When he kneels, pick up the guard's pistol, grab the security guard, and go around the corner.



Interior Trip



Avoid taking your hostage up the stairs to the raised exterior level—this path could lead to an ambush. Instead, go through the building by blasting the padlock off the barred door. Threaten

the civilian just inside the door and neutralize him. Release the security guard and make the civilian your new hostage.



Head into the next room and start going up the stairs. When a cop comes around the corner, wait for two other cops to join him. Align the cops and bash your hostage to disarm all three

cops at once. Spread the cops out against the right wall and neutralize them. Grab one of the cops as a hostage.

A silenced pistol lies on the crates at the top of the stairs. Move your hostage quietly across the upper level. Notice the cop and security guard outside the building. They will never notice Mr. Pink if you keep the situation calm. Continue leading your hostage downstairs. Use the first-aid kit if needed. A civilian may walk past the open shuttered door. Threaten him and guide him inside. Then release your tired cop and grab the civilian. If the civilian doesn't move past the doorway, release your cop near the wall and go outside to grab the civilian.



Move your hostage outside and around the corner. The door to the next area is locked. Make the hostage press the button on the right wall to open the door.



Construction Standoff

Force your hostage to the next exterior area. Move around the newspaper racks toward the covered stack of pallets. Threaten the civilian near the pallets, move him to one side of the stack of pallets (you can direct him with your crosshair), and neutralize him. Then face the cop and bash your hostage to disarm him. Move the cop toward the pallet stack and neutralize him. Then release your hostage and grab the cop.

Head toward the fence in the far corner, where a cop talks to a construction worker. Threaten the cop to get his attention, and strike your hostage to disarm him. Threaten the construction worker so he doesn't run away. Neutralize the cop, and lock onto the construction worker. Guide the construction worker to the gate in the fence and make him remove the padlock. Neutralize the construction worker afterward. Check the fenced-off alley to your right. If the cop managed to call for backup, another cop may jump over the fence. Neutralize him if needed, then go through the gate. Go inside the small shack.



Use the first-aid kit on the wall if needed, and pick up the first **blueprints** on the table. Go through the next door.



Head around the right corner into a large, open area. A civilian heads through a small gap in a fence. Grab the civilian and drag him toward the corner. Keeping your back in a corner helps

prevent cops from ambushing you. Three cops should notice Pink and the hostage and approach from the far end of the area. Give your hostage a bash to disarm the men. Neutralize them. Additional cops should come running from behind the roadblock; neutralize them as well.

A riot shield leans against the front of a cop car. Use this to deflect several bullets from small arms, but you cannot roll or grab hostages while holding the shield.



Taking the Yard

Leave the neutralized cops and civilians alone and head for the alley entrance in the far corner. The distance to the next encounter is too far for any hostage to make it. Follow the alley through several twists and turns until you emerge into an open space. Two cops and a security guard are having a conversation on the other side of a locked fence. You can blow the padlock on the fence and open fire on the cops, or you can look for a smarter way to get through this area.

Head to the left and go through the door into a small



room with a forklift. Run to the door with the open shutter in the corner. Press the control switch on the wall to close the shutter. Go through the door in the corner.

A civilian leans against some crates 15 yards away. Run over and grab the civilian.



Drag him toward the far corner as the cops and security guard approach. Use the civilian to threaten the security guard and neutralize him. Use your crosshairs to align the two

cops, and bash the poor bastard in the head to disarm them. After you neutralize both cops, face the wall and release the civilian. Pick up one of the cops' shotguns as well as the Molotov on the crates in the next area.

House of Generators

Run into the large utility area and neutralize the three civilian workers. One man is near the machinery to the left inside the door and is easy to threaten and neutralize. Another worker runs for the alarm on the raised platform to the right. Threaten him before he reaches the alarm and neutralize him against the wall. The hardest worker to stop runs through the back door of the area and into the office beyond. Stop him if you can before he triggers an alarm and draws several cops into the building.



After dealing with the three maintenance workers, go through the door under the platform on the far side of the building. Another set of **blueprints** is on a box in this room.



Getting Out of the Generator Building

You have your choice of routes out of this building. If you go out the upper door, follow the short corridor to a fire escape that connects with another rooftop. Cross the rooftop and descend the stairs, go through the door on the right into the office, and grab the construction worker attempting to fix the door panel in the corner. Use him as a hostage against the cops in the open area.



If you take the lower-level route, go through the corridor into the office and grab the electrician attempting to fix the panel by the door. A semiautomatic pistol is in the display case on the wall near the exit. Go through the other door to the exterior area. Threaten and neutralize unarmed civilians and security guards. Work your way toward the corner, and allow the cops to approach. Perform a Group Disarm to astonish and disarm all the enemies at once.





Another set of **blueprints** is on a small box behind the large shipping container in the corner of the area.



Move through the small gap in the fence into the shipping yard. Grab a hostage to use against the cop and possibly a security guard who emerges through the red double doors in the corner. Disarm and neutralize the cop, then go inside.

The Repair Shop

Use the first-aid kit on the wall to the right if needed. Go downstairs and take two right turns. Burst through the double doors and threaten a carpenter on your left as well as a civilian inside a cage in the corner. Neutralize both guys, then enter the cage and pick up the set of **blueprints** on the bench.



Grab the guy from the cage and take him as a hostage. Force him down the stairs and through the workshop. Go through the door in the corner and turn right. Go down the brick corridor until you can see through the open door into the break room. A security guard stands at a vending machine. Threaten him before he walks off, make him drop his weapon, and then neutralize him. Another civilian should walk through the door. Threaten and neutralize him as well. Use the first-aid kit on the wall if needed, and pick up another Molotov from the table if desired.



Exit to an exterior area with two open garages, one on the left and one ahead. A mechanic works on a car in the open garage straight ahead, and another mechanic mills around the car in the garage on the left. Go into the garage on the left and grab the big bald guy. Turn around and use your hostage to disarm the cop who climbs the fence. When both mechanics and the cop are neutralized, go into the garage where the black guy was working and check the barrels inside the garage to the left to find a **blueprint**.



Grab one of the mechanics and force him through the garage and out the back door. Make him unlock the padlock on the gate, then face the wall and release your hostage. Watch out for a cop who sometimes climbs over the fence in the opposite corner of the area.



The Laundry

Race through the laundry and crash through a set of double doors. Directly ahead, a civilian presses clothes. Grab the guy and use him as a hostage against the three cops who come through the door on the right. Neutralize all three cops, then release the civilian. The final set of **blueprints** is on the table in the area from which the cops emerged.



Go through the double doors into the next area. Two civilians and a security guard stand in the coin-op laundry. If you move quickly enough, however, there is no need to take hostages against the rent-a-cop. Dash through the exit to complete the mission.



Chapter 4: "I swear to God, I think I'm f—king jinxed."



Player Character:
Mr. White



Leaving the Store

While Mr. Pink flees, Mr. White remains at the jewelry store, punishing the manager. After the manager is neutralized, go into the next room and threaten the young man standing near the wall safe. Use your crosshairs to guide him to the wall safe and make him open it. Move him toward the wall and neutralize him. Collect the first set of **blueprints** from inside the safe. Grab the guy and force him outside.



Head through the alley until you find a cop hunched over his dead partner. Throttle your hostage to make the cop surrender, then line up both men against the wall. Take the cop hostage and continue around the corner.



Familiar Territory

As in Mr. Pink's previous mission in this area, there is a definite advantage to going inside the building rather than crossing the raised area. There are more cops in the area now, and it is harder to control them all while outside. Disarm the cops on the stairs, and take a new hostage upstairs. The cops patrolling the exterior upper level will spot Mr. White and the hostage, and head inside. Allow the cops to meet you on the upper level of the building interior, and use your hostage to disarm and neutralize them.



When all cops in the area are kneeling against walls, go to the exterior area's upper level. Shoot the padlock off the door and go inside a small, dark room to find a machine pistol and a set of **blueprints**.



Diverging Routes

Grab a hostage and go through the short corridor to the construction area. A SWAT team, including one man with a riot shield, is patrolling the area. Use your hostage to disarm the SWAT cops simultaneously, then neutralize them. Check the open SWAT van nearby to find a sniper rifle.



Big Alley



Head across the area and go through the alley. When you see a couple of cops patrolling the wide alley ahead, veer to the right and go through the door.



To your right is a janitor. Race over and grab the janitor as a hostage, then lock on to the security guard across the room. Threaten him until he drops his weapon. Use your crosshairs

to direct him to the control panel of the shutter door on the far side of the room, and threaten him to make him close the shutter. Try to close the shutter before the cops from the alley enter the room. The cops must then go around and funnel through the small doorway through which you came. As they enter, strike the janitor or bash his head on a desk to disarm all three cops at once.

After you neutralize everyone in the room, pick up the **blueprints** from the desk as well as a Molotov. Use the first-aid kit to regain health if necessary, and collect any shot-guns, tear gas, or smoke grenades you might want.



Use either the janitor or the security guard to enter the code to unlock the room's red door. Leave all hostages in the room and proceed through the corridor. This route is easier to get through than the wide alley.



Secure Route

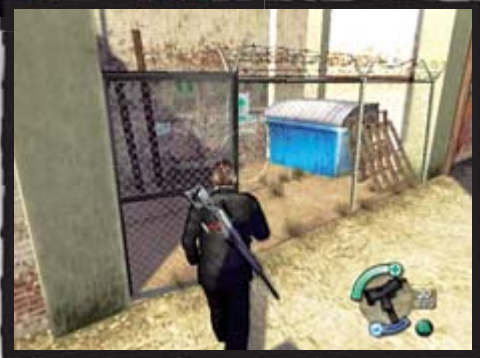
Follow the passage to the end and head upstairs. Grab the civilian casually gazing out the window, and march him around the corner. Leave him facing the wall near the corner for a moment and go through the door into a small room to find another set of **blueprints**.



Grab your hostage and head down the corridor. Go through the door on the right and bash your hostage to disarm and neutralize the SWAT cop posted on the roof. Descend the steps and leave your hostage in the narrow passage.



Two cops pass by the end of the shortcut to the alley. Let them pass, then run into the alley and follow the path to the left. As you proceed, look for a gated area on your left that you can enter, and use a first-aid kit if needed.



Gambit

Head through a narrow brick passage to find a cop hassling a pedestrian. Run up and grab the cop. Threaten the pedestrian and move him off to the side for neutralization. Drag the cop behind the blue rubbish bin on the right, so that your back is in a corner. Soon cops and SWAT officers from the end of the alley should approach. Use your hostage to neutralize them as well as the SWAT sniper perched on the high balcony above the "Post" van parked at the end of the alley.



When things settle down, go through the door on the alley's left side. Use the first-aid kit in this little windowed corridor if needed. In the back room, open the central locker door to find



another set of **blueprints**. Return to the alley and continue around the corner past the Post truck.

Underground Parking



Go down the stairs past the vending machine. Dragging a hostage this far is impossible, so release or knock out any hostages you hold before proceeding. Head downstairs and use the first-aid kit on the left

before proceeding through the red door at the end.



A SWAT team and a cop search the underground parking lot for Mr. White. When they spot him, they throw smoke and tear gas grenades. Avoid any green clouds of tear gas, because they distort your vision. Sneak around the cars and containers in the garage until you manage to grab one of the cops. Back up against the wall and let the others approach. When they are all in range, perform a Group Disarm to neutralize the SWAT team.



Look for **blueprints** on a box in the corner opposite the ramp. Go up the ramp to escape and complete the mission.



Chapter 5: "All this blood scares the shit out of me."



Player Character:
Mr. White



“You’re gonna be OK! Say the goddamn words!”

Mr. White must drive a wounded Mr. Orange to the rendezvous point without suffering any major collisions. Any time the car takes damage from a major collision, Orange takes damage, as shown in the screen’s upper-right corner. If too many collisions happen or too many police bullets fly through the car, Orange is a dead man.

Tear off down the straightaway and use your hand brake to take the first hard left. Avoid police in pursuit as you take the right-hand exit and enter the freeway. Crash through the “road closed” signs and drive off the end of the interstate to make a cool jump.

Practice Your PITs



This is the first mission with cops in pursuit. Shoot out the window to slow down or destroy cop cars. Also make use of PIT maneuvers: Slow enough to align the rear wheel of a cop car with

your front wheel, then turn into the cruiser and strike the back of the cop car. When the cop car turns to the side, release the gas to slow so that the cop flies toward the guardrail and crashes into the roadside. When your front end is clear of the cop’s rear end, gun the accelerator for the open road.

After a long curve, drive through a construction barrier and press the Boost button to gun it down the freeway straightaway.



Slow and Steady

Veer to the right down the exit ramp and slowly go through the toll booth lanes. Two cops are ahead. Slowly follow the cops down the road, not exceeding 30 mph. Follow behind the traffic until you come to an accident site where the lanes are blocked off. Drive on the right-lane shoulder and go up the dirt road. The cruisers you’ve been following will spot you and fall into pursuit. Use your gun and PIT maneuvers to keep them off your tail. Crash through the final barrier and fly into a small parking lot, steering to the right to avoid landing atop a parked car and getting stuck.

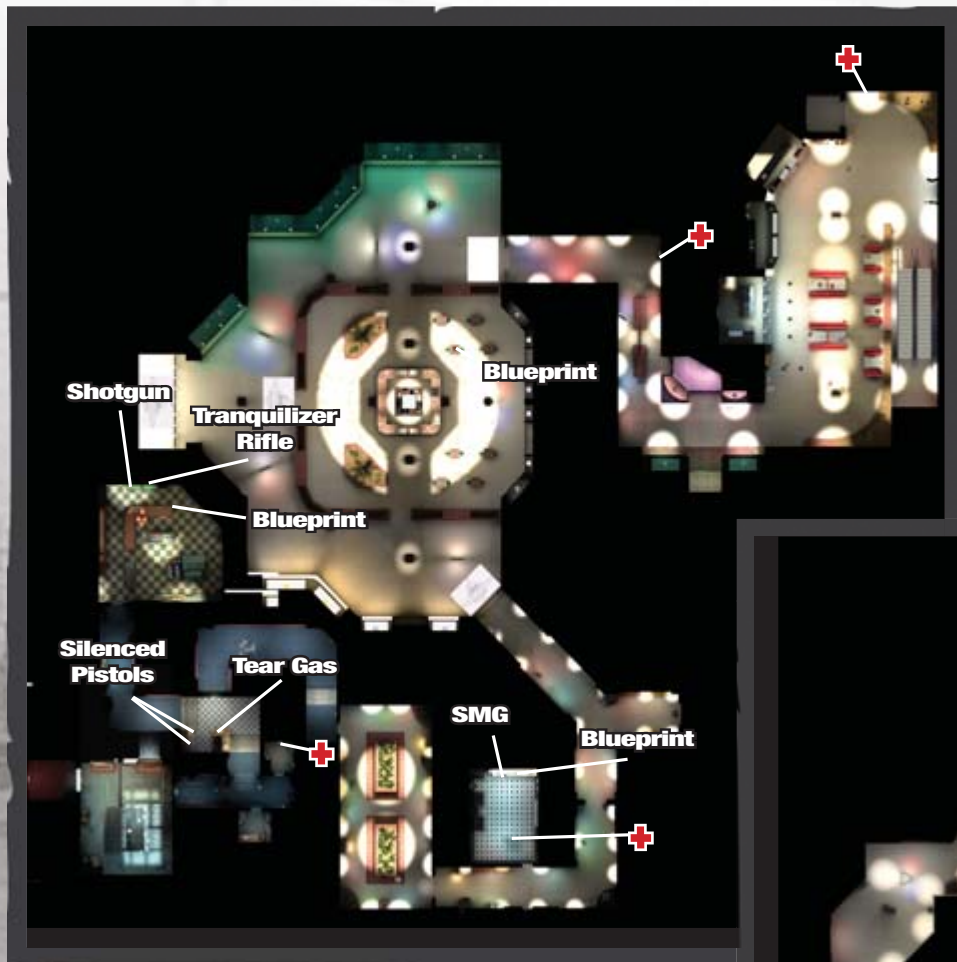


There Goes the Neighborhood

Follow the curving street through an industrial area. When you hit a police roadblock, veer down the lane to the right and jump the wooden planks into someone's backyard. Crash through the fences between yards and ride down the slope to connect with another street. Follow this street through a neighborhood area. Keep your eye on the mini-map and take a hard left, then another hard right at the police barricade. From there, gun it along the straight shot to the goal point.



Chapter 6: "Bam, bam, bam, bam!"



"Somebody's Gonna Start Crying"

Inside the doorway on Blonde's right is a security guard. Grab him before he draws his gun, and push him upstairs. Use the guard as a hostage to disarm and neutralize the cop who appears on the stairs. Release the guard, pick up the cop's pistol, then grab the cop and head upstairs.



Neutralize a cleaning lady and a security guard in the corridor. Release the cop. At the far end of the corridor through the door on the left is a first-aid kit, in case you've already taken some bumps.



Grab either the security guard or the cleaning lady and enter the next area. Downstairs at the security station, two silenced pistols and a tear gas grenade can be procured. Leave your hostage near the double glass doors.



Selective Shopping



Ignore the double glass doors for now and head upstairs and down the corridor, where a security guard converses with a store clerk. Grab the guard as a hostage, then threaten the

clerk. Use your crosshairs to guide him to the right side of the barred door, and threaten him into entering the security code to unlock the bars. Direct the clerk to the nearby magazine stand and neutralize him, then release the security guard while facing the wall.

Check the counter on the store's far side to find a set of **blueprints**. In the gun rack, take your pick of a shotgun or tranquilizer rifle. The tranquilizer knocks out enemies without killing them, which is a safe bet.



Return to the security post and grab the hostage you left there. Make the hostage enter the code to open the sliding glass doors, then neutralize the person.



Public Panic

Head down the corridor and holster your weapon before going through the door into the mall. There are so many civilians in the corridor that threatening them all is difficult. You can simultaneously neutralize them all by performing a Signature Move, or you can kill them all with a Bullet Festival.



Caught in the John

After you have the situation in the first area under control, head down the corridor and go into the men's room on the left. Run to the last stall on the left and lock the door to prevent a cop from getting out. He left his submachine gun on the counter, right next to another **blueprint**. Use the first-aid kit if necessary and get back to business.



Storming the Entrance

Grab any hostage in superb health, and go through the double doors at the passage's end. Use the hostage to threaten a security guard and possibly a civilian in the corridor. After you neutralize them both, grab one of them as a fresh hostage and proceed to the mall entrance area.



A SWAT team and several cops drop through the glass ceiling into the mall. Keep your back against the wall, in a corner if possible, and allow the cops to find you. When three to four cops

move into your area, perform a Signature Move to neutralize all of them.

Grab a new hostage and head toward the exit door on the area's opposite side. A security guard and another cop will approach. Use your hostage to disarm them both. Direct the security guard to go over to the exit door and open the gate shutter. When everyone is neutralized, check one of the tables close to the exit to find another set of **blueprints**.

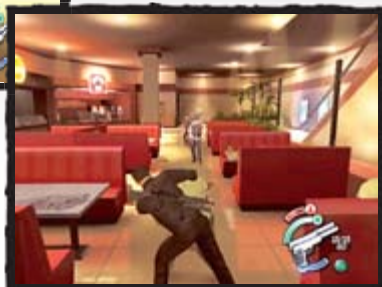
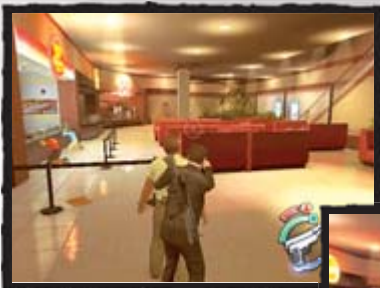


The Food Court

Use the first-aid kit if needed while heading for the food court area. Run around the corner and grab a civilian to use as a hostage against a security guard. Neutralize both, then grab the security guard and go around the corner.



Threaten and neutralize the two women in line at the hot dog stand before they set off an alarm. Push your hostage up the aisle between booths to confront a security guard and possibly cops coming down the escalators on the right. Neutralize all cops and use the first-aid kit in the far corner near the inoperative elevator, if needed. Grab a hostage and go up the escalator. There's another first-aid kit on the second floor.



Security Command

Use your hostage to threaten and neutralize another security guard and cop. Grab a new hostage and go open the shutter gate in the corner. Continue out into the thoroughfare and use threats to disarm and neutralize a security guard and the clerk at the counter of the store. When everyone is kneeling and facing the walls, go into the appliance store further down the promenade and check the area behind the washers to find a set of **blueprints** and another tranquilizer rifle.



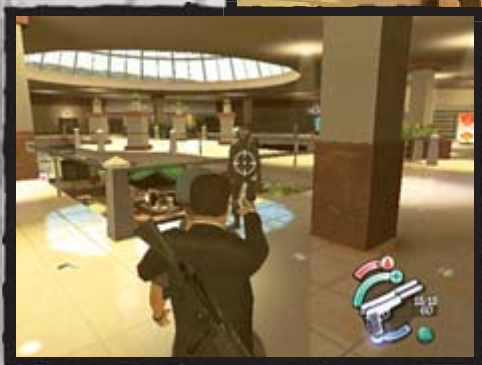
Grab a hostage and march into the security station near the passage's end. Threaten the guard inside the security booth to make him drop his weapon. Direct him to the monitor with a

red-lighted panel underneath. Threaten him to make him enter a code into the panel, which raises the gate in the promenade. Neutralize everyone in the security booth, use the first-aid kit if necessary, and take the shotgun on the window ledge.



Entrance Upper Level

Return to the shopping area and head through the newly opened gate at the far end. Continue through the passage until you come to the mall entrance's upper level. Stay in the corridor outside the room and lock on to a female shopper in the middle of the area halfway down. Threaten her, then direct her into the corridor. Take her as your hostage, then move into the large open area. Keep your back against the wall to the right or left. Allow the cops, SWAT team, and a security guard to approach. When they are within range, perform a Signature Move to make them all lay down their weapons.



Mall Maintenance Areas

With that done, grab a fresh hostage and head to the other side of the large area. Go through the double doors marked "exit" and use your hostage to disarm two cops in the janitorial area.



Neutralize everyone, then grab a new hostage and go through the storage corridor to a stairwell. Use your hostage to disarm two cops coming up the stairs, and leave everyone neutralized.



Go through the blue door on the second level to find another set of **blueprints** in a small storage room.



Exit the storage room and go downstairs. Grab a civilian milling about at the bottom of the stairs, and use him as a hostage against two cops who come through the bottom door.

Grab the cop who just entered the room and push him through the bottom stairwell door. Shove him through a long maintenance passage and through a high-voltage fence.



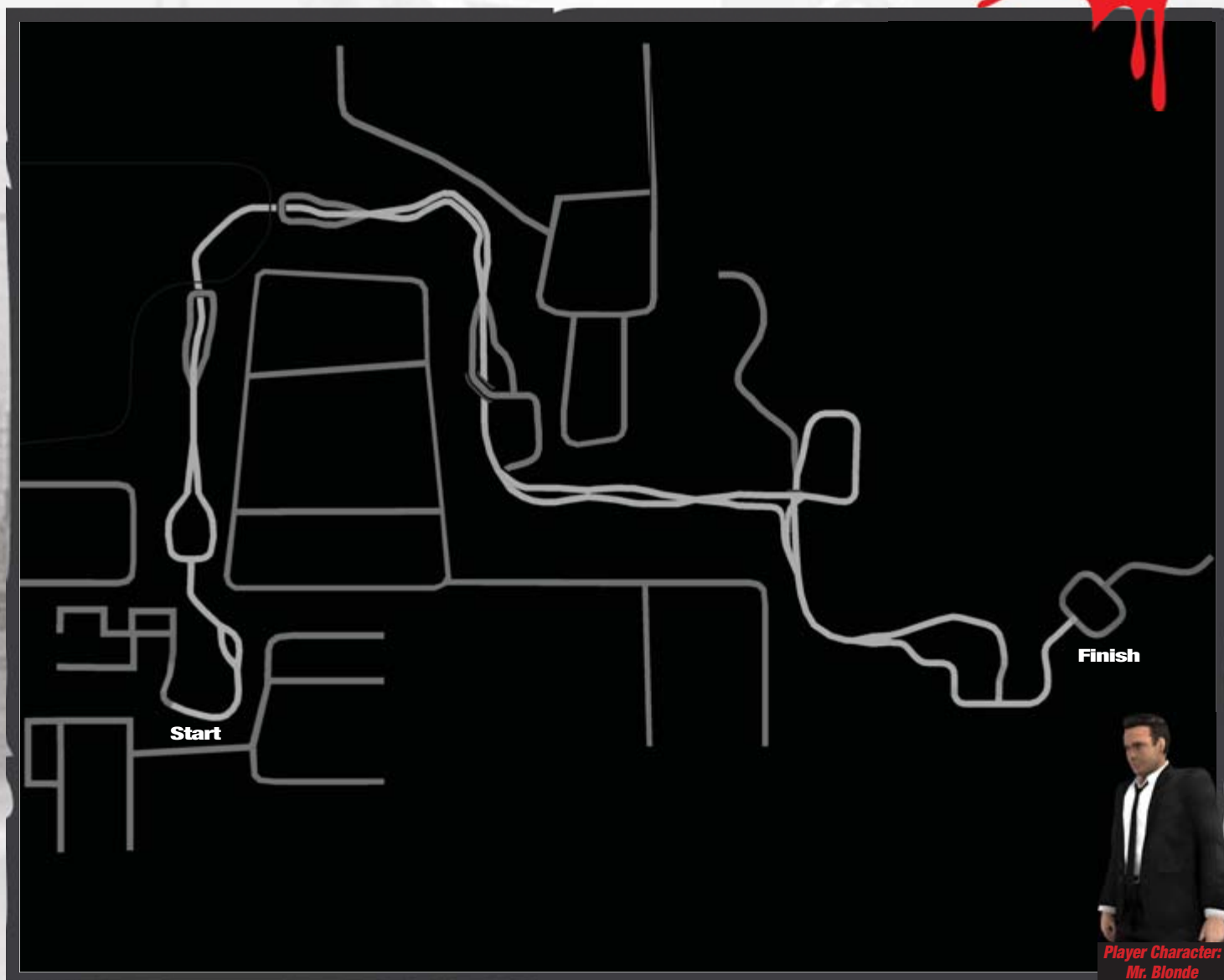
Force him to remove the padlock from the next gate, then use him to disarm two more cops in the area beyond.



Head around the corner and go to the right to find the final set of **blue-prints** on the floor. Get into the freight elevator to complete the mission.



Chapter 7: "He's f—king driving around with a cop in his trunk."



OK in the Back?

With Officer Marvin Nash in the trunk, Mr. Blonde must avoid driving below 40 mph (marked in red on the speedometer) long enough for the cop to escape from the trunk, or the mission ends immediately. When your speed drops below 40, a timer appears in the upper-right corner. If you fail to return to minimum speed before the timer elapses, Marvin jumps out. Blonde must also outmaneuver dozens of cops in pursuit without destroying his vehicle in the process. This is an extremely challenging mission, so give it a few tries to get through it.



Floor the accelerator and grind the transmission to get above 40 mph while taking the first few curves in the road. Upon entering the tunnel to the freeway, use the Boost button

to leap ahead of the cops and barrel down the highway straightaway.

Outrunning Bullets



A police helicopter hovers over the freeway near the next tunnel entrance. As it fires its machine gun across the road, steer into the strike marks on the road so that Blonde drives behind the

line of fire. Machine gun fire from a helicopter can cause significant damage to the vehicle.

Use Boost whenever possible to barrel through two more tunnels on the highway. Upon emerging, grind your transmission to get around the curves in the road. Dodge gunfire from another police helicopter on the next straightaway by using Boost.



Closed for Repairs

Blonde enters a construction zone. Any pursuing police will break off. You can drive through the narrow pipes to perform jumps, or you can veer to the right and cross a dirt zone without hitting any construction workers. Beyond, there is a long ramp tilting upward to a dead end, from which Blonde must jump.



Nice Landscaping

After the jump, veer to the right and exit to the airport road. The road takes you into a neighborhood that suffers from heavy traffic. Drive up on the sidewalks if needed and gently use the hand brake to take sharp curves. Use your mini-map to help guide you to the goal point before Marvin jumps to safety.



Chapter 8: "Pick up the stones."



The Abandoned Depot

After Mr. Pink retrieves the diamonds from his hiding spot, he finds he cannot go back the way he came. Pink must navigate through a rail yard to escape from the police dragnet once again.

Head through the door into the depot and approach a security guard talking to a homeless person. Grab the security guard as a hostage before he draws his gun, and neutralize the bum before he goes for the alarm on the wall. Leave the guard near the wall for a second and go around the corner to pick up the first set of **blueprints** on the stack of rails.



Walk the Line

Guide your hostage through the gaping hole in the brick wall to the exterior. Work your way to the right around the train car wreckage. At the car's back corner, turn to the left and use your



hostage to neutralize a cop with a shotgun. Release the homeless bum near the back of the tanker car, and grab the cop as a hostage.

Guide the cop down the rail line and use him to neutralize two more cops and a railroad worker. Pick up the shotguns or submachine guns they drop, and open the boxcar to find another **blueprint** on the crates in the corner. Take the railroad worker down to the end of the line.



Use your hostage to disarm and neutralize two cops patrolling the area on the fence's other side. Force the railroad worker to remove the padlock from the gate. If you didn't bring the railroad worker as a hostage, blow the padlock off with your pistol.



Dirt Path

Collect the weapons and smoke grenades dropped by the cops, then enter the shed. Use the first-aid kit if needed, then charge through the exit door. Several cops search the dirt path littered with abandoned vehicles. Run up behind them and grab the last guy in line as a hostage. Use your hostage to neutralize the other cops. A civilian up the path may catch sight of what's going on and run to get the police. If you are unable to stop him with threats, more police and security guards will soon arrive. Neutralize everyone, then enter the small shed in this area to find a set of **blueprints**.



Take hostages and continue down the long dirt path, subduing law enforcement and civilians as necessary. Eventually Mr. Pink comes to the great rail warehouse.

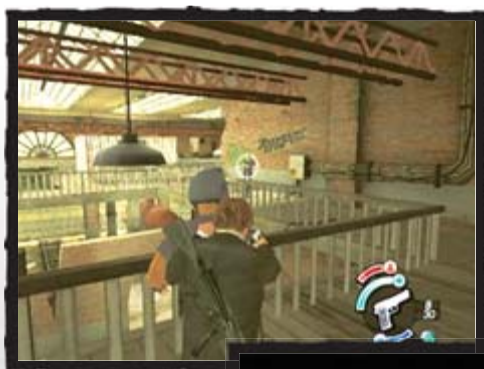
Rail Warehouse

Go through the short passage into the large area. Directly ahead is a homeless woman going for the alarm. Stop her and neutralize her. Move across the back part of the warehouse to find another homeless woman meandering along. Grab this woman and use her as a hostage. Head into the area near the bottom of the stairs, which is patrolled by a couple of cops. Neutralize the cops, take one of them as a hostage, and go upstairs.



Move across the upper level until several cops and SWAT guys get within range. Perform a Signature Move to neutralize all of them simultaneously. Threaten and neutralize the civilian rail worker inside the central booth. Go through the small locker room in the corner to use a first-aid kit if recovery is needed. Search the small shack in the center of the upper level to obtain another set of **blueprints**.





The Connection Yard

Go through the wide doorway in the corner and follow the passage to the exterior. Descend the stairs and catch up with the rail worker walking along at the bottom. Take him as a hostage and use him to disarm two cops in the area. Go into the small shed to find another set of **blueprints** and a health station.



Grab a hostage and push him down the rails until you encounter several SWAT guys near a large platform. Allow them to come down off the platform and approach. Disarm the SWAT guys with a Signature Move and take one as a hostage. Use him to neutralize any other SWAT officers in the area.



Continue down the rail lines to the end, then head to the right until you find the old station house. Use the first-aid kit inside the station house if needed, then go through the back door.



The Back Line

Run through the clearing and grab an old homeless woman at the next rail line's end. Use her as a hostage against a shooting security guard, then take the guard hostage.

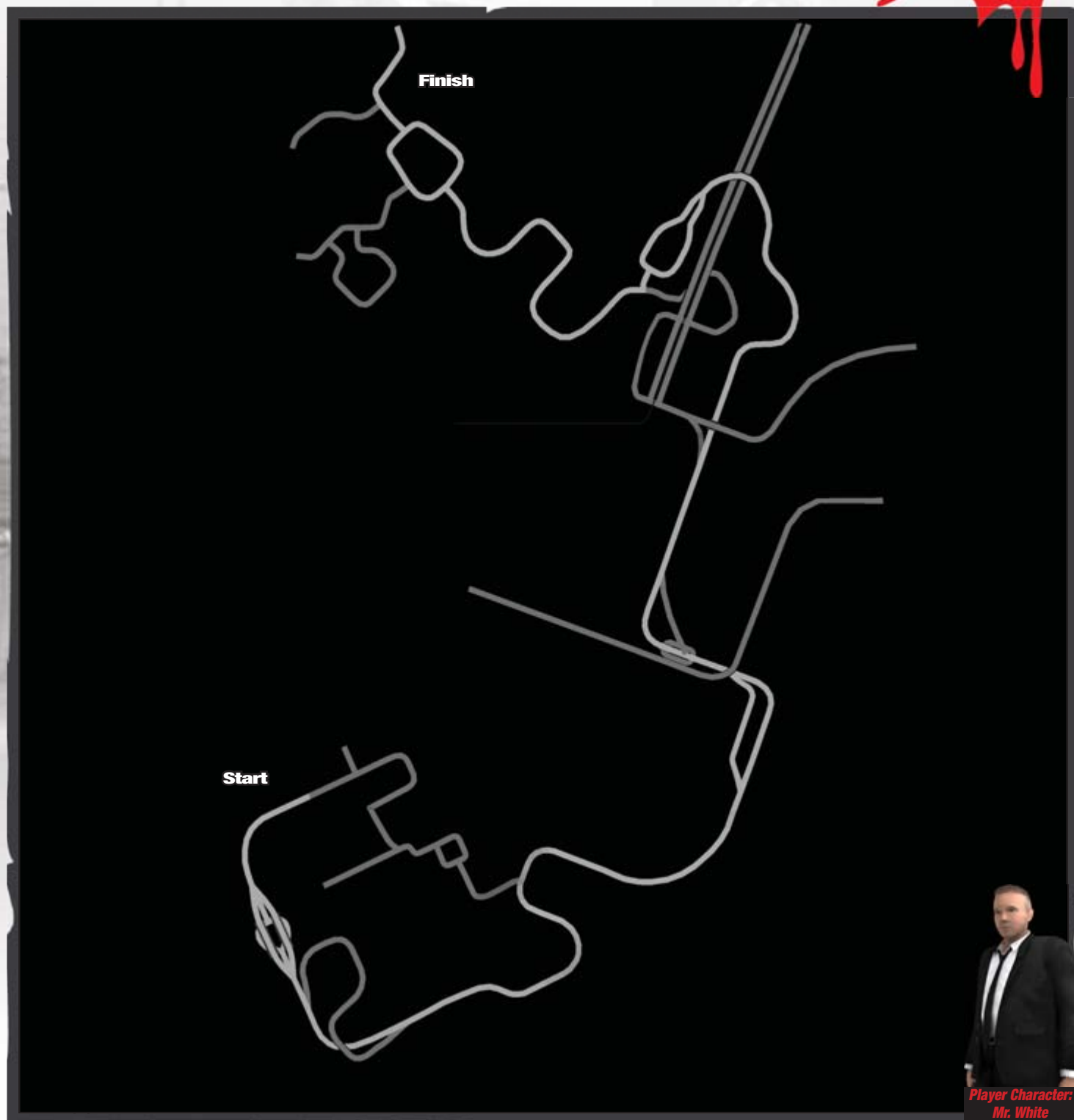
Push the security guard down the line until you encounter a large squad of police and SWAT officers near another junction point. Perform a Signature Move to neutralize the bunch of them before they spread out to Pink's sides.



Go upstairs into the station house. Take the **blueprints** lying on the boxes in the corner and go through the doorway. Cross the bridge and run toward Mr. Pink's white car to complete the mission.



Chapter 9: “Hot and superf—king pissed!”



Be There or Be Square

To dump his hot car, Mr. White must get past certain points in the road before the police set up roadblocks. The timer in the screen's upper-right corner indicates how long is left before the police shut the road.

The player must cross the next checkpoint, indicated on the mini-map with an orange dot, before time expires or the mission is a failure. You have only one minute and 45 seconds to reach the next checkpoint.

The police get on your tail immediately, so gun it and dodge civilian cars until you get on the freeway. After you get through the first tunnel, use Boost to leap ahead of the cops and get down the straightaway. Take the oncoming lane when going through a long tunnel that curves to the left. Upon emerging from the tunnel, barrel down the road and make it past the first checkpoint at the next tunnel before time expires.



On to Checkpoint Two

Dodge civilian cars through the long and twisting tunnel. Upon emerging in a straightaway, use Boost to lose the cops. After taking a hard curve to the right, go through the pipe on the road and over the ramp to perform a jump.



Under Repair



Construction blockages and patchy roads make the freeway's next section difficult to travel. Do not wreck or get turned around by cop cruiser collisions, because you do not have

much time left to reach the next checkpoint.

The Hollywood Hills

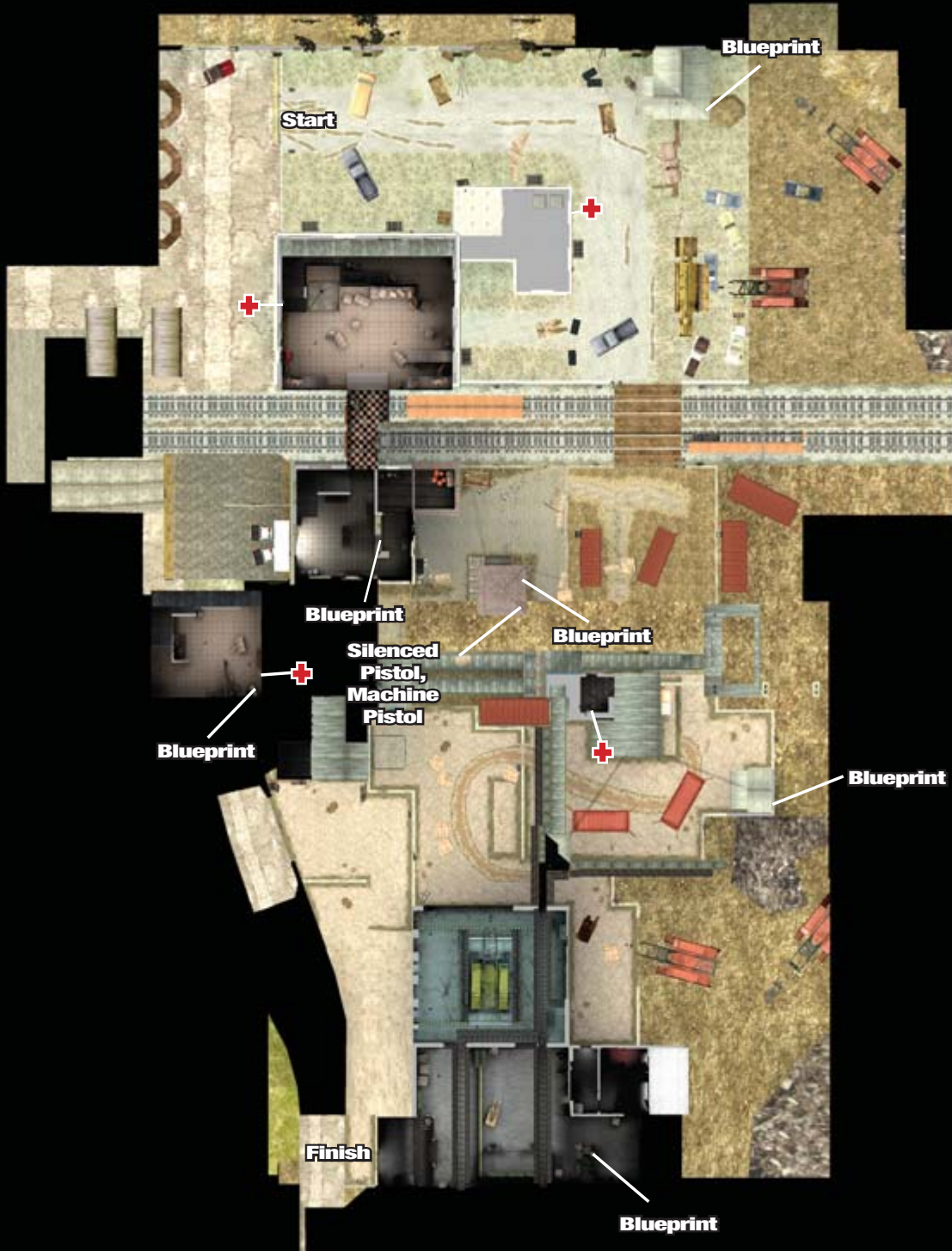
Follow the curving freeway through a toll booth. Drive until the lanes merge together abruptly, then use your hand brake to take a hard right turn onto a street leading into a residential area. Blow through the checkpoint and work your way along a hilly neighborhood drive without letting the cops cause you to fishtail.



Upon reaching a T-intersection, use your hand brake and take a hard right or left turn. Navigate around to the backside of the large industrial area to reach the goal line before the checkpoint timer expires.



Chapter 10: Sam's Hot Car Lot



Player Character:
Mr. White



Drop and Chop

Having dumped his hot car, Mr. White must now rendezvous with Nice Guy Eddie, who is pulling up on the car lot's other side. From the starting point, look around the area and grab the civilian walking around. Use him as a hostage to disarm and neutralize the security guard on the top of the nearby building.

Continue pushing your hostage into the next area, and disarm another security guard approaching. Three cops follow him. Align the cops near your crosshairs so that when you bash the poor workman across the skull, the cops drop their weapons simultaneously. After neutralizing the cops, pick up the grenades and rifles they drop. Use the first-aid kit on the back of the building if needed.



Enter the small shed with a blue door in the corner to find the first set of **blueprints** in this stage.

Wrecker's Auto

Take a cop hostage and head around the far corner of the building. Shoot the padlock off the doors marked "Wrecker's Autos & Parts." Use your hostage to disarm the cop in the center of the area as well as the one stationed inside the fenced area. Use the first-aid kit at the bottom of the stairs, then grab a hostage and go up to the top floor.



Follow the passage until you reach a fence barrier. Neutralize the security guard and prevent the civilian on the other side of the fence from running off. Bash your hostage to neutralize the cop, then make the civilian get up and unlock the padlock on the gate.

Move through the gate and grab the civilian as your new hostage. Stop at the bottom of the stairs and wait until two more cops appear in the raised area. Disarm them with a bash to your hostage. Neutralize them, and move up the stairs. Bash your hostage again to neutralize two more cops in the next area. When everyone is on his or her knees, move to the corner and use the first-aid kit if needed. Pick up the **blueprints** on the box.



Storefront

Grab a new hostage and head downstairs. Use a Signature Move to neutralize everyone in the store. One of the cops drops a nice assault rifle, the most powerful fully automatic weapon in the game. Don't miss it. Move behind the counter and pick up another set of **blueprints**. Grab the security guard as a hostage and head through the double red doors behind the counter.



The Guard Building

Outside, a cop patrols the far side of the area. Move toward him quickly to avoid gunfire from your left. Use your hostage to disarm and neutralize the patrolling cop, then switch hostages.



Turn toward the entrance and approach the gate in the fence. A couple of cops are waiting for Mr. White. Use your hostage to neutralize them, then blow the padlock off the gate.

Notice the second gate nearby, which leads to the porch of the small central building. Shoot the keypad on the side of the building to unlock the gate. Grab the security guard you brought out here and go into the building. Use the security guard to open the safe in the right corner of the building's interior. A silenced pistol and a machine pistol are inside. Collect the set of **blueprints** on the table.



Trouble Containment

Switch hostages, and head toward the building at the back of the area, with a blue conveyor running up the side. Blast the padlock off the door and take your hostage through the small building.



Use the first-aid kit inside if needed, then continue into the next exterior yard.

Use your hostage to disarm a security guard in the open, then take him hostage. Search inside the small stablelike structure nearby to find another **blueprint** on a crate. Move through an open cargo container with your hostage. This puts you behind a civilian workman (if he hasn't run for the alarm). Threaten him, then move him to the side of the cargo container for neutralization. Take him hostage and move beyond the concrete wall.





Use your hostage to neutralize a security guard and a cop, and bring another civilian to his knees. When everyone is neutralized, go around the corner and through the green door at the back of the crane warehouse.



Crane Warehouse

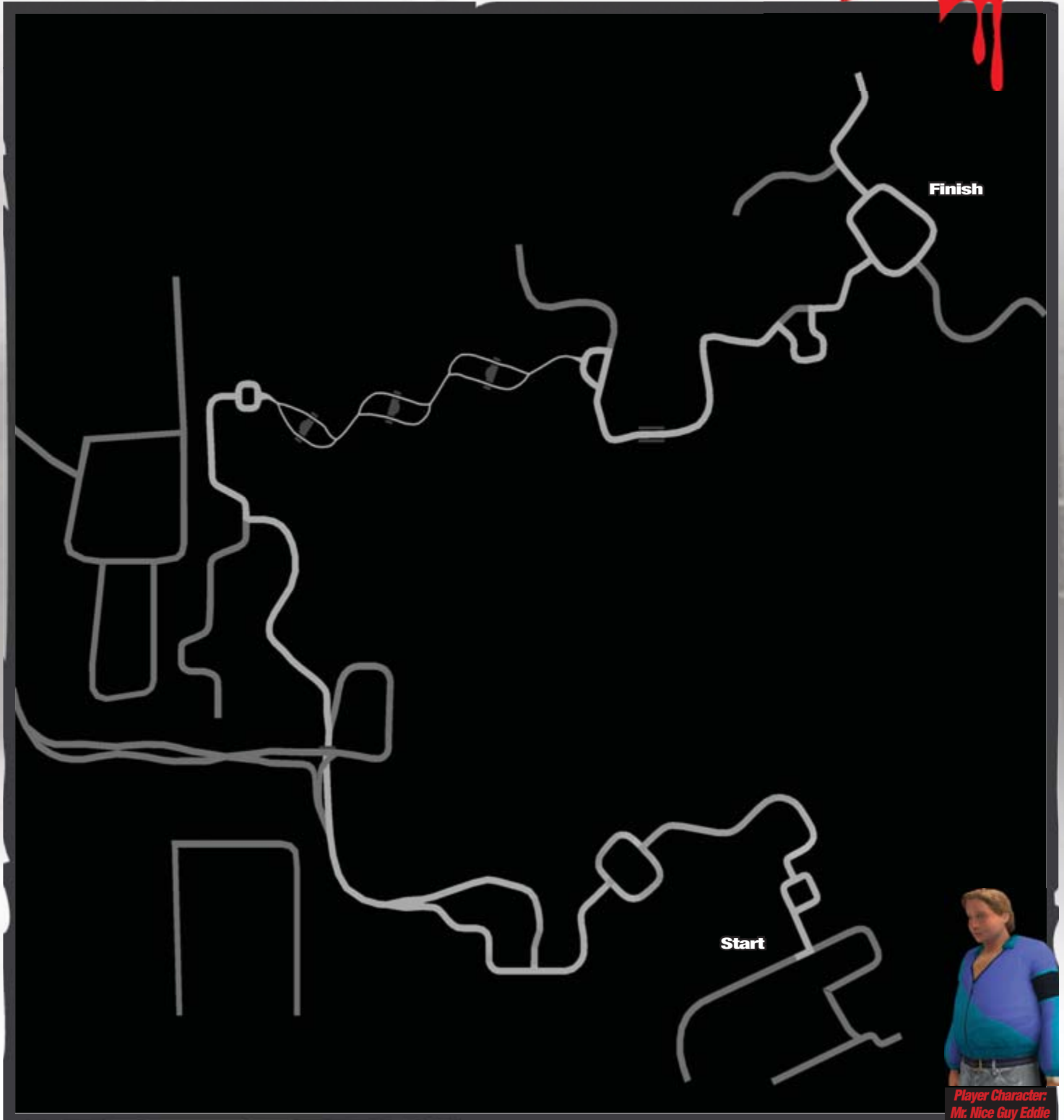
Dash through the corridor. Although you will spot **blueprints** on a nearby crate, ignore them for the moment and grab a hostage. Nab the civilian workman walking around the floor, then use him to neutralize the SWAT cop on the catwalk. Aim through the windows of the shack on your left to neutralize another civilian. Release your hostage near a wall, and go back to pick up the **blueprints**.



Proceed through the open shutter door into the crane workshop. Turn left and head through another shutter door to reach the exit.



Chapter 11: "We got a major situation here."



What a Nice Guy

Nice Guy Eddie must follow Mr. Pink to the stash. The only problem is, half the LAPD is tailing Mr. Pink. Eddie must do whatever is necessary to prevent the cops from following Mr. Pink to the diamond stash.

Follow Mr. Pink's car, highlighted by a large red arrow, around a hard left turn. Gun it in the straightaway to catch up to him. Mr. Pink runs into the first set of police cruisers at the next corner. These are reinforced SUVs that can withstand a lot of punishment. The health meters of any SUVs tailing Mr. Pink are displayed in the screen's upper-right corner. You must destroy all police cruisers tailing Mr. Pink's car before he reaches the goal point, or the mission is a failure.



Shooting at the cruisers is helpful, but causes too little damage to be efficient. The best way to take out police cruisers is by ramming them, especially if you can force them to collide with walls, guardrails, or oncoming vehicles. Eddie's blue Buick takes no damage from collisions with cop cruisers, allowing you to accomplish this objective. Standard damage is sustained, however, if Eddie collides with civilian traffic, guardrails, or walls.



Steer into the cop car, striking its back corner. This action forces the SUV to turn across the front of your car, at which point you should release the accelerator to slow and disconnect with its rear end. At high speeds, this action can cause an SUV to flip and roll, exploding instantly!

Ram a cop cruiser on turns, the same as they have done to you in previous driving missions. Turns also offer good opportunities to ram them head-on into walls.



Hard Turns



Follow Mr. Pink and the cops along the winding road up a long hill. Take a hard right turn while driving the cop cruisers into the walls. Follow the circular street into a neighborhood

where palm trees line the sidewalks. To take out the cop cruisers, force them to collide with the palm trees.

Use the hand brake to help take a hard right turn at a green sign reading "Southbrook 1 Mile." Mr. Pink and the cops pursuing him get trammed up at this turn, so ram and overturn the cops.



Airport Déjà Vu

Follow Mr. Pink and the cops to the airport boulevard. If you drop farther behind Mr. Pink at this point, use Boost to catch up. Ramming cop cars from behind while using Boost flips them right over, destroying them.



Narrow Lanes

A police barricade forces the chase to move into an office park, where a surprising number of civilian cars drive in the oncoming lane. Drive on the right-hand sidewalk as necessary until you and Mr. Pink are forced into a hard right turn. Grind the accelerator and brakes simultaneously to navigate the curvy road leading to the park.



Park Shenanigans

Mr. Pink and the cops may go the long way around the circular drive in front of the park entrance, but that doesn't mean you have to. Take a shortcut by going over the bridge in the center of the area. This enables you to cut off the cops or ram them. Avoid the monuments and playground equipment in the park, and speed up to perform jumps off the raised bridges between park sections to garner extra adrenaline.



Trailer Park Turn

The street outside the park exit requires another hard right turn. Use the opportunity to force police SUVs into the walls and pillars. Take off after Mr. Pink and follow him up a dangerous and winding mountain drive toward Brinkwell Falls. Run any cruisers still in pursuit into the boulders that have fallen over the guardrail in places leading up to the bridge.





take the curves on the dirt road through the trailer park.



reaches the goal point with no cop cars in pursuit, mission accomplished!

Follow Pink up the winding road until you both hit a police barricade cutting off the paved road. Use your hand brake to take a hard right turn, then grind your accelerator and brakes to help

If you have eliminated all police cruisers in pursuit of Pink at this point, follow him up the road to Wrecker's Autos and Parts. Take a hard left turn and go around the side. If Mr. Pink



Chapter 12: "First things f—king last."



Where the F—k Is White?

Nice Guy Eddie must navigate through the police-ridden hot car lot to rendezvous with Mr. White. There are two civilians in the parking lot. Grab one as a hostage and neutralize the other.



note At this point, you have a choice of pathway. You can either go through the double wooden doors into the store, or you can force one of the civilians to enter the code into the keypad beside the door on the small building attached to the garage. If you want to do both, you must return to the starting point. Some civilians may change places, depending on which entrance you go through first.



The Store



Go through the double wooden doors with a hostage. Navigate through the small passage, and enter the store. Use your hostage to neutralize everyone in the store, starting with the two

civilians. The old guy behind the counter is especially close to the alarm, so neutralize him first. Line up the two cops and the security guard and disarm them all with a single blow to your hostage's head. After neutralizing everyone, pick up the shotgun and the smoke grenade someone drops.

Take one of the cops hostage and force him to go behind the counter. Ascend the stairs. There are three doors at the top. The first two go into an apartment, and the third goes into a bathroom containing a first-aid kit. Unless you need to regain health, drag your hostage through the first door on the top floor into an apartment. A civilian is talking to a cop. Use your hostage to neutralize both of them. Release your hostage near a wall and pick up the sniper rifle on the table as well as the **blueprint** on the countertop.



civilian below, standing near the gate. Disarm and neutralize the cops and security guards on the stairs.



Take the cop from the apartment hostage and make him unlock the unit's back door. Force him down the corridor and through the screen door to the house's back stairs. Threaten and neutralize the

Inside the shed at the back of the yard, you can obtain a shotgun. The door to the garage is locked from this side. If you want to go through the garage, return to the starting point.

tip If you are playing it psycho and killing everyone, use the sniper rifle to kill the cops and civilians between here and the Pontic Freight Depot from the top of the stairs.



The Garage

To get inside the garage, grab one of the civilians in front of the gas station and make him enter the code into the keypad by the door on the small building. Release your hostage inside near the wall, then approach the door to the garage.



A quick demo shows the number of cops and security guards in the next room. Run through the door and grab the closest person as a hostage. Threaten the civilian to prevent him from running to the

back wall and tripping the alarm. Use your crosshairs to line up the cops and security guard and disarm them all simultaneously.



Neutralize everyone, then head left from the door to find a set of **blueprints** on a box.

Pick up one of the shotguns dropped by the cops, grab a hostage, and turn to the back door of the room. Two cops will come through that door. Use your hostage to disarm them, and neutralize them against the wall.



Head through the garage's back door. A first-aid kit is at the corridor's far end. Take a left turn at the end and unlock the door. Enter the shed and grab the civilian milling around in here to use as a hostage against two security guards who breach the exterior door. When you get through neutralizing everyone, go outside.



The Long Backyard

Grab a new hostage and go through the gap in the fence. Use your hostage to disarm two cops armed with submachine guns. They also drop smoke grenades. Take a cop hostage and disarm the cop who approaches from the dirt road's far end.



Pontic Freight Depot

With all cops and civilians neutralized, head down the dirt road and unlock the back door of the Pontic Freight Depot. Check the small windowed room in the far corner of the depot's interior to find a first-aid kit, a shotgun, and a **blueprint**. Ascend the short flight of stairs to a corridor. Follow the corridor to another yard.



Dangerous Rails

Two civilian workers are close to Eddie's entrance point. Grab the one standing to the right and neutralize the old man farther down. A cop and security guard approach. Threaten the guard to disarm him, and bash the hostage to disarm the cop. Make them all kneel along the fence.



Grab a cop or guard and head around the corner. When another cop approaches, make him come closer before striking the hostage to disarm him. Move the cop out of the fenced area to avoid being shot by cops behind the fence in the background. Safely behind a corner, neutralize the cop, then switch hostages. Go around the corner again, and use the hostage to disarm the two SWAT guys behind the fence.



Go to the entrance of this area and grab one of the civilian workers you neutralized previously. Force your hostage down the rails until you find a keypad on the right. Make the civilian enter the code to open the gate.



In the center of this area, a small set of stairs goes up to a short platform. Slide open the large wooden door on this platform to find a compartment, inside of which is another **blueprint**.



Wrecker's Basement

Take one of the cops from inside the fenced area as a hostage.

Force him down the stairs into the basement.

A brief demo shows a SWAT team invading the next room.

Go into the next room with your hostage and disarm the female security guard. Release your current hostage near the wall and grab the female guard.



Go into the next room holding the female guard, and allow every SWAT officer and cop to move into range so that all of them have a clear view. Perform a Signature Move to make

them lay down their weapons and riot shields.



Enter the small side room on the right to find a set of **blueprints** on the floor. Head to the room's far corner and follow the passage to the clearly marked "exit" door.

Yard by Yard

Outside, a cop and a security guard are harassing a couple of workers. Grab the closest person and neutralize everyone. The civilians are antsy, and you must prevent them from going for the alarm. Use your crosshairs to force the second worker to go to the keypad on the far right and enter the code to open the gate on the wall's other side.



Grab a hostage and go around the concrete wall. Use your hostage to disarm a rent-a-cop. Take the security guard hostage.



Go through the blue door to the interior, and head left. Push your hostage through the next door. As you exit, move to the right and rotate your view to the left to avoid being ambushed by SWAT guys.

Use your hostage to disarm the SWAT guys and security guards, and take a new hostage.



Continue down the path; you may confront more SWAT cops, depending on the route you took. Use your new hostage to disarm them. After the area between here and the end of the yard is clear, release your hostage and go in the small shed with a blue door. Inside this shed, Eddie finds the final set of **blueprints**.



Move around the corner to complete the level. A beeping bomb device is attached to the door. Move toward the door until the beeping spikes, then run away before the charges detonate.



Chapter 13: "I don't like alarms."



The Madman

Grab the screaming broad in the safety deposit box room and take her through the barred door. A lady cop bursts through the door behind the bars on the left. Use your hostage to disarm and neutralize the female cop. Release your hostage, and check the second privacy booth to find the first set of **blueprints**.

Take the female cop hostage and force her out through the fire exit. Use her to disarm the two SWAT cops in the alley. Release the lady cop near the wall and pick up the grenades and shotguns dropped on the ground. Take one of the SWAT cops hostage and continue through the fence and down the alley. Disarm the cop who joins the party, then switch hostages. Drag the cop to the shutter door on the right, and make him open it.



Storehouse Divided

Inside the garage on the left, two civilians chat through a barred door. Neutralize the civilian on your side of the door, then force the other guy to enter the code and unlock the barred doors.

Neutralize everyone, and close the shutter door behind you.

Go through the barred door and head around the corner to the left. Grab the **blueprints** on the table by the next door. Grab a hostage and take him through the door. Open the shutter door beyond and use your hostage to disarm a cop.



Outnumbered, Outgunned



Take the cop hostage and go around the corner in the alley. Threaten and neutralize a civilian on the stairs to the left. This action will draw the attention of three cops. Allow them

to approach and line them up for an easy one-hit disarm. Neutralize the cops, as well as any backup officers who make the scene.



After neutralizing everyone, go up the stairs to the rooftop. Cross the planks to the second roof, and pick up the **blueprints** near the construction ramp leading down to the ground.

Run down the alley and around the corner. Grab the security guard standing with his back to you, before he can draw his weapon and fire. In the background, SWAT units are arriving. Turn to the right and go through a set of double doors behind a brick wall into a sparsely decorated office building.



Crazy Office

Threaten all three civilians inside the building to prevent them from going for the alarms. Direct one of the civilians to close the shutter door, cutting off the front of the building for the time being.



Point your crosshairs and direct one of the civilians to the red-lighted keypad near the door on the wall. Use Threaten to make the civilian enter the code, then neutralize the person. Inside this small side room, Blonde can obtain a sleek pair of machine pistols.



Grab a hostage and force him or her to open the shutter door. Take the hostage into the front office and allow the SWAT team and the cops to come into the room. When all enemies are in sight, perform a Signature Move to make them drop their weapons.



Go through the green door into a small reception area to find another set of blueprints.



The Guard Station

Return to the lobby and go out the door through which all the cops came. Cross the loading zone and go around the small building where security guards are stationed. Find the door near the front corner. Go inside and grab a female security guard. Drag the guard outside and use her as a hostage against her partner, who comes from behind a truck farther up the block. After both guards are neutralized, go inside the building to pick up the assault rifle on the counter.



Broad Daylight Standoff

Grab one of the security guards and head out to the street. Several cops are to your right. Use your hostage to line them up and disarm them. Perform a Signature Move if your adrenaline is high enough.



Take your pick of the cops as a hostage and continue down the street. Disarm the two cops who leap from behind the roadblock at the back of the area.

Garage Ramp

Enter the parking garage on the left. Go inside the first security booth to find a set of **blueprints**. Run down the ramp to the next checkpoint. Press the button on the panel inside the booth to unlock the door on the other side of the ramp.





Garage Storage

Go inside the restricted area and use the first-aid kit to recover lost health. Follow the stairs to the bottom level and go through a green door into a warehouse. Grab the civilian near the entrance and use him as a hostage against the armed security guard. Neutralize her as well as her partner and another civilian around the corner. Leave the shutter door to the right closed to prevent cops from coming through behind you.



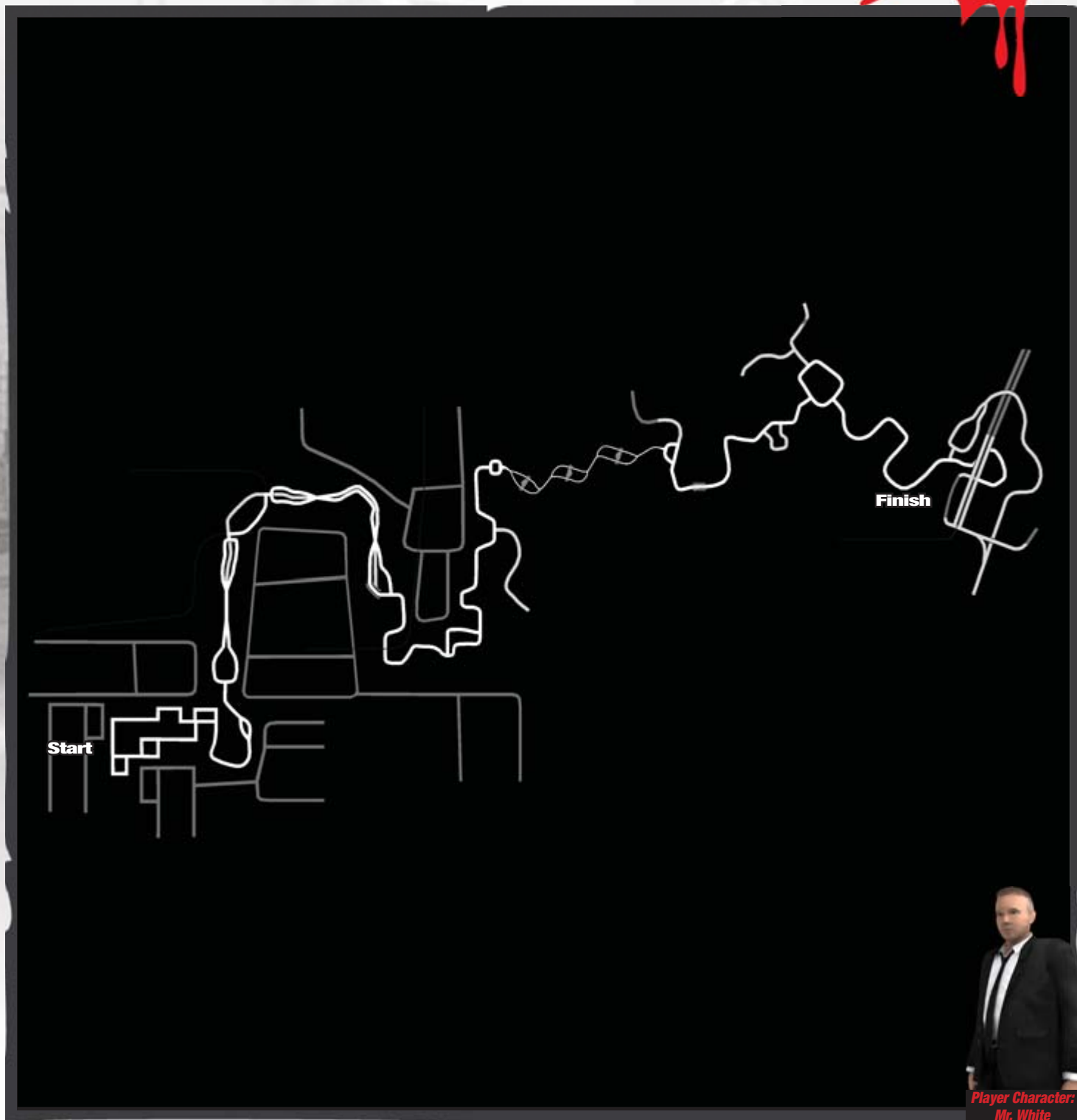
Take a hostage and go around the boxes to the next shutter door, where a cop leans against the wall. Use your hostage to disarm her as well as another cop and a SWAT cop in the parking garage.



When everyone is neutralized, check out the open warehouse on the parking lot's far side. The final set of **blueprints** is on top of a crate. Go through the double doors in the parking garage's corner to enter the mall and complete the mission.



Chapter 14: "You just got blood in your eyes."



Head Wound Logic

Now comes the longest, hardest driving mission in the game. Mr. Brown has been shot in the head and has only 6 minutes and 30 seconds to live, as displayed in the screen's upper-right corner.

As his time grows shorter, his vision becomes cloudier and darker until finally, he dies. You must cross the entire city before Mr. Brown kicks the bucket.

Head forward through the public square and use your hand brake to make a hard right turn at the corner. Do not hit any tables, chairs, or pedestrians as you gun it for the street. As you approach the cul-de-sac, two cop cars will be turning around. Strike them on their backsides in the hopes of spinning them around to face the wrong direction, making it harder for them to catch up to you.



Lead the cop cars to the tunnel's mouth, then use Boost to leap ahead and barrel down the freeway straightaway.

Use your hand brake to take several turns until you get out to the curvy, familiar street leading to the freeway. Ram two more cop cars before they can turn around and come after you.

Riding the Rails

Upon taking the exit ramp, use your hand brake to take a hard turn to the left. Do not slow down completely, however, because you must then do a 180 into your next turn to head the right way down the railroad tracks.



When you reach the barrier blocking the tracks, use your hand brake to take a hard right turn and reconnect with the freeway. Grind your transmission as you take the curves until you reach the next straightaway, then use Boost again to outrun the cops.

Industrial Quarter



Traffic becomes heavy as you exit the freeway. Dodge the civilian cars well enough, and the cops will slow down. Grind your transmission to maintain control as you follow the curving slope

down to a wide area. At the last curve, use the hand brake to turn and avoid spinning out of control and hitting a wall.



After navigating several more curves, you have your choice of routes. Either make a hard left turn to stay on the street, or slam through the fence to go through an industrial parking lot with no traffic and no pedestrians. Use your hand brake to make the left turn at the end, and crash through the gate to return to the street.

Police presence in the next area is heavy, especially if you brought pursuers with you. As you come up behind cop cruisers and SUVs, use PIT maneuvers to turn them around before they join in the chase. Grind your transmission to take the curves smoothly without losing too much speed.



Panic in the Park

After taking the last curve before reaching the park, use Boost to leap ahead of the cops so they cannot use PIT maneuvers or ram you into one of the tall columns on the left or right. Go across the central bridge in the circle drive area to perform a stunt jump and gain some major adrenaline.



Veer to the far right and go over the bridge into the park's second section. Curve left, where there is a hovering police chopper. Use Boost and swerve to avoid gunfire from the chopper. Curve to the right and go over another bridge to exit the park.



Uphill Battle

Upon exiting the park, use your hand brake to make a hard right turn. In all likelihood, you will slam side-ways into the wall. Accelerate before the cops catch up and pin you there.

Follow the rising road to the bridge, avoiding boulders protruding over the guardrail along the way. Boost again as you cross the bridge to avoid gunfire from another chopper. Grind your transmission to avoid going off the road as you take the dangerous mountain route up toward Wrecker's Autos and Parts.

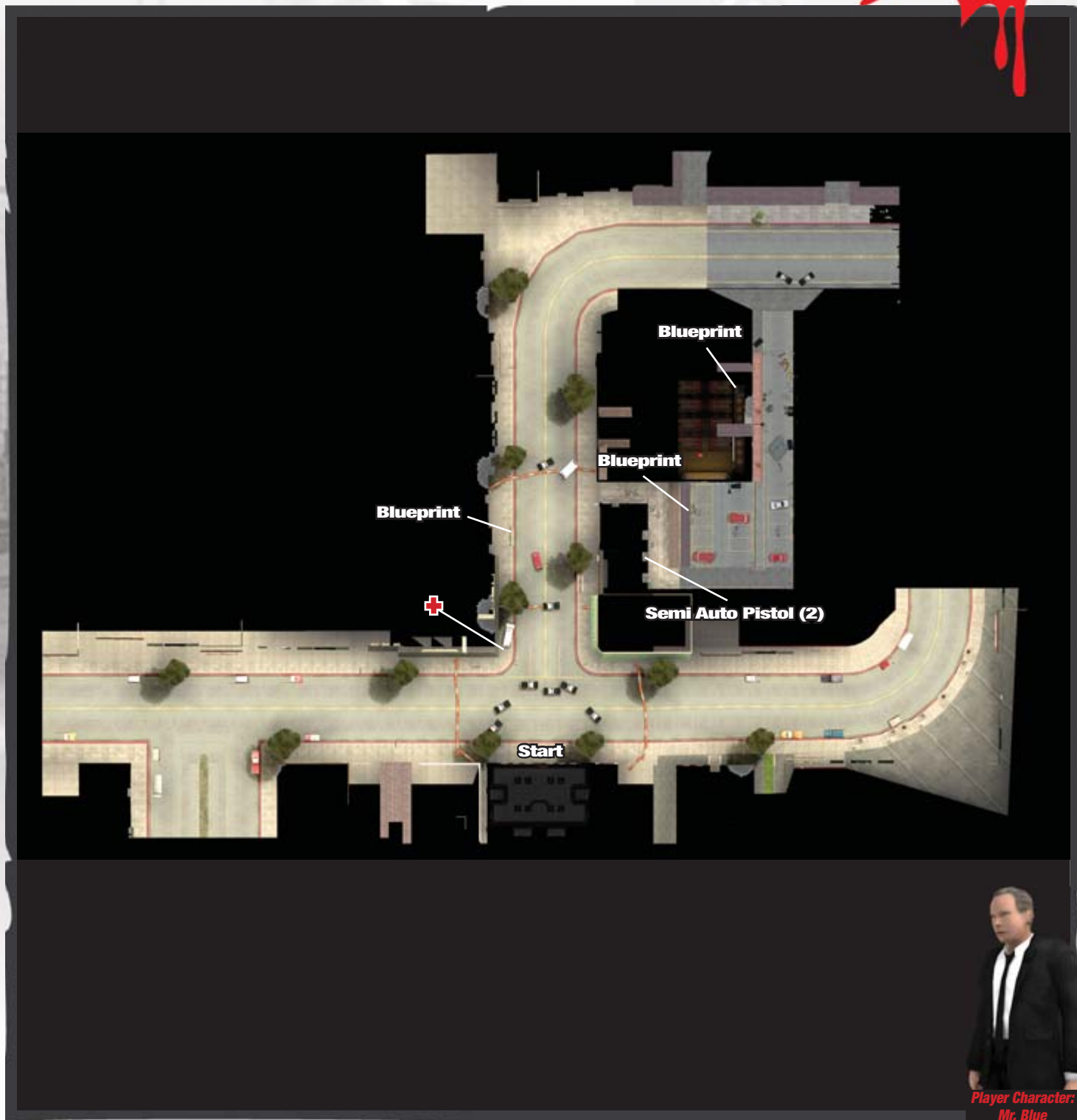


Zigzag Home

Upon reaching the intersection near Wrecker's, use your hand brake to take a sharp right turn. Take another right and follow the winding road through the nice neighborhood. The fact that there are fewer cops in this area does not mean there is any less chance of getting rammed. Navigate the curves and reach the underpass before Brown dies at the wheel.



Chapter 15: "Dead as Dillinger"



So How Did Blue Die?

Mr. Blue starts this mission where we left him, standing in front of the jewelry store staring at a bunch of armed cops. The cops open fire. Take shelter behind the tall metal object to the left or the right, so that you can figure out what to do.

Use the metal objects as cover to fire at the cops, or hide until a cop tries to move to the far side of your cover. Run at the cop, performing rolls to avoid taking too much damage. Grab the cop, then turn around to face the others. Use your crosshairs to align the cops as best you can, then beat your hostage in the head or slam his face into a car hood to disarm the cops. Neutralize them by making them kneel at the sides of a cop car.



Seize a new hostage and head toward the open ambulance. Use the first-aid kit on the open ambulance door, then head to the right to face the second wave of cops behind the barrier. Bring the cops from the sides into the center using your crosshairs, then disarm two or more of them at the same time by slapping your hostage around. Neutralize everyone, then release your hostage near a wall or barrier.



Head to the bus stop shelter on the area's far left side. Check the ground behind the shelter to find the first set of **blueprints**.

Theater Parking

Take a fresh hostage and head down the alley in the area's far corner. When you reach an area containing three barred gates on the right, release your hostage near the wall and open the center gates to obtain a pair of semiautomatic pistols.



Collect your hostage and head around the corner into a parking lot. Look out for a SWAT sniper on the roof across from your entrance point. Keep him in your camera view so he does not open fire. Allow all the other cops in this area to approach. When they are all in medium range of Mr. Blue, perform a Signature Move to neutralize all of them at once. There may be an additional squad of SWAT officers to either take down or disarm and neutralize.



With every enemy in the area neutralized or dead, find the broken garage door in this area, where the second **blueprint** is located.



Enter the theater's back door. Look to the right to obtain the final **blueprint**. Continue into the theater to find out what happened to Mr. Blue.



note TRIVIA: Bank robber John Dillinger was gunned down by FBI agents after leaving a movie theater on July 22, 1934. He had just finished watching the Clark Gable film, *Manhattan Melodrama*, about a racketeer.



Endings

There are three possible endings to the game, all shown as the credits roll after the final scenes recreated from the movie. What happens to Mr. Pink when he leaves the hideout depends on your overall story rating at the time you finish Mr. Blue's last mission. If you finish with a Professional rating, Mr. Pink gets away. If you finish with a Career Criminal rating, Mr. Pink is arrested. And if you finish with a Psycho rating, Mr. Pink is savagely gunned down.

To view the different endings, you must go back and replay the missions using the Select Chapter menu. To see the Psycho ending, blast your way through every Run and Gun mission. During driving missions, run over multiple pedestrians and cause several civilian vehicles to flip and explode. To see the Professional ending, take hostages and avoid gunfire. Drive with public safety in mind, and weave through traffic like a stock car driver.

The Career Criminal ending is the hardest to view, because it requires you to strike a balance in overall rating. Rather than trying to score Career Criminal in all missions, score Psycho in half and Professional in the rest. This will balance your overall rating enough to let you view the Career Criminal ending.

We Got a Rat in the House

Cheats

To input cheats, select the Extras option on the main menu, then choose "Cheats." While in the Cheats menu, input one of the cheat codes from the tables here, then press the Start button

(PS2, Xbox) or the [E] key (PC). If you input the code incorrectly, press the Start button to reset and try again.

Each time you correctly input a cheat code, it appears in the Cheats menu. Press Start to input the next cheat.

Toggle cheats on or off, then press the "apply cheats" button as shown on the Cheats menu. Enter the Select Chapter menu to play with cheats enabled.



PlayStation2 Cheats

CHEAT NAME	FUNCTION	INPUT
Unlock Levels	All levels in Select Chapter	[L2], [R2], [L2], [R2], [L1], [R1]
Unlock Art Gallery	All galleries unlocked	●, X, [L2], [R2], ●, X
Unlock Movie Gallery	All movies unlocked	[L1], [L1], ●, X, [L1], [R1]
Fully Loaded	Unlimited ammo	[R2], [L2], ●, [L2], X, [R2]
Bulletproof	Infinite health	[L1], [R1], ●, ●, [R1], ●
Adrenaline Rush	Infinite adrenaline	X, [L1], ●, X, [L1], X
Magic Bullet	One-shot kills	[R1], [L2], ●, X, [R1], X
Battering Ram	Instant crash	[L2], [L2], X, X, ●, [R2]
Time Out	Infinite timer	[R1], [R1], [R2], ●, X, [L2]

Xbox Cheats

CHEAT NAME	FUNCTION	INPUT
Unlock Levels	All levels in Select Chapter	[BLK], [WHT], [BLK], [WHT], [LT], [RT]
Unlock Art Gallery	All galleries unlocked	[Y], [A], [BLK], [WHT], [Y], [A]
Unlock Movie Gallery	All movies unlocked	[LT], [LT], [Y], [A], [LT], [RT]
Fully Loaded	Unlimited ammo	[WHT], [BLK], [Y], [BLK], [A], [WHT]
Bulletproof	Infinite health	[LT], [RT], [Y], [Y], [RT], [Y]
Adrenaline Rush	Infinite adrenaline	[A], [LT], [Y], [A], [LT], [A]
Magic Bullet	One-shot kills	[RT], [BLK], [Y], [A], [RT], [A]
Battering Ram	Instant crash	[BLK], [BLK], [A], [A], [Y], [WHT]
Time Out	Infinite timer	[RT], [RT], [WHT], [Y], [A], [BLK]

PC Cheats

CHEAT NAME	FUNCTION	INPUT
Unlock Levels	All levels in Select Chapter	[C] [Alt] [C] [Alt] RMB RMB
Unlock Art Gallery	All galleries unlocked	[Esc] [Enter] [C] [Alt] [Esc] [Enter]
Unlock Movie Gallery	All movies unlocked	RMB RMB [Esc] [Enter] RMB LMB
Fully Loaded	Unlimited ammo	[Alt] [C] [Esc] [C] [Enter] [Alt]
Bulletproof	Infinite health	RMB LMB [Esc] [Esc] LMB [Esc]
Adrenaline Rush	Infinite adrenaline	[Enter] RMB [Esc] [Enter] RMB [Enter]
Magic Bullet	One-shot kills	LMB [C] [Esc] [Enter] LMB [Enter]
Battering Ram	Instant crash	[C] [C] [Enter] [Enter] [Esc] [Alt]
Time Out	Infinite timer	LMB LMB [Alt] [Esc] [Enter] [C]



Art Gallery

Blueprints are in every Run and Gun stage. Collecting these blueprints unlocks new galleries in the Art Gallery menu:

# BLUEPRINTSGALLERY UNLOCKED	
10 Blueprints	Karina's Wholesale Diamonds
20 Blueprints	Back Alleys
30 Blueprints	Mall
40 Blueprints	Old California Railroad
48 Blueprints	Wrecker's Autos



ART GALLERY

