



MIRROR'S
EDGE™



MIRROR'S EDGE™

PRIMA Official Game Guide Written by Bryan Stratton

Prima Games
An Imprint of Random House, Inc.
3000 Lava Ridge Court, Suite 100
Roseville, CA 95661



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

www.primagames.com

© 2008 EA Digital Illusions CE AB. Mirror's Edge and the DICE logo are trademarks or registered trademarks of EA Digital Illusions CE AB. All Rights Reserved. EA and the EA logo are trademarks or registered trademarks of Electronic Arts Inc. in the U.S. and/or other countries. All other trademarks are the property of their respective owners.



No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage or retrieval system without written permission from Electronic Arts Inc.

Product Manager: Todd Manning
Associate Product Manager: Sean Scheuble
Digital Project Manager: Lex Scheuble
Copyeditor: Cinamon Vann
Design & Layout: In Color Design
Manufacturing: Stephanie Sanchez
DICE Studio Profile written by Jon Jordan

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

Important:

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

ISBN: 9780761560296

CONTENTS

INTRODUCTION	2
TRAINING.....	6
CHARACTERS	17
ENEMIES	20
WALKTHROUGH	24
TIME TRIAL STRETCHES.....	110
QUICK REFERENCE	159
BEHIND THE MIRROR'S EDGE: A DICE STUDIO PROFILE.....	164

BRYAN STRATTON

Bryan Stratton is a seven-year Prima veteran. He has more than 35 strategy guides to his credit, including guides for *Lord of the Rings: Battle for Middle-Earth*, *Doom 3*, *The Legend of Zelda: The Wind Waker*, *Rome: Total War*, *Unreal Tournament 2003*, *Super Mario Sunshine*, and several games in the *Myst* and *World Wrestling Entertainment* game series. In his time at Prima, he has worked with some of the industry's biggest names, including Nintendo, Microsoft, Sony, Electronic Arts, id Software, LucasArts, UbiSoft, Sega, and Atari.

In addition to authoring strategy guides, Bryan is the co-author of *Paid to Play: An Insiders' Guide to Video Game Careers*. He has also scripted the storylines for the last four years' worth of THQ's *WWE* wrestling games and freelances for a variety of video game publications, including *Electronic Gaming Monthly*, *Official Xbox Magazine*, and *GameSpy.com*. Prior to his freelance career, Bryan held staff positions at Computec Media's now-defunct *incite* video game magazines and Ziff-Davis's *Gamers.com* website. Bryan has a B.A. in English from Middlebury College and currently resides in Portland, OR with his two cats and a harem of sexy female assassins.

We want to hear from you!

E-mail comments and feedback to bstratton@primagames.com.

(INTRODUCTION)

"Once this city used to pulse with energy. Dirty and dangerous, but alive and wonderful. Now it is something else."

The changes came slowly at first. Most did not realize, or did not care, and accepted them. They chose a comfortable life. And those who refused to conform were pushed to the sidelines. Criminalized.

We call ourselves Runners. We exist on the edge between the gloss and the reality—the Mirror's Edge. We keep out of trouble, out of sight, and the cops don't bother us.

Runners see this city in a different way. We see the flow. Rooftops become pathways and conduits, possibilities and escape routes. The flow is what keeps us running, keeps us alive."

– Faith

USING THIS GUIDE



Thank you for purchasing Prima's *Official Game Guide to Mirror's Edge*. Contained within these pages are all the tips, tricks, tactics, and strategies necessary to complete every objective, earn every award, and master every inch of the city, from the rooftops of its skyscrapers to the tunnels under its subway platforms.



RUNNER TRAINING

(TRAINING)

The challenge presented by the variety of terrain in every location combined with the variety of enemy line-ups and tactics and a path that shifts and shifts with every movement. It's not just the terrain that makes this a challenge, it's the variety of enemy line-ups and tactics and a path that shifts and shifts with every movement. It's not just the terrain that makes this a challenge, it's the variety of enemy line-ups and tactics and a path that shifts and shifts with every movement.

GAME CONCEPTS

In addition to basic and advanced movement techniques, you also need to be familiar with the following game concepts:

MOMENTUM AND REACTION TIME



TIP
Momentum is a key concept in this game. It's not just about moving forward, it's about moving forward with purpose. It's not just about moving forward, it's about moving forward with purpose. It's not just about moving forward, it's about moving forward with purpose.

NOTE
Reaction time is a key concept in this game. It's not just about reacting to enemies, it's about reacting to enemies with purpose. It's not just about reacting to enemies, it's about reacting to enemies with purpose. It's not just about reacting to enemies, it's about reacting to enemies with purpose.

Reaction Time



TIP
Reaction time is a key concept in this game. It's not just about reacting to enemies, it's about reacting to enemies with purpose. It's not just about reacting to enemies, it's about reacting to enemies with purpose. It's not just about reacting to enemies, it's about reacting to enemies with purpose.

TRAINING

RUNNER VISION



NOTE
Runner vision is a key concept in this game. It's not just about seeing enemies, it's about seeing enemies with purpose. It's not just about seeing enemies, it's about seeing enemies with purpose. It's not just about seeing enemies, it's about seeing enemies with purpose.

TARGETING RETICLE



NOTE
Targeting reticle is a key concept in this game. It's not just about targeting enemies, it's about targeting enemies with purpose. It's not just about targeting enemies, it's about targeting enemies with purpose. It's not just about targeting enemies, it's about targeting enemies with purpose.

STASH POINTS



NOTE
Stash points are a key concept in this game. It's not just about finding items, it's about finding items with purpose. It's not just about finding items, it's about finding items with purpose. It's not just about finding items, it's about finding items with purpose.

BASIC MOVEMENTS

NOTE: Press the PC key to scroll to the next page.

BASIC CONTROL SCHEME		DESCRIPTION
Left mouse click	Mouse Fire, walk, shoot, reload	
Right mouse click	Swing (Swing weapon)	
Scroll wheel	Zoom (Adjust FOV)	
W	Move Forward	Forward, Back, Left, Right, Up, Down
S	Move Stop (Stop, crouch, stand, roll)	
Space	Activate Free weapon, paralyze, small disorientation	
Shift	Lean (Lean against walls, doors, pillars, etc.)	
Tab	Toggle (Toggle between weapons, etc.)	
Alt	Interact (Interact with objects, etc.)	
Ctrl	Interact (Interact with objects, etc.)	
Esc	Pause (Pause the game)	
Del	Interact (Interact with objects, etc.)	
Enter	Interact (Interact with objects, etc.)	



- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES
- WALKTHROUGH
- TIME TRIAL STRETCHES
- QUICK REFERENCE

The Runner Training section of the guide teaches you every trick in the Runner's handbook, from sprinting to build momentum to combinations of wallruns, skillrolls, and springboards. Your odds of survival are directly proportionate to how quickly you're able to master these techniques.

CHARACTERS

OFFICER KATE CONNORS



Officer Kate Connors is a former police officer who has become a runner. She is a former police officer who has become a runner. She is a former police officer who has become a runner.

MERCURY



Mercury is a former police officer who has become a runner. He is a former police officer who has become a runner. He is a former police officer who has become a runner.

LIEUTENANT MILLER



Lieutenant Miller is a former police officer who has become a runner. He is a former police officer who has become a runner. He is a former police officer who has become a runner.

CHARACTERS

JACKNIFE



Jackknife is a former police officer who has become a runner. He is a former police officer who has become a runner. He is a former police officer who has become a runner.

TRAVIS "ROPEBURN" BURFIELD



Travis Ropeburn is a former police officer who has become a runner. He is a former police officer who has become a runner. He is a former police officer who has become a runner.

There are a million stories in the city. Here are seven of the ones that matter most: Faith, Celeste, Kate, Merc, Lieutenant Miller, Ropeburn, and Jackknife.

ENEMIES

(THE BLUES)

Make the right choice when under the authority of the City Police Force (CPF), who are organized but not very well. There is a growing concern about the security of the city, and the CPF is the only force that can be trusted. The CPF is the only force that can be trusted. The CPF is the only force that can be trusted.

PATROL COP



Weapon: Semi-automatic Pistol
Firepower: ●●●●●
Range: ●●●●●
Accuracy: ●●●●●
Armor: ●●●●●

When you see a patrol cop, immediately run. They are slow to react and they will only use a pistol. They are slow to react and they will only use a pistol. They are slow to react and they will only use a pistol.

RIOT COP



Weapon: Submachinegun
Firepower: ●●●●●
Range: ●●●●●
Accuracy: ●●●●●
Armor: ●●●●●

When you see a riot cop, immediately run. They are slow to react and they will only use a submachinegun. They are slow to react and they will only use a submachinegun.

ENEMIES

SWAT COP



Weapon: Submachinegun
Firepower: ●●●●●
Range: ●●●●●
Accuracy: ●●●●●
Armor: ●●●●●

Weapon: Assault Rifle
Firepower: ●●●●●
Range: ●●●●●
Accuracy: ●●●●●
Armor: ●●●●●

Weapon: Shotgun
Firepower: ●●●●●
Range: ●●●●●
Accuracy: ●●●●●
Armor: ●●●●●

Weapon: Sniper Rifle
Firepower: ●●●●●
Range: ●●●●●
Accuracy: ●●●●●
Armor: ●●●●●

When you see a SWAT cop, immediately run. They are slow to react and they will only use a submachinegun. They are slow to react and they will only use a submachinegun.

Every rooftop, commuter train, and office building is secured by the City Police Force (CPF) and, increasingly, by private security firms. You'll be spending a lot of time with the fellows in this chapter. Become familiar with them and learn their strengths and weaknesses to survive the experience.

WALKTHROUGH

(THE EDGE)



Financial District, 1.55 pm
 Make a dash to the top after surviving the initial rooftop. After you complete a full 360-degree turn, look for the red circle. The red circle is the location of the hidden bag. The red circle is the location of the hidden bag.

MISSION OBJECTIVES

- Use the communications console to contact the police.
- Use the communications console to contact the police.
- Use the communications console to contact the police.

NOTE

Using the communications console to contact the police is the only way to get the hidden bag. Using the communications console to contact the police is the only way to get the hidden bag.

PROLOGUE THE EDGE

CHECKPOINT B

MAP LEGEND

- Start point
- Start point
- Start point

For the rest of the mission, use the rooftop and the edge of the building. This is the only way to reach the hidden bag. This is the only way to reach the hidden bag.

NOTE

Using the communications console to contact the police is the only way to get the hidden bag. Using the communications console to contact the police is the only way to get the hidden bag.

The main section of this guide is devoted to a detailed walkthrough that is guaranteed to give you all the necessary information to make it through the game and find every one of the 30 hidden bags. It is designed for players of all skill levels and play styles.

TIME TRIAL STRETCHES



PLAYGROUND TWO

HOW TO SNEAK: Sneak a qualifying time on Playground One

- ★ Qualifying Time: 04:10.00
- ★★ Qualifying Time: 04:05.00
- ★★★ Qualifying Time: 04:00.00

MAP LING FRINGE

FIRST SECTION

Checkpoint 1

Use the opening between an enemy's shoulder and a door to sneak into the AC wall. It will be the first checkpoint, and then you will see another checkpoint for the wall to your right. Use the

Checkpoint 2

Run up the wall and crouch from the steps on the ground to reach the top without getting hit. Bring up the AC wall and use the wall to sneak past the second checkpoint.

From Official Game Guide

TIME TRIAL STRETCHES

SECOND SECTION

Checkpoint 3

Use the AC wall to sneak past the top of the AC wall and crouch to reach the top of the AC wall. Sneak past the AC wall and crouch to reach the top of the AC wall.

Checkpoint 4

Use the AC wall to sneak past the top of the AC wall and crouch to reach the top of the AC wall. Sneak past the AC wall and crouch to reach the top of the AC wall.

THIRD SECTION

Checkpoint 5

Use the AC wall to sneak past the top of the AC wall and crouch to reach the top of the AC wall. Sneak past the AC wall and crouch to reach the top of the AC wall.

Checkpoint 6

Use the AC wall to sneak past the top of the AC wall and crouch to reach the top of the AC wall. Sneak past the AC wall and crouch to reach the top of the AC wall.

FOURTH SECTION

Checkpoint 7

Use the AC wall to sneak past the top of the AC wall and crouch to reach the top of the AC wall. Sneak past the AC wall and crouch to reach the top of the AC wall.

Checkpoint 8

Use the AC wall to sneak past the top of the AC wall and crouch to reach the top of the AC wall. Sneak past the AC wall and crouch to reach the top of the AC wall.

FIFTH SECTION

Checkpoint 9

Use the AC wall to sneak past the top of the AC wall and crouch to reach the top of the AC wall. Sneak past the AC wall and crouch to reach the top of the AC wall.

Checkpoint 10

Use the AC wall to sneak past the top of the AC wall and crouch to reach the top of the AC wall. Sneak past the AC wall and crouch to reach the top of the AC wall.

From Official Game Guide

This chapter details every one of the 23 Time Trials and tells you what you need to know to earn an Elite ranking on each. It also gives tips and tactics for setting Speed Run records for every chapter in the game.

QUICK REFERENCE

RACE

The following events are related to completing Time Trials and trophies.

NAME	DESCRIPTION	XB360 GAMER POINTS	PS3 TROPHY
On the Beach	Beat the wall time on any Time Trial/Stretch	10	None
Escape on Snow	Escape all Time Trial stretches	10	None
Steal Shoes	Steal a Time Trial car wheel of 30	20	None
Auto Steer	Steal a Time Trial car wheel of 30	20	None
300 Footing	Steal a Time Trial car wheel of 30	20	None
Podium Spectator	Complete a Spectator of the Prologue before the target time	10	None
Chapter 1 Spectator	Complete a Spectator of Chapter 1 before the target time	10	None
Chapter 2 Spectator	Complete a Spectator of Chapter 2 before the target time	10	None
Chapter 3 Spectator	Complete a Spectator of Chapter 3 before the target time	10	None
Chapter 4 Spectator	Complete a Spectator of Chapter 4 before the target time	10	None
Chapter 5 Spectator	Complete a Spectator of Chapter 5 before the target time	10	None
Chapter 6 Spectator	Complete a Spectator of Chapter 6 before the target time	10	None
Chapter 7 Spectator	Complete a Spectator of Chapter 7 before the target time	10	None
Chapter 8 Spectator	Complete a Spectator of Chapter 8 before the target time	10	None
Chapter 9 Spectator	Complete a Spectator of Chapter 9 before the target time	10	None
Chapter 10 Spectator	Complete a Spectator of Chapter 10 before the target time	10	None

TECHNIQUE

There are 10 technique achievements in the game.

NAME	DESCRIPTION	XB360 GAMER POINTS	PS3 TROPHY
Prologue	Complete a Spectator of the Prologue	10	None
On the Beach	Beat the wall time on any Time Trial/Stretch	10	None
Escape on Snow	Escape all Time Trial stretches	10	None
Steal Shoes	Steal a Time Trial car wheel of 30	20	None
Auto Steer	Steal a Time Trial car wheel of 30	20	None
300 Footing	Steal a Time Trial car wheel of 30	20	None
Podium Spectator	Complete a Spectator of the Prologue before the target time	10	None
Chapter 1 Spectator	Complete a Spectator of Chapter 1 before the target time	10	None
Chapter 2 Spectator	Complete a Spectator of Chapter 2 before the target time	10	None
Chapter 3 Spectator	Complete a Spectator of Chapter 3 before the target time	10	None
Chapter 4 Spectator	Complete a Spectator of Chapter 4 before the target time	10	None
Chapter 5 Spectator	Complete a Spectator of Chapter 5 before the target time	10	None
Chapter 6 Spectator	Complete a Spectator of Chapter 6 before the target time	10	None
Chapter 7 Spectator	Complete a Spectator of Chapter 7 before the target time	10	None
Chapter 8 Spectator	Complete a Spectator of Chapter 8 before the target time	10	None
Chapter 9 Spectator	Complete a Spectator of Chapter 9 before the target time	10	None
Chapter 10 Spectator	Complete a Spectator of Chapter 10 before the target time	10	None

From Official Game Guide

QUICK REFERENCE

HIDDEN

There are 10 hidden events in the game that can be earned in any order.

NAME	DESCRIPTION	XB360 GAMER POINTS	PS3 TROPHY
Beach Spectator	Complete a Spectator of the Prologue	10	None
Escape on Snow	Escape all Time Trial stretches	10	None

STASH LOCATIONS

There are 30 stash points in the game. The following table lists the location of each stash point.

STASH NO.	CHECKPOINT	LOCATION
1	Checkpoint 1	On the beach, near the AC wall.
2	Checkpoint 2	On the beach, near the AC wall.
3	Checkpoint 3	On the beach, near the AC wall.

From Official Game Guide

Consult this chapter for a list of all Achievements/Trophies in the game, with strategies for how to earn each. It also lists all 30 stash points and hidden bag locations, as well as the unlock conditions for every Time Trial stretch, concept sketch, difficulty level, and more.



(TRAINING)

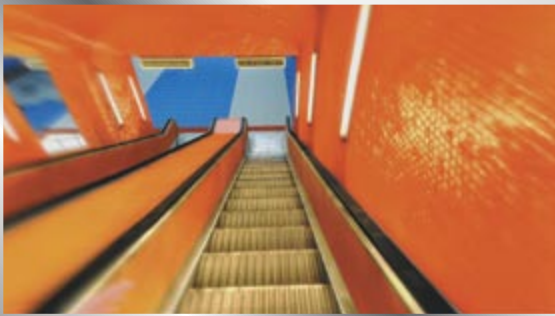


The rooftops represent the last vestiges of freedom in a city that has surrendered it for the security of round-the-clock surveillance and a police force authorized to act with overwhelming force. But that freedom carries severe risks with it. One misstep, one slight hesitation, or one badly timed jump can have fatal consequences. Fortunately, the Runners have learned to navigate even the most treacherous terrain and use it to their advantage. And once you master the techniques in this section, you'll be able to run with the best of them.

GAME CONCEPTS

In addition to basic and advanced movement techniques, you also need to be familiar with the following four game concepts.

MOMENTUM AND REACTION TIME



As you run around the city, you build momentum. The more momentum you build, the faster you run, the farther you jump and wallrun, and the higher you wallclimb.

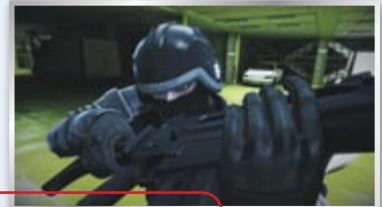
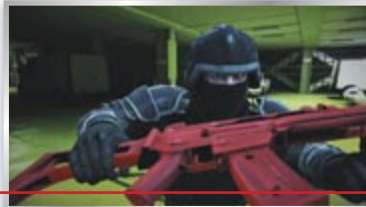
The secret to building momentum is to run in as straight a line as possible and chain together moves seamlessly. Vault over or slide under obstacles in your way whenever possible. If there's a gap in the path ahead of you, try to wallrun or run and jump past it to preserve your momentum.

TIP

An expert Runner will always move quickly and intentionally, with their next two or three moves already planned out. If you're approaching an area for the first time, take the time to figure out what you need to do, and don't be afraid of a little trial and error. Speed for speed's sake will only get you hurt.

Shooting a firearm, strafing to the right or left, turning around, running backward, and running up an incline or stairs decrease your momentum, as does pulling yourself up onto an object (instead of wallrunning or vaulting it), falling on your back, and shimmying along a ledge or through a gap. And it should go without saying that stopping effectively kills all your momentum.

Reaction Time

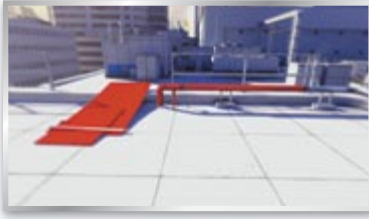


If you maintain your momentum for several seconds, the screen flashes blue, and a small blue circle surrounds your targeting reticle. This indicates that you have stored Reaction Time. Press **X** (Xbox 360®) or **■** (PLAYSTATION® 3) to enter Reaction Time, an adrenaline-charged state of heightened awareness that makes it seem as if the entire world is slowing down around you. Reaction Time is extremely useful in combat, especially when attempting to disarm an adversary.

TIP

Look for opportunities to restore your Reaction Time as soon as possible after you use it. Once you have the feel for the controls, this isn't hard to do. Be aware of every opportunity to run in a straight line and speedvault over, wallrun around, or slide under obstacles. Remember, the more fluid your combinations of moves, the faster you'll build momentum and earn back Reaction Time.

RUNNER VISION



Runners see the clean white cityscape in a special way called Runner Vision. When a Runner approaches an

object that can be used to speed them to their destination, the object turns red. This doesn't necessarily indicate the quickest possible route, but whenever you see a red pipe, beam, or box, that's almost always where you need to go next.

NOTE

On Hard difficulty, Runner Vision is disabled. Of course, to unlock Hard difficulty, you need to have completed the game at least once, so if you have a good memory, this shouldn't be too much of a hindrance.

TIP

In addition to Runner Vision, pay attention to the locations and movements of birds and rats. They usually provide a clue for what you have to do and where you have to go next. For example, a flock of birds might nest on a duct that you need to jump onto, or a rat might run around a corner in the same direction that you're supposed to go.

TARGETING RETICLE



The tiny dot in the center of the screen is your targeting reticle. When you hold a gun, a circle surrounds it

that turns red when you are aiming at an enemy. Use the reticle to aim at enemies that you want to hit or shoot, ledges above you that you want to leap and grab the edge of, or objects that you want to interact with, like elevator buttons or valves.

NOTE

Under the game options, you can choose to turn the reticle off altogether, have it on all the time (default setting), or only have it appear when you're holding a firearm.

When the targeting reticle has a small blue circle around it, it means that you have Reaction Time to use if you need it.

STASH POINTS



In each of the game's 10 chapters (counting the Prologue), there are three stash points marked with

red Runner Glyphs. Explore the area near the glyph to find the stash point, which contains a hidden yellow Runner bag.

There are three Achievements/Trophies to be earned by collecting hidden bags: One for finding all three hidden bags in a chapter, one for finding 11 hidden bags in the game, and one for finding all 30 hidden bags. Refer to the walkthrough chapters or the Quick Reference section of this guide for specific locations of the stash points and hidden bags.

BASIC MOVEMENTS

NOTE: Please reference the PC game manual for basic PC controls.

BASIC CONTROL SCHEME		
XBOX 360	PS3	DESCRIPTION
	Left analog stick	Move: Run, walk, climb, balance
	Right analog stick	Look: Swing camera
		Zoom: Sniper rifle only
		Move Down: Crouch, slide, skillroll, coil, dismount
		Move Up: Jump, wallrun, wallclimb, vault
		Attack: Fire weapon, punch/kick, smash doors/windows
		Turn: 180-degree turn while standing/climbing/hanging, 90-degree turn while wallrunning
		Weapon: Disarm enemy, drop weapon, pick up weapon
		Reaction Time: Activate stored Reaction Time
		Interact: Press button, turn valve, etc.
		Hint: Turn to face next objective
		Objectives Screen: View current and completed objectives
		Pause Menu: Pause game

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

RUN

By definition, running is the most important action for a Runner to master. The farther you push the run stick, the faster you run in that direction. As you continue to run, you build even more momentum, raising your top speed and allowing you to jump and wallrun further and wallclimb higher.

But if you're in a precarious position, and you need to move carefully, push the movement stick slightly to walk slowly. This is a good way to avoid falling off a ledge or to line up a tricky jump.

Sprint Speed

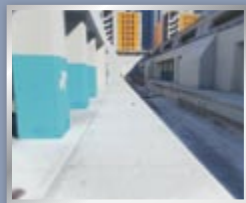


When you run flat-out for a few seconds, you achieve top speed, also called sprint speed. This is indicated by faint speed lines around the perimeter of the screen. While you're

sprinting, no enemy can catch up with you, and unless you're running directly toward or away from them, it's very difficult for them to shoot you, either.

If you turn sharply or encounter an obstacle that you can't slide under, vault over, or wallrun around, you lose momentum, and your speed drops.

NOTE



Maintaining sprint speed for 30 seconds or longer earns you the Vroom! Achievement/Trophy. One excellent place to earn it is in Checkpoint A of Chapter 2 (Jackknife). Stick to the left side of the canals, and run like the devil is chasing you.

LOOK

Use the look stick to control the camera angle. If you're not sure of where to go next, look everywhere, especially above you. You can also press the hint button to automatically look at your next objective, or hit the turn button to instantly make a 180-degree turn (90-degrees if you're wallrunning).

TIP

To achieve and maintain maximum speed, push the movement stick straight up to run forward and use the look stick to steer yourself. Remember, pushing the movement stick left or right causes you to strafe, which kills your momentum.



When you're hanging from a ledge, pipe, bar, or other object, the direction that you look is also the direction that you will jump. Line up your reticle with the object

or location that you want to jump to, and you'll execute a flawless jump every time.



The look stick is also used to aim a firearm at an enemy. Point the targeting reticle straight at the enemy and pull the trigger for maximum accuracy.

JUMP



When you're standing still, jumping causes you to leap straight up. When running, you jump up and forward. The faster you're running, the farther you jump.

Jumping can be useful

in and of itself, but it's even more useful when it's used as part of a combo.

TIP

When you're still getting the hang of the controls, try looking down at the ground when making running jumps. This will help you to get your timing down and prevent you from jumping too early and falling short.

CROUCH AND SLIDE

Crouch to duck behind small objects for cover from enemy fire. If you move forward after crouching, you can crawl under elevated objects or into ducts and other small openings.



If you press the crouch button while running, however, you will slide like Jacoby Ellsbury stealing second. Sliding gets you under or into the same objects and openings as crawling, but it's much faster. And for a Runner, faster is almost always better.

TIP

Sliding also can be used as an evasive maneuver to trick enemies into firing over your head, or to slide behind protective cover. It does sap your momentum if you hold the slide for too long, though, so don't overuse it.

INTERACT



Whenever you see a control panel, an elevator button, or a valve handle, approach it and press the interact button to press it, turn it, or do whatever needs to be done with it. Interactive objects are always colored red if Runner Vision is enabled.

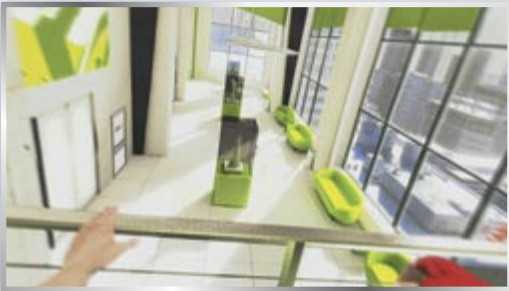
ADVANCED MOVEMENT

There's more to being a Runner than just running, jumping, and sliding. Master these advanced moves to earn yourself the right to be called a true Runner.

VAULT

You can vault over objects that are your height or shorter; simply approach them and press the move up button. If you are hanging from a ledge with a railing above you, pressing the move up button will vault you over the railing.

Speedvault



One of the first advanced techniques you should master is speedvaulting, which is just what it sounds like: a vault performed while running. Speedvaulting small obstacles lets you clear them without affecting your momentum, and it's essential for shaving a few precious seconds off your time during speed runs and time trials. Press the move up button just before reaching an object to speedvault it.

WALL MOVES

To a Runner, a wall isn't an obstacle—it's an opportunity. With enough speed, you can wallrun along a wall or wallclimb straight up it.

TIP

Many combo maneuvers start with a wallrun or walljump, so look for opportunities to use these techniques whenever possible.

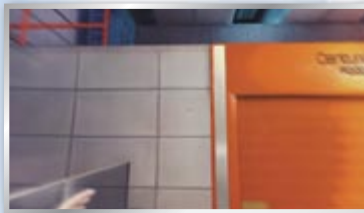
Wallrun

Press the move up button while running slightly toward a wall to wallrun along it. You can also jump toward a wall at a diagonal



angle to start a wallrun. For a few brief seconds, you literally will run sideways along the wall, which is a great way to get past gaps in front of you. Wallrunning preserves your momentum, unlike a jump that might end with a hard landing or a ledge grab. You can also wallrun into horizontal bars and vertical pipes to grab onto them automatically.

Wallclimb



Press the move up button just before you run into a wall to wallclimb it, which causes you to run a few steps up the wall before

gravity reasserts itself and pulls you back to earth. The faster you're running when you reach the wall, the higher up the wall you'll be able to run.

LEDGES

Every horizontal surface has a ledge at the edge of it. Learning how to use ledges effectively is a huge part of mastering the skills required of a Runner.

Grab a Ledge

You can wallclimb a wall to grab the ledge at the top of it automatically. You also automatically grab any ledge that you jump toward. This is often a life-saver if a running jump falls a little short.

You can also shimmy along the ledge, hand over hand, by pushing the movement stick right or left. Sometimes this is necessary to reach a spot on the ledge where you can pull yourself up or leap from to continue.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

Pull Up

When hanging from a ledge, push the movement stick up to pull yourself up onto the ledge. If there is a railing or other obstacle above the ledge, press the move up button to pull yourself up and vault over it.



Pulling yourself up is a time-consuming way to ascend, and it also leaves you exposed to enemy fire, but sometimes it's the only way to get where you need to go. If you're in a hurry, always look for opportunities to use combos like wallclimb-turn-jump to avoid having to pull yourself up onto an upper level.

To drop from a ledge, simply use the move down button to let go of the ledge and fall. Be ready to execute a skillroll when you land if you're dropping from a great height.

Walk along a Ledge

If you are standing on a narrow ledge, push the movement stick right or left to walk along it in that direction.

While doing so, you look straight ahead by default, although you can move the camera with the look stick as usual.



The baby steps that you take don't let you cover much ground quickly, but there are some areas where this is the only option to proceed. You will know when you've reached a wider part of the ledge when you start taking wider steps again.

NOTE

There are a few indoor locations where you have to do the same to get through a narrow gap. This is identical to walking along a ledge, except that you don't have to worry about falling if you're careless.

PIPES, BARS, AND BEAMS

Keep a sharp eye out for red pipes, bars, and beams. Whether horizontal or vertical, you can use them to proceed to your objective.

Grab a Pipe or Bar

As with a ledge, you automatically grab onto a pipe or bar when you jump, wallrun, or wallclimb onto it. And, also like a ledge, you will continue to hang from that pipe or bar until you jump from it or dismount.



To dismount from a pipe or bar, press the move down button. This causes you to drop straight down from where you were hanging, so be sure that whatever's below you is safe to land on.

Jump from a Pipe or Bar

To jump from a pipe or bar, aim your targeting reticle where you want to jump, and then press the move up button. If you are not swinging when you jump, your jump won't carry you very far horizontally, and you will fall all the way down to the nearest solid surface.

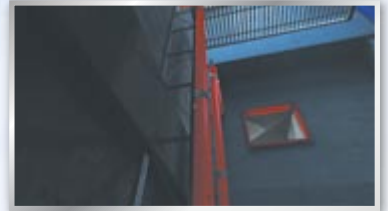
Climb a Pipe

When you are hanging from a vertical pipe, push the movement stick up or down to climb up or down the pipe. In most cases, you will stop when you reach the top or bottom of it, but you will not automatically dismount from it. In a very few cases, you can climb a pipe all the way up to a rooftop.



Jump between Pipes

When climbing a vertical pipe, you can look at an adjacent vertical pipe and press the move up button to jump to it. But you can also jump without looking by pushing the movement stick in the direction of the next pipe and pressing the move up button. If you can reach the pipe in a jump from the one you're on, you will do so. If not, you will not jump.



Shimmy along and Swing from Bars



As you hang from a horizontal bar, you can push the movement stick to the right or left to shimmy along that bar. This is sometimes necessary to line up a jump from the bar or to drop onto a specific

area below you.

Push the move stick forward and backward to start swinging from the bar. If you press the move up button at the apex of your swing, you will jump forward with tremendous momentum—and hopefully grab onto something or land safely somewhere!

TIP

If you see two or more horizontal bars in a row, you usually have to swing and jump from one to the next to proceed. If you time your jumps carefully, you can leap off each one on the first swing and grab the next bar quickly.

Balance on Beams



You can walk across horizontal red pipes or beams at ground level, but it's tricky to do so. As you cross the beam, you

must use the movement stick to control your balance. Step onto the beam by pushing the stick forward, and then move it diagonally right and left as you start to tip; if you start tipping right, push the stick diagonally left, and vice-versa. Be careful not to overcompensate and send yourself tipping hard in the other direction!

NOTE

You can run and jump onto a beam to keep from having to walk along the entire length of it.

TIP

Before you step onto a beam that you need to balance on, position the reticle at the end of it and run forward. This starts you off on the right foot and limits the amount of balancing you have to do.

AERIAL MOVES

Even if your feet are off the ground, there are still maneuvers that you can execute to protect yourself from injury.

Skillroll



When falling from a great height, press the move down button just before landing to execute a skillroll, which prevents you

from taking damage from a hard fall. This also causes you to roll forward, so be sure that there's nothing dangerous ahead of you before you make the jump.

CAUTION

A skillroll won't save you from every fall. Generally speaking, falling for more than a couple of seconds is almost always fatal, as is falling to street level.

Coil



Some chain link fences are topped with barbed wire. If you have to jump over these fences from an elevated

position, be sure to use the move down button while in the air to coil your legs under you so that they don't catch the barbed wire. Otherwise, not only will you suffer damage from the barbed wire, you'll also fail to clear the fence.

TIP

You can also coil to get over objects that are slightly too tall to clear with a regular jump. In some cases, running, jumping, and coiling over an object is faster than vaulting it.

SMASH DOORS AND WINDOWS



You can smash through just about every red door you see by running toward it and pressing the attack button

just before you reach it. If you time it well, it does not affect your momentum. The same technique can be used to shatter some panes of glass that stand in your way.

NOTE

On a couple occasions, you need to use this same technique to knock a vent cover from the end of a duct that you're crawling through.

ZIPLINE



Every now and then, you will see a red zipline stretching across two rooftops in the

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

city. Jump toward the zipline to automatically grab it and slide down it with increasing speed.

If you ride the zipline all the way to the end, you'll come to a sudden, hard stop that kills your momentum. To avoid this, dismount by pressing the move down button just before you reach the end of the line.



You can also dismount from a zipline to land on a specific area below, like a padded object. You can even drop off one zipline and pick up an intersecting one

underneath it if you time your dismount carefully. Remember that you still have forward momentum when you dismount from a zipline, and the faster you're going, the more momentum you have.

SPRINGBOARD



Springboarding is one of the most fun and practical techniques in the game. When you see a red object at ground level, run toward it and press the move up button

just as you reach it to springboard off it and shoot into the air. Springboard objects are usually placed just before elevated areas of importance, and even though springboarding affects your momentum, there's usually no faster way to reach that upper area.

TIP

Enemies have a hard time reacting to you when you're tumbling through the air from a springboard. Use this to your advantage and avoid their fire, or even land next to them and disarm them before they have a chance to stop you.

COMBAT

Although Runners aren't opposed to violence necessarily, they're not militant by nature. They don't carry firearms for two reasons: They don't want the added weight slowing them down, and shooting at cops would only focus unwanted attention on their extra-legal activities.

Runners' Rules of Combat

1. It's always better to run than gun.
2. Never fight more than one Blue at a time.
3. Fight to clear a path, not to rack up kills.
4. Without their guns, Blues are no threat.
5. Momentum and fluidity beat guns and brawn every time.

NOTE

If an enemy is highlighted with a red Runner Vision aura, it means that you have to get past them to continue. That doesn't mean that you have to fight or kill them, though. If an enemy is not highlighted in Runner Vision, the best course of action is always to run.

NON-LETHAL TACTICS



Many of a Runner's best techniques don't involve laying a finger on a single trigger. Escaping ambushes and leaving their opponents breathing is the mark of an elite Runner.

NOTE

It is possible—though not easy—to get past every enemy without firing a shot. If you can do it for one chapter, you earn the Pacifist Achievement/Trophy. If you manage to do it for the entire game, you earn the Test of Faith Achievement/Trophy.

Melee Combat

With their speed and street smarts, Runners make dangerous hand-to-hand combatants. All of your melee strikes are performed with the attack button when you are not holding a firearm.

Punch



Pressing the attack button while standing near an enemy executes a punch. It's a quick strike with short range that doesn't do much damage, but it can make short work of weaker adversaries like patrol cops. Pressing the attack button three times in quick succession executes a powerful double-fisted blow for the third strike.

NOTE

Hold the move down button and press the attack button to perform a low punch. If you time it just right, you can avoid an enemy's strike and hit them with a low counterpunch to get the advantage over them.

Jump Kick



Run toward an enemy, jump into the air, and press the attack button near them to hit them with a jump kick. A jump kick is

significantly stronger than a punch and can stun an enemy for a few crucial seconds, giving you time to follow up with additional strikes or make a break for it. The faster you're running when you jump kick, the more damage it does. A sprinting jump kick does severe damage.

TIP

It's almost always a better option to run after stunning an enemy with a powerful melee attack, rather than stay there and continue fighting. Knocking out any foe stronger than a patrol cop takes too long, and the tables can turn too quickly.

Slide Kick



Similar to the jump kick, the slide kick is also a running strike, but instead of jumping before striking, you slide toward

the attacker. Like the jump kick, the slide kick can stun an opponent, giving you an opportunity to get away before they can recover.

Wallrun-Kick



Run toward an enemy near a wall, wallrun along the wall, and press the attack button to hit them with a wallrun-kick that stuns

them and spins them around, turning their back to you. From that position, you can immediately disarm them, rendering them absolutely helpless.

NOTE

Performing a wallrun-kick also earns you the Martial Artist Achievement/Trophy.

Knock off Ledge



Maybe this isn't *technically* a non-lethal maneuver, but it doesn't prevent you from earning the Pacifist

or Test of Faith Achievement/Trophies, either. If an enemy foolishly stands right next to the edge of a rooftop or other surface, you can nail them with any melee attack to send them falling to their demise. Of course, they take their weapon with them as they go, but it's a small price to pay for a quick elimination of an adversary.

Disarm



Disarming an adversary takes more skill than simply beating them up, but if you do it successfully, you instantly knock them

out cold and take their weapon from them. Disarms are faster and more efficient than melee combat, so if you're planning on taking the direct approach against your enemies, learn how to disarm them quickly and consistently.

CAUTION

Never, ever try to disarm an enemy when they're surrounded by allies. They'll shoot you to pieces while you're knocking out their friend.

To disarm an opponent, run straight up to them so that you're too close to shoot at. They'll respond by trying to hit you with their weapon. When it flashes red, press the weapon button to grab the weapon and KO them. Using Reaction Time just before you reach them is the best way to improve your odds of disarming them.

CAUTION

If you mistime the disarm attempt, you basically give your enemy a free shot against you. So although disarming carries a great reward if you pull it off, it's also a very risky move.

Rear Disarm



If you can sneak up on an enemy without them realizing that you're there, you can disarm them from the rear

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

simply by pressing the weapon button. You don't have to wait for them to attack you first.

Rear disarm attempts are few and far between, but you can create a few for yourself by using wallrun-kicks. These strikes spin enemies around and stun them, leaving them vulnerable to a rear disarm.

LETHAL TACTICS

As noted above, most Runners don't have much use for firearms. But maybe you're not "most Runners." Gunplay might not be the fastest or most efficient way to achieve your goals. But when you're up against a corrupt police force that's drunk on its own power and threatening to hunt you and your friends to extinction, sometimes it's the most satisfying.

Weapon Acquisition



The only way to get a firearm is to take it from someone who already has one, and there are only two ways to do that: Perform a successful disarm, or pick it up from the

ground by pressing the weapon button near an enemy who's been killed or knocked out.

NOTE

To drop the weapon you're holding, press the weapon button again. You will automatically drop empty weapons.

Fire Weapon



To fire a weapon, simply aim the reticle at the target and push the attack button. Hold the attack button down when using an automatic weapon to fire a continuous stream of bullets.

Sustained fire throws off your aim, though, so fire in short, controlled bursts. Trigger reset is no substitute for shot placement.



When using a sniper rifle, click in on the look stick to zoom in with the sniper scope. You can still move with the movement stick and look around to aim, but you're

much slower when using the scope, so line your shot up as much as possible before zooming in.

Gunfighting Tips

1. Bigger isn't necessarily better. Larger weapons inflict more damage, but they also slow you down, and anything heavier than a pistol prevents you from being able to jump and grab ledges.
2. Your ammo is limited to what's in the clip when you pick up the gun. So if you're planning to take out several enemies in an area, disarm the first and use their gun to take down the second. Use the second's gun to blast the third, and so forth.
3. If you're hiding behind cover, but you know an enemy's location, position the reticle at the height of the enemy and strafe out from around your cover to blast them as soon as your movement lines the reticle up with them.

DAMAGE



The game uses a regenerative health system. You suffer damage from high falls that don't end in skillrolls, from being shot by enemies, and from coming into

contact with environmental hazards like electrified fences or steam from pipes. The worse you're hurt, the less color there is on the screen. Severe damage is indicated by a tunnel vision effect. To recover from damage, avoid being hurt for a few seconds until the color returns.

TIP

When fighting enemies, take a few seconds to duck behind cover and heal up from injury. The Blues tend to be methodical foes and don't usually rush your position immediately.

Preventing Damage

Aside from not getting shot and not running into electric fences, there are several other ways to avoid suffering injury.

Skillroll

Whenever you're jumping down to a level that's significantly lower than the one you're on, press the move down button just before you land to perform a skillroll and prevent injury.

Grab a Ledge

If you're jumping across a gap and you don't quite jump far enough, you will grab a ledge automatically, if you're lucky. You might suffer a bit of strain, but it beats falling another 30 stories.

Environmental Objects



Some objects on the rooftops can save you from injury if you land on them. These large red cushions keep you from being hurt from a long fall, but you also lose a couple of seconds by sinking into them and getting back to your feet.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

MOVE COMBINATIONS

There are literally dozens of move combinations that you can string together if you keep your eyes open and master the advanced movement techniques in this chapter. Here are six practical ones to get you started. Note that all of the moves in this section are essentially chained combinations of moves explained earlier in this chapter.

WALLRUN-JUMP



This is one of the most versatile techniques you can master. It's excellent for crossing long gaps where a wallrun or running jump alone wouldn't do the trick. It's also good for reaching bars and pipes overhead, for reaching the tops of rooftop structures, and for leaping over the heads of enemies and making a quick getaway.

WALLCLIMB-TURN-JUMP

This combo helps you reach levels above you quickly and easily. It usually works best as a shortcut to avoid climbing and pulling yourself up onto other objects to get there. You also can use it to grab onto bars high overhead or clear tall obstacles in your path.

JUMP-COIL-SLIDE



This technique gets you past tall (and potentially dangerous) obstacles by coiling your legs

under you and increasing the amount of clearance you get from your jump. It ends in a slide under another obstacle that preserves your momentum.

NOTE

Executing this combo gives you the Up, Over, Under, Onwards Achievement/Trophy. A great place to try it is in Checkpoint B of the Prologue (The Edge). Run off the blue solar panels to jump and coil over a chain link fence, and then slide under the pipe beyond the fence, as shown in the screenshot.

WALLRUN-JUMP-SPEEDVAULT



Like any good combo, this gets you past obstacles and preserves your momentum at the same time. It's best used

in any situation where you'd want to use a regular wallrun-jump combo and also have a short obstacle to speedvault over near where you land.

NOTE

If you pull this combo off, you get the Free Flowing Achievement/Trophy. Practice it in the tutorial, just before you reach Celeste. After the springobard jump, wallrun, jump, and vault up onto the red board, as seen in the screenshot above.

DICE STUDIO
PROFILE

WALLRUN-TURN-JUMP-WALLCLIMB-TURN-JUMP



Whew! Talk about a workout! This combo covers a great deal of horizontal and vertical distance in a hurry. It seems more complicated than it is. When you break it down, it's really just a combination of two button presses: move up, turn, move up, turn, move up.

NOTE

Successfully executing this maneuver grants you the May I Have This Dance? Achievement/Trophy. One great opportunity to get it is in the Prologue near the balance beam, which you can see in the screenshot. Execute it between the two rooftop structures near the beam. Wallrun-Jump-Coil-Skillroll.

WALLRUN-JUMP-COIL



This combo will get you over an elevated obstacle or barbed-wire-topped chain link fence and have you land in style while keeping your momentum flowing.

NOTE

You earn the Aaaaand Safe! Achievement/Trophy for pulling off this combo. Try it in the tutorial course, after completing the tutorial. Return to the barbed wire lined structure just beyond the zipline, and drop down from it (refer to the the screenshot). From here, you can wallrun, jump, and coil over a barbed wire fence near some steel beams suspended by a crane and skillroll just before you land.



(CHARACTERS)

FAITH CONNORS

Faith is the 24-year old heroine of the story. Raised by parents who were a part of the protest culture that struggled vainly against the city's shift to totalitarianism, she grew up aware of how vibrant the city used to be. But that was before the November Riots, a demonstration gone wrong that claimed the life of Faith's mother.

As her family life crumbled around her, Faith left home at 16, becoming a petty thief and learning how to survive on the streets. Five years later, Merc took her in and trained her to be one of his Runners, an elite crew of parkour couriers who deliver goods and information that the powers-that-be want to suppress or destroy.

At the beginning of the game, Faith is just returning to duty after suffering a bad fall and having to relearn her Runner skills. She'd better hope they come back to her quickly, because she's going to need them.


[INTRODUCTION](#)
[TRAINING](#)
[CHARACTERS](#)
[ENEMIES](#)
[WALKTHROUGH](#)
[TIME TRIAL
STRETCHES](#)
[QUICK
REFERENCE](#)
[DICE STUDIO
PROFILE](#)

OFFICER KATE CONNORS



Kate might be Faith's twin sister, but the two could not be more different. Faith's independence and rebellious nature is matched by Kate's discipline and commitment to the city and the cops who fight to protect it, not intimidate its citizens into submission. Although each sister couldn't be more revolted by the company kept by the other, there is an undeniable bond between the two of them, and there's nothing that they wouldn't do for each other.

CELESTE



Celeste is another elite Runner. She's employed by another Tracker named Drake. Only when she's leaping from rooftop to rooftop does she feel truly alive—not that you'd ever get her to admit it. She's always cynical and subdued, and it's hard not to take her cool demeanor personally.

MERCURY

Mercury, or "Merc" as he's better known, is a Tracker, a former Runner who now organizes jobs for his own crew of Runners and provides tactical information and intel to them over a secure communications channel. He's directly responsible for Faith becoming a Runner, offering to train her the night he caught her breaking into his apartment three years ago. Merc can be sarcastic and demanding, but there's no question that he's completely dedicated to each and every one of his Runners, especially Faith.



LIEUTENANT MILLER

Lieutenant Miller is Kate's superior officer, whom she trusts implicitly. Kate tells Faith to go to Miller if anything should happen to Kate and, unfortunately, Faith eventually has to do just that.

Miller is a cop from the old school, when the police served and protected the public from those who would harm them. He's concerned about the way private security firms are encroaching on the City Police Force's authority and operating without proper legal oversight.





TRAVIS "ROPEBURN" BURFIELD

A former professional wrestler who once broke the arm of his opponent and the nose of the referee who tried to stop him, Ropeburn left the squared circle to go into the security business. Things start getting dangerous for everyone when one of his clients turns up dead, and Ropeburn doesn't seem too broken up about it.

JACKNIFE

Jacknife is a smug wiseguy who's always got his ear to the ground. There seems to be some history between him and Faith, but if there is, she's not talking about it. Jacknife used to be a Runner himself, but now he's interested in swimming with bigger fish.



INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

(THE BLUES)

Most of the city's Blues operate under the authority of the City Police Force (CPF), who are misguided but not wholly evil, but there's a disturbing increased dependence on security forces from independent firms like Pirandello/Kruger (PK). The CPF might not like the Runners very much, but the PK forces are the Runners' sworn enemies. Most of the Blues you face are PK forces, and they're more interested in keeping their employers happy than upholding the rule of law.

Blues are not reasonable. They shoot first and ask questions later. Most of the time, they don't even bother asking questions. You can either try and stay one step ahead of them with quick feet and a quicker mind, or you can turn their military-grade firepower against them.

PATROL COP



Weapon: Semi-Automatic Pistol

Firepower: ●●●●●

Range: ●●●●●

Accuracy: ●●●●●

Armor: ●●●●●

Patrol cops are your average, everyday beat cops. They're as close to human as Blues get. Armed with only a semi-automatic pistol and not equipped with body armor, they're the least difficult enemies to take out, provided you catch them one at a time. Like all Blues, patrol cops operate with a pack mentality: Two or more in the immediate vicinity means you're outgunned, and it's time to run.

A patrol cop's pistol is a light and accurate weapon that doesn't weigh you down or prevent you from using your hands. However, its ammunition is limited, and its rate of fire isn't all that impressive.

RIOT COP



Weapon: Submachinegun

Firepower: ●●●●●

Range: ●●●●●

Accuracy: ●●●●●

Armor: ●●●●●

Weapon: Shotgun

Firepower: ●●●●●

Range: ●●●●●

Accuracy: ●●●●●

Armor: ●●●●●

Riot cops are a little sturdier and better-equipped than patrol cops.

Their body armor is light and doesn't

help all that much against bullets, but it holds up well against melee attacks.

Some are armed with shields that enhance their protection against firearms, but these aren't necessarily standard issue. And their weapons pack quite a punch, especially at close ranges. You definitely want to disarm these guys rather than beat them up.

Seizing a riot cop's submachinegun gives you the advantage of a high rate of fire, but the snub-nosed weapon isn't all that accurate, so you need to get up close and personal to use it effectively. It doesn't slow you down as badly as the machinegun or shotgun, but it's definitely more of a burden than the pistol.

SWAT COP

Weapon: Submachinegun**Firepower:** ●●●●●**Range:** ●●●●●**Accuracy:** ●●●●●**Armor:** ●●●●●**Weapon: Assault Rifle****Firepower:** ●●●●●**Range:** ●●●●●**Accuracy:** ●●●●●**Armor:** ●●●●●**Weapon: Shotgun****Firepower:** ●●●●●**Range:** ●●●●●**Accuracy:** ●●●●●**Armor:** ●●●●●**Weapon: Sniper Rifle****Firepower:** ●●●●●**Range:** ●●●●●**Accuracy:** ●●●●●**Armor:** ●●●●●

When you see the SWAT cops arrive on the scene, it's your first clue that things have really gotten serious. Clad in black body armor from head to toe, SWAT cops are armed with either a shotgun that is absolutely lethal at close range, a submachinegun that sprays a hail of lead, powerful assault rifles, or a sniper rifle that can pick you off from hundreds of yards away. Their armor makes melee combat an exercise in futility, but they can be disarmed just as easily as any other Blue.

Most SWAT cops have assault rifles, which are probably the best all-around weapons in the game. They are somewhat cumbersome, and they keep you from being able to execute a lot of your advanced Runner maneuvers. But they're also excellent weapons in a firefight, with a good balance of firepower, range, and accuracy.

SWAT shotguns are about as unwieldy as machineguns, and they do significantly more damage with a close-range blast. But their usefulness decreases quickly as the range increases, and only the sniper rifle has a slower rate of fire. Still, they're also one of the most accurate weapons in the game—they'll pepper the target and anything else around the reticle with a spray of lead with every shot.

Sniper rifles have the slowest rate of fire of any weapon in the game, and they're useless against nearby enemies. But when it comes to picking off foes from a distance, nothing else even comes close. A single shot to the head or upper body of any enemy in the crosshairs kills them instantly, body armor or no. The sniper rifle also has a very limited ammo capacity, but if you make every shot count, it's more than enough to do the trick.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHESQUICK
REFERENCEDICE STUDIO
PROFILE

SWAT SUPPORT

Weapon: Heavy Machinegun

Firepower: ●●●●●

Range: ●●●●●

Accuracy: ●●●●●

Armor: ●●●●●



SWAT support are the heavy machinegunners of any Special Weapons and Tactics squad. They usually stay toward the back of the pack and mow down everything in their path with a heavy machinegun.

If you make the mistake of leaving yourself open in front of a SWAT support unit, you won't live long to regret it. They wear even heavier body armor than regular SWAT cops, so don't bother trying to fight them hand to hand. Disarm them or shoot them with a powerful weapon if you're going to confront them at all.

The SWAT support heavy machinegun is without a doubt the most powerful weapon in the game at close and medium range. It also has a lengthy ammo belt that keeps the lead flying for a while. But it's the biggest and heaviest gun you can pick up, and it slows your movement to a walk. Even jumping is practically useless when lugging this hog.



INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHESQUICK
REFERENCEDICE STUDIO
PROFILE

PK UNITS

Weapon: Taser

Firepower: ●●●●●

Range: ●●●●●

Accuracy: ●●●●●

Armor: ●●●●●

PK units are the result of an initiative by Pirandello/Kruger, a security firm operating in the city. These "Pursuit Kops" have the speed and agility of a trained Runner, which is exactly what they're designed to hunt. Their tasers deliver a few thousand volts of agony, but that's nothing compared to the pain they can cause quickly with their melee combat skills.

Pursuit units are the only Blues that don't rely on firepower to take you down. They can go almost anywhere you can, and they're only slightly slower, so if you make even a single misstep, they'll swarm over you and hit you from all sides with punches, kicks, and blasts of electricity.

(THE EDGE)



Financial District, 1:58 pm

Faith is back on the job after recovering from a nasty fall months ago. After she completes a test of her abilities with Celeste at Merc's request, she receives her first mission from Merc: Deliver a package to Celeste, who will be waiting near a distant communications tower.



MISSION OBJECTIVES



Get to the communications tower to meet Celeste.



Hand off the bag to Celeste.



Escape to the rooftop.

NOTE

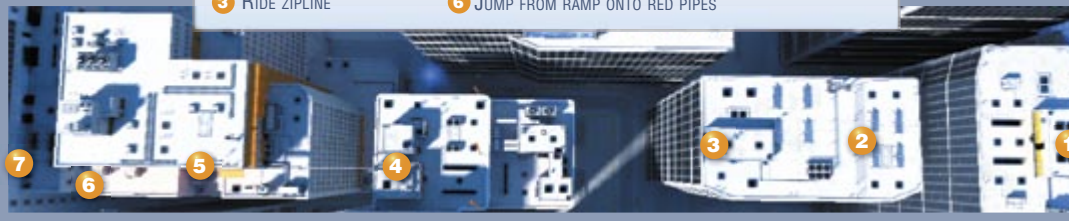
Starting this chapter from Checkpoint A plays the introductory cinematic and credits. Checkpoint B starts you off at the first moment where Faith is playable, just after she receives her assignment from Merc.

CHECKPOINT B



MAP LEGEND

- 1 START POINT
- 2 VAULT CHAIN LINK FENCE
- 3 RIDE ZIPLINE
- 4 BALANCE ACROSS RED PIPE
- 5 WALLRUN-JUMP ACROSS GAP
- 6 JUMP FROM RAMP ONTO RED PIPES
- 7 ENTER RED DOOR



From the start of the chapter, run straight forward and jump off the ledge of the first rooftop. Time your jump so that you leap at the very edge of the rooftop. This should allow you to easily reach the lower rooftop ahead of you. Execute a skillroll just before you land to avoid a hard fall.

Continue running forward and vault the chain link fence ahead of you. If you leap from the inclined blue solar panels, you can shave off a few seconds on the vault and build up some momentum.



Once you're past the fence, speedvault or slide under the pipes that stretch across the rooftop. Run along the solar panels, leaping off them to grab the ledge of the small square structure on the left side of the rooftop. Pull yourself up onto it.



Use the zipline on top of the structure to reach the next rooftop. Dismount just before the end of it, and then

springboard up onto the next rooftop using the red railing and AC units just past the end of the zipline.



Pull yourself up to the top of the structures on this rooftop. Run forward and to the left to find a long red pipe

stretching to the next rooftop. Balance along this pipe, and jump off the end of it when you've safely reached the next rooftop.

Pro-Tip

To save time, you can wallrun-turn-jump or wallclimb-turn-jump to get up to the top of the rooftop structure that leads to the red pipe.

If you've got good momentum and time your jump carefully, you can wallrun along the yellow section of wall to your right and jump off the wall to reach the next section of rooftop. If you fail to complete the wallrun and jump, you will fall short and will need to pull yourself up onto that next section.

Free Flowing

If you successfully complete the wallrun and jump and speedvault over the lip of the next section of rooftop, you can earn the Free Flowing Achievement/Trophy.

Run forward and jump straight off the very end of the red ramp ahead of you to grab onto one of the two vertical red pipes on the side of the next building. You have to line up your jump precisely so that the pipe is between Faith's hands, but you also have to be moving quickly enough and jump late enough so that you don't fall short of the pipes.

NOTE

Don't worry if you miss this jump a few times—or even a lot of times! It can be very tricky, especially for new runners. Fortunately, you will restart at the end of the long red pipe, just before the yellow stretch of wall, so you'll only have to replay about 10 seconds of the game at most.



Climb up the red pipes to reach the next section of rooftop. If you look to your left, you will see a City Eye

news chopper swoop in and get a good look at you. That's going to cause trouble for sure...

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4
- CHAPTER 5
- CHAPTER 6
- CHAPTER 7
- CHAPTER 8
- CHAPTER 9

TIME TRIAL STRETCHES

QUICK REFERENCE

DICE STUDIO PROFILE



Smash open the red door in front of you and follow the corridor inside as it winds up and to the right. At the end of the corridor are several stacks of boxes.

NOTE

If you examine the wall near the boxes, you will see a Runner Glyph spray painted on it. This indicates that a stash point containing a hidden bag is nearby.



Jump up onto the shortest stack of boxes, turn left, and pull yourself up onto the tallest stack of boxes. Face the other side of the hallway to see a narrow red pipe, just wide enough for you to leap to and hang from. Jump across the hallway to hang from the pipe.

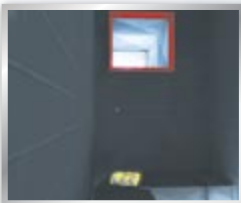


While continuing to hang from the pipe, turn around and jump. This should carry you back across the hallway and have Faith automatically grab a metal air duct. Pull

yourself up onto it and turn to the right to see a red-lined duct entrance.

Pro-Tip

To avoid climbing on the boxes altogether, use a wallclimb-turn-jump to reach the ledge.



HIDDEN BAG

The first hidden bag of the chapter sits just below the duct entrance. You can't miss it.

Jump and pull yourself up into the duct and follow it as it winds around. If you listen closely, you can hear the chatter of police radios below you. Drop down through the opening at the end of the duct and be ready to skillroll and run!

Four patrol cops are surprised by your sudden entrance, but not for long. They immediately begin shooting at you, so turn and run in the opposite direction!



Run up the spiraling red metal staircase as fast as you can. The patrol cops are right behind you, and they continue to fire at you, so don't stop running for an instant.

Pro-Tip

To ascend the staircase in a hurry, wallclimb-turn-jump from one of the red pillars at the bottom of the stairs to reach the second flight. Do the same again on the second flight to reach the top.

Beyond the door is a T-junction. If you look at the left wall carefully, you'll see another Runner Glyph, indicating a nearby stash point. To proceed, turn right and smash through another red door.

HIDDEN BAG

To reach the second stash point of the chapter, turn left at the T-junction and run to the end of the hall. Jump up onto the lowest level of the scaffolding and pull yourself up to the stack of crates to your left (or just use a wallrun-turn-jump to get up there quickly). The second hidden bag is at the top of the crates.

It is difficult but not impossible to pick up the bag and still escape from the four pursuing patrol cops. You need to run and jump to the next stack of crates, using the metal air duct to your left as cover from their gunfire. If you make any mistakes, you're likely to be taken down, and four cops are about three too many to fight. However, even if you don't make a successful escape, you still get credit for picking up the hidden bag, and you start over from the bottom of the red staircase, so it's not that bad.



The red door takes you back out to the rooftops. Turn left to see an orange catwalk that you need to clear. You could just run up the stairs, but it's even quicker to jump up onto the AC unit in front of it and vault the railing.



Keep running forward, turn right, and leap off the end of the red ramp to reach the next rooftop. Be sure to execute a skillroll just before landing, or you will suffer damage from the fall.

CHECKPOINT C

MAP LEGEND

- 8 START POINT
(FROM CHECKPOINT A STAIRWELL)
- 9 SPRINGBOARD UP TO ROOF
- 10 JUMP TO FIRE ESCAPE
- 11 HAND OFF BAG TO CELESTE
- 12 JUMP ONTO HELICOPTER
- 1 PATROL COP
- 2 PATROL COP
- 3 4 SWAT COPS
- 3 UNDER THE CATWALK



The pursuing patrol cops won't follow you onto this rooftop, but they will continue to shoot at you, so don't dawdle. Continue running forward. You can either speedvault over the smaller obstacles in your path, and then vault over the chain link fence, or you can move diagonally to the right and springboard off the red object onto the yellow structure on the rooftop.



Whichever route you take, keep running forward and proceed to the next rooftop. If you're on the right side of

the rooftop, you can slide down some long red boards to reach it. If you're on the left side, you can springboard off another red object and land safely on top of some AC units.

The next rooftop you need to leap onto has two patrol cops on it. The red glow surrounding



them means that you need to get past them somehow to proceed. Fortunately, they are also spread out enough that you can deal with them individually. You have to be quick about it, though, because police reinforcements start appearing behind you as you move forward to deal with these two cops.

There are three methods of dealing with the patrol cops: indirect, non-lethal, and lethal. You can mix and match strategies as you see fit.

Indirect Method



Leap for the left side of the rooftop and use the large round structure as cover from the first cop's fire. Follow the

narrow ledge that runs along the left side of the square structure with the orange stripe to continue protecting yourself against the cop's gunfire.



As soon as you're past the square structure, run diagonally to the right and springboard off the red pipes up onto the

catwalk with the second cop on it. Coil as you fly through the air to land on a duct and speedvault over the railing ahead of you. Run up the catwalk stairs, turn right at the top, and then leap off the red ramp to reach a fire escape on the next building ahead of you.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4
- CHAPTER 5
- CHAPTER 6
- CHAPTER 7
- CHAPTER 8
- CHAPTER 9

TIME TRIAL STRETCHES

QUICK REFERENCE

DICE STUDIO PROFILE

Non-lethal Method

As soon as you leap onto the rooftop with the two patrol cops on it, charge the first one and stun him with a jump kick or slide kick, and then keep hitting him to knock him out.



Springboard up onto the catwalk to face the second patrol cop. If you've built up any Reaction Time, use it here to disarm the cop quickly and easily. Otherwise, attempt

a real-time disarm, or just beat him up. Run to the end of the catwalk, pull yourself up to the next ledge, and leap off the red ramp to reach the next building's fire escape.

Lethal Method



Disarm the first patrol cop, either with a real-time disarm, a Reaction Time disarm, or by beating him up and picking up his gun. Move close enough to the second patrol cop to pick him

off with the first cop's pistol. Once both patrol cops are down, climb up to

the red ramp (either by pulling yourself up from the second cop's catwalk or by springboarding to the upper catwalk) and leap to the next building's fire escape.

You also can lure the patrol cops to the edge of the building and engage them in melee combat. If you knock them off the edge with a well-placed punch, they will fall to their deaths.



HIDDEN BAG

The third hidden bag is in a stash point under the second patrol cop's catwalk, on the same side of the roof as the orange-striped structure. Look for the Runner Glyph, and then

squeeze into the narrow gaps between the ducts to recover it.

CHECKPOINT D

Once you make it to the next building's fire escape, climb to the top of it and use the ladder to reach the rooftop. This triggers a cutscene where Faith throws Celeste the bag containing the package, completing the first two objectives of the chapter.



OBJECTIVES COMPLETED

- ✓ Get to the communications tower to meet Celeste.
- ✓ Hand off the bag to Celeste.

Now Faith needs to escape the rooftop and fast—four SWAT cops reach the rooftop just after Faith makes the handoff to Celeste.



Quickly turn left and run through the open gate in the chain link fence ahead of you, or just vault the fence. Slide under the pipes and keep running forward. The same City

Eye news chopper that ratted you out to the cops swoops in to get some footage of your imminent demise.

Run straight toward the chopper and wait for it to descend slightly. Execute a running leap from the ledge of the building to snag



the skid of the chopper and make good your escape.

OBJECTIVE COMPLETE

- ✓ Escape the rooftop.

Prologue Complete:

Reaching the end of the prologue awards you this Achievement/Trophy.



CHAPTER 1: FLIGHT (FLIGHT)

Merc's Lair, 4:35 AM

After running into some unexpectedly heavy police response during her first day back on the job, Faith retreats to Merc's lair to monitor police band broadcasts. Her interest is piqued by a transmission from an Officer Connors, who is going to visit mayoral candidate Robert Pope to take a statement from him regarding a break-in last week.

"Hello, sis," whispers Faith.

Merc checks in with Faith. He'll look into what got the Blues so trigger-happy tomorrow, but for now, he says that Faith should get some rest. Immediately after he signs off, Faith intercepts an emergency broadcast about shots being fired in Pope's office building. Merc arrives just as Faith rushes out, telling him to track her on comms.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

PROLOGUE

CHAPTER 1

CHAPTER 2

CHAPTER 3

CHAPTER 4

CHAPTER 5

CHAPTER 6

CHAPTER 7

CHAPTER 8

CHAPTER 9

TIME TRIAL
STRETCHES

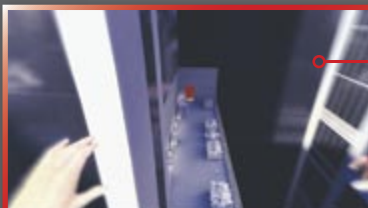
QUICK
REFERENCE

DICE STUDIO
PROFILE

MISSION OBJECTIVES

There are two primary mission objectives, each with three sub-objectives:

Get to Kate

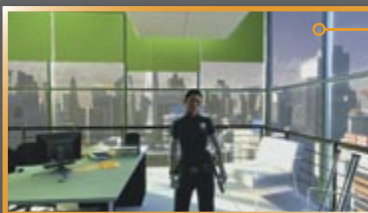


Reach the Robert Pope & Associates skyscraper on West Arland.

Get Away



Reach the CEC News building across the rooftops.



Find Kate inside the offices.



Cross the avenue and get to Centurian Plaza.



Escape the office.



Escape from Centurian Plaza.

CHECKPOINT A



MAP LEGEND

- 1 START POINT
- 2 ELECTRIC FENCES (2)
- 3 SWING FROM RED BAR TO CROSS BARBED WIRE FENCE
- 4 LEAP DOWN TO BALCONY BELOW
- 5 GO THROUGH RED DOOR INTO POPE'S OFFICE BUILDING (CHECKPOINT B)
- 1 BETWEEN THE ROOF DUCTS



From the start of the chapter, turn left and run to the edge of the balcony where you begin. Get a running start and jump down to the large AC unit below you on the next

rooftop. Run along the L-shaped duct that connects it to another square rooftop structure and pull yourself up onto this structure.

Pro-Tip

You can also jump and coil from the AC unit to the rooftop structure and bypass the L-shaped duct to save yourself a second or two.



Run forward along the top of the structure and jump off the far left corner of it to clear an electrified chain link fence below you and land on a short, rectangular structure. Run off this and springboard off a horizontal red pipe to clear a second electric fence (which zaps an unwary rat that you spooked).

HIDDEN BAG



If you look carefully at a small locker in front of the structure just past the second electric fence, you'll see a Runner Glyph spray painted on the side of it. That means that the first of the chapter's three hidden bags must be nearby. Jump up onto the locker by running straight at it. You can also use a wallclimb-turn-jump combination to reach a hidden bar that you can swing from to get up here.

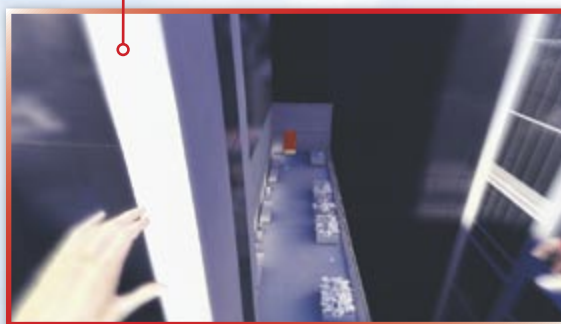


Pull yourself up to the top of the structure and look between the two L-shaped ducts to find the hidden bag, with graffiti scrawled next to it that reads "88.7." Pick up the bag and drop from the structure to continue.

Run toward the red ramp and horizontal red pipe. Jump off the ramp or springboard off the pipe to reach the next rooftop. Pull yourself up to the higher of the two structures that overlooks a chain link fence topped with barbed wire, with a horizontal red bar above it.



Jump and grab the bar, and then release the bar at the peak of your forward swing. Coil to make sure that your legs don't catch the barbed wire.



Pull yourself up on top of the blue-striped structure ahead of you, and run to the edge of it to see a balcony below. It's quite a drop, but if you run and jump off the corner of the structure that you're on and skillroll just before you land, you can reach the balcony without suffering any damage.

OBJECTIVE COMPLETE

- ✓ Reach the Robert Pope & Associates skyscraper on West Arland.



Smash open the red door on the balcony and go through it to enter the building. Run through the hallway in the only direction that you're able to. (You'll notice that the green walls become more vibrant as you proceed in the right direction.) When you reach the elevator at the end of it, press the interact button to call the elevator. Step inside, face the up and down buttons, and press the interact button again to ride the elevator up to Pope's office.

Elevator News Feed

Avian Flu: Here to Stay?

City Eye reports on the troubling expansion of this deadly disease.

An Editorial By Mayoral Candidate Robert Pope

We live in a city of millions. A safe city. A kind city. And yet, not long ago, this city lay burning in the fires of civil dissent. We've made great strides in these years since the November Riots. Raised public security to an admirable standard. We are comfortable in our homes, have all the information we need filtered, cataloged, purified. We have been made to believe that the past is the past, and to meditate on it too much is to invite it back into our lives. But this is wrong. We have built our memorials, shed our tears, been told to forget. We have been told nothing is wrong now.

CHECKPOINT B



When the elevator doors open, step out of them to trigger a cinematic. Faith's sister, Officer Kate Connors, stands over the body of Robert Pope, whose lifeless body slumps over his desk. Kate says that he was alive when she got there, but shortly after she arrived, the power went out, and she was knocked out. When she came to, Pope—a friend of their father's—was dead, and Kate believes her gun was used to fire the fatal shot. A diary that he'd been writing in was also missing.

Kate says that Pope asked after Faith, despite the fact that Faith hadn't seen him in ten years. Kate is sure that there's more to this than a simple murder, and she tells Faith to go to her commanding officer, Lieutenant Miller, if things go badly. Merc gets on the comm and warns Faith that the Blues are incoming. Faith takes a scrap of paper from Pope's desk, hugs her sister, and exits Pope's office just as a squad of Blues enters.



OBJECTIVE COMPLETE

✓ Find Kate inside the offices.

As soon as the cinematic ends, run straight down the walkway ahead of you and to the right and speedvault over the railing to drop down to the floor below.



Keep running forward and turn left at the end of the floor. Speedvault over the architectural model encased in a glass display case to keep your momentum up.



Pro-Tip

Jumping and coiling over the display case is even faster than speedvaulting it.



INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

▶ PROLOGUE
▶ CHAPTER 1
▶ CHAPTER 2
▶ CHAPTER 3
▶ CHAPTER 4
▶ CHAPTER 5
▶ CHAPTER 6
▶ CHAPTER 7
▶ CHAPTER 8
▶ CHAPTER 9

TIME TRIAL
STRETCHES
QUICK
REFERENCE

DICE STUDIO
PROFILE



Round the next corner and vault over another architectural model case. Head for the staircase in front of you, but don't waste time running up the stairs. You can save a few precious seconds by springboarding off the planters in front of them, which lands you halfway up the stairs.

Pro-Tip



You can also stand on the first display case and use a wallclimb-turn-jump to reach the walkway above and bypass the stairs.

At the top of the stairs, turn around and run straight down the black-tiled hallway toward another elevator. Unfortunately, the building is locked down, and the elevator is out of service. Turn left and run past it.

Continue running in a wide arc to the left and smash through the glass panel between you and the reception desk. Keep going forward and run up the black stairs to the next landing.



At the top of the stairs, turn around and run toward the planters. Jump to the right off the planters to reach a distant ledge with another planter.



From that ledge, turn left and pull yourself up to yet another planter. Drop from it and execute a skillroll just before you land on the green carpet below to avoid taking damage.



Note that there are two wide ducts that stretch above this area. Stand near the farthest one and wallclimb up to grab the ledge of the wall near it. Turn and face the duct, and then jump to grab the duct. Pull yourself up onto it. Look up to find a red duct entrance above the duct that you're standing on. Pull yourself up and into the duct.

Pro-Tip



You can also wallclimb-turn-jump to land directly on the beam, but this is a tricky move that might cost you more time than it saves if you don't get it on the first try.



Now you have to navigate the twists and turns of the air duct. Crawl forward and to the left. The duct bends up and to the left. Pull yourself up into it and turn right.

Drop down to the right and execute a skillroll to prevent taking damage. Look for the green light that signifies the end of the duct and crawl quickly through it to avoid taking gunfire.



Skillroll as you exit the duct to land safely, and then turn to the left and run toward the red door. Smash it open and exit the office.

OBJECTIVE COMPLETE

✓ Escape the office.

CHECKPOINT C



MAP LEGEND

- 6** START POINT (FROM CHECKPOINT B)
- 7** LEAP DOWN TO CUSHIONED OBJECT BELOW
- 8** JUMP TO FIRE ESCAPE AND CLIMB TO TOP
- 9** REACH ROOFTOP BY WALLRUN-TURN-JUMP FROM ALLEYWAY DUCT
- 10** GO THROUGH RED DOOR INTO CITY EYE BUILDING (CHECKPOINT D)
- 2** IN THE CORNER OF THE BALCONY



As you exit the office, turn left, run to the end of the balcony, and then leap over the railing to the right to slide down the angled windows. When you reach the edge of the building, jump off and use a skillroll to land safely on the next rooftop.



Keeping the orange wall to your right, run along the rooftop. As long as you keep moving, you should be

safe from the gunfire of the helicopter overhead. Leap from the edge of the rooftop to a tall square structure on the next rooftop. It's not so far that you need to skillroll to land safely.

Run down the ramp to the next structure below you, and then turn right and drop down to the rooftop. Run and slide under the pipes and keep moving forward and to the left.

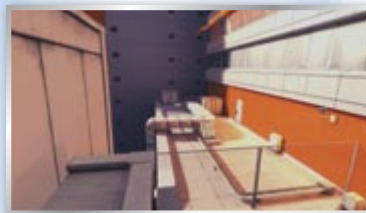


This should put you in a good position to leap to the next rooftop, where you must slide under one duct

and speedvault over another. Leap off the red ramp at the end of the rooftop and land on the large red cushion.

Pro-Tip

Instead of leaping from the red ramp onto the padded object, you can wallrun along the wall to your left and jump onto the rooftop structure ahead. This saves you from spending a few seconds recovering from landing on the padded object, and a jump and skillroll will get you past the fence.



Run along the narrow lip of the structure in front of the red cushion to easily hop over the chain link fence. Run up

onto the wooden pallet leaning against the L-shaped duct to quickly reach the duct, and run forward along it to the end. Round the next corner to the right.



HIDDEN BAG

If you keep running to the end of the ledge after rounding that corner, you can see a balcony ahead of you with a Runner Glyph spray painted on the wall of the building it's attached

to. Run and leap off the ledge to reach that balcony, but move quickly—there's a sniper above you and to the right!

The hidden bag is behind an AC unit in a corner of the balcony. Pick it up, and then leap from the balcony to the blue fire escape to continue.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE



As you round the corner, keep running forward and look to the left to see a blue fire escape. Leap to that fire escape and run all the way to the top as fast as you can.

If you keep moving fluidly, you'll avoid the nearby sniper's fire.

Pro-Tip



Wallrun along the object across the alley from the fire escape and turn and jump to grab a pole overhead. Swing and jump from the pole to reach the top of the fire escape quickly.

Run to the end of the fire escape and leap up to the duct that runs above it. Run along the duct and wallrun along the wall to the right to bypass a gap between it and the next section of ducting.



Turn right and leap up onto the next rooftop. Slide under some low-lying pipes, round the corner to the right, and vault the chain link fence ahead of you. Leap off the red ramp at the end of the rooftop to reach the balcony of the City Eye Channel News building. Smash open the door and head inside.

Smash open the door and head inside.



Run forward through the corridor to see some SWAT cops come out of an elevator at the end of the hall. Take your first right and vault the chain link fence to

avoid them. Keep running and vault a second chain link fence to reach an elevator. Run inside and hit the button to ride up to the CEC offices as the SWAT cops' bullets impact the elevator doors.

When the doors open, you're in the City Eye offices—but you still haven't shaken your pursuers. Gotta keep moving!



OBJECTIVE COMPLETE

✓ Reach the CEC News building across the rooftops.

CHECKPOINT D

Exit the elevator, turn right, and follow the hallway to the red door at the end of it. Smash open the door to get back outside. Follow the balcony to the left and drop down to the ledge below.

Wallrun to reach another balcony with a red door. Smash the door open and run across the skybridge on the other side of it. The skybridge ends at a staircase, but you can save a few seconds by speedvaulting over the glass barrier to the right of the top of the stairs. Smash open the next red door to get back outside.

Run straight forward as you exit the skybridge to drop down to a balcony. Vault over the railing and slide down to another skybridge. Keep running forward—the cops are right behind you!





end of the skybridge and keep running forward and to the right.



gate rolls down and cuts you off, costing you precious time.) Run down the stairs and slide under the metal gate.

Merc tells you to head for Centurian Plaza, so speedvault the barrier to the right of the sign at the blue

lit tunnel and take your first left. (It looks as if you can keep going past this turn, but if you try, a metal

Turn left once you're past the gate and continue running down the tunnel, which is lit ironically with "Vote Pope!" signs. Follow it as it turns right and slide under the third metal gate to your left. If you're too slow to make it under the gate, run all the way to the end of the tunnel and speedvault off the left end of it.

Continue down the blue-tiled tunnel and up the stairs at the end of it to reach the entrance to Centurian Plaza. Nearly there!



OBJECTIVE COMPLETE

✓ Cross the avenue and get to Centurian Plaza.

CHECKPOINT E

As you enter Centurian Plaza, two patrol cops run toward you. The red glow that surrounds them tells you that you need to deal with them to proceed. They are far enough apart that you can take them out individually, or you can avoid them altogether if you're quick.

If you want to avoid them, turn left at your first opportunity and run along the perimeter of the plaza to reach the stairs leading up to the overpass.

If you want to fight them, attack the closer one first. Use your Reaction Time if you have it to score a quick disarm. Once you have the first patrol cop's weapon, you can use it to shoot the second one, or drop the weapon and disarm the second one, or just avoid him and run.



Regardless of how you handle the cops, you need to reach the orange stairs leading up to the overpass. If you speedvault the planter to the left of the bottom of the stairs, you can preserve some momentum and save a second or two of time.

Pro-Tip

A jump and coil is even faster than vaulting the planter.



HIDDEN BAG



The third and final hidden bag for the chapter is located under the overpass. Just before you reach the bottom of the stairs leading up to the overpass, turn left and head for the chain link



fencing. A Runner Glyph is stenciled on the wall beyond the fence.

Vault the fence and look in the corner of the fenced-in area opposite the glyph to find the bag. Pick it up and vault

back over the fence to escape. If you didn't take out the two patrol cops when you first entered the plaza, they will have almost certainly caught up to you by now. If you can't escape, just remember that you get credit for finding the hidden bag, even if you wind up having to continue from the last checkpoint.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

▶ PROLOGUE
▶ CHAPTER 1
▶ CHAPTER 2
▶ CHAPTER 3
▶ CHAPTER 4
▶ CHAPTER 5
▶ CHAPTER 6
▶ CHAPTER 7
▶ CHAPTER 8
▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CAUTION

Whatever you do, don't run past the stairs in the plaza! Several SWAT cops are waiting at the other end of the plaza for you, and they will not hesitate to cut you down on sight.

At the top of the stairs, run toward the orange "Centurian Plaza Food Court" door and pull yourself up onto the ledge above it, near the red railing. Merc tells you that you've almost lost the Blues, and that he's patching Kreeg in.



Climb the ladder at the end of this landing to reach the train tracks. Turn around and run for the nearby zipline. The police helicopter is still gunning for you, but quick, fluid actions will keep you safe from harm.



Dismount from the zipline near the end of it and vault over the railing ahead of you. This sends you sliding down an incline and crashing through a glass window right above Kreeg.



OBJECTIVE COMPLETE

✓ Escape from Centurian Plaza.



Kreeg checks to make sure that Faith is okay. When she gets to her feet, he tells her to follow him. Through her earpiece, Merc reassures Faith that everything's going to be okay, and that they'll figure out what's up with her sister.

be okay, and that they'll figure out what's up with her sister.

Chapter 1 Complete:

Reaching the end of the chapter awards you this Achievement/Trophy.



CHAPTER 2: JACKNIFE (JACKNIFE)



Merc's Lair, 7:01 AM

Merc tells Faith that he doesn't know what's got the Blues so rattled, but they're jittery about something. Celeste enters Merc's lair and says that it didn't take long to lose the Blues, but they were pretty trigger-happy, and the police presence in the city is way up.

Things got hot for them right after Faith lifted evidence from Pope's murder scene and got the attention of every cop in the city. Faith shows them the purloined evidence, a scrap of paper she took from Pope's desk. All they can make out are the words "ICARUS" and "to the highest." Celeste wonders if it's a reference to the Greek myth of Icarus, whose father created wings for him out of wax and feathers that melted when Icarus flew too close to the sun.

If anyone knows anything about what's going on, Merc believes it would be Jacknife, a former Runner who still maintains contacts all over the city. Faith has been avoiding Jacknife, but Merc tells her that she can't avoid him forever.

MISSION OBJECTIVES

There are two primary mission objectives, each with several sub-objectives:

The Old Runner Training Grounds



Use the canals and head for the old Runner training grounds.



Find an escape route down through the storm drains.

Finding Jacknife



Find a way out of the storm drains.



Reach the training rooftops and find Jacknife.



Catch Jacknife and question him.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT A



Merc tells Faith over her comm that Jackknife has been seen near an old Runner training ground near the storm drains. The route is crawling with Blues, though. When you are able to control Faith, jump onto the red vertical pipe near the start point and climb it.



Turn left and jump and grab the nearby flagpole. Swing and jump off it to grab hold of a wall-mounted AC unit. Shimmy around to the other side of it, look behind you, and jump and grab the next flagpole.



Swing and jump off the flagpole to clear the barbed-wire chain link fence below you. Execute a skillroll to avoid taking damage from the landing. Scale the next barbed-wire fence to enter the canals.

The canals are wide channels that carry excess rainwater to the storm drains. There are narrow elevated alcoves on either side of them and gates stretching across them at regular intervals. Jump down into the canal, turn right, and start running.



There are several ways to run down the canal, each with its own advantages and disadvantages. Staying in the bottom of the canal lets you build up sprint

speed, and you can speedvault over the gates with ease. However, this also exposes you to fire from the chopper overhead and snipers placed around the canals.

You can climb up to the alcoves on the elevated sides of the canal and stick to them as much as possible, which helps to protect you against the chopper and some snipers. But this cuts down on your speed dramatically, and you have to show yourself eventually, because the alcoves don't run the length of the canal.



The third option is to combine the two. Don't make a special effort to get up into the alcoves, but when a convenient ramp or other opportunity presents itself, don't

hesitate to take it. Move from alcove to canal and back, but above all, keep moving forward to keep the Blues from getting an easy lock on you.



HIDDEN BAG

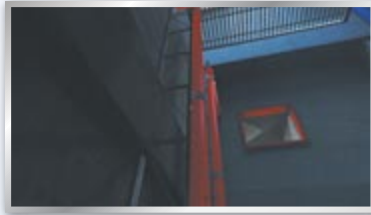


Run along the upper lip of the left side of the canal just after a series of blue pillars. A red Runner Glyph stands out in sharp contrast to the white wall that it's spray painted on.

Continue past the glyph to another series of blue pillars. Look behind them to find the first hidden bag.

When you reach the tall, barbed-wire chain link fence at the end of the canals, jump up to the alcove to the right of the canal and go through the open doorway.

Follow the corridor beyond it to reach a red valve in front of some broken pipes that spew scalding hot steam. Use the interact button to turn the valve and shut off the steam, and then keep going down the corridor.



Springboard off the red pallet ahead of you to grab hold of a vertical red pipe. Climb to

the top of it and jump to the right along two more pipes. From the top of the third pipe, jump to the right to grab the lip of a red-lined duct and pull yourself into it.

Climb through the duct into the corridor beyond it. Smash through the red door at the end of the corridor.



OBJECTIVE COMPLETE

✓ Use the canals and head for the old Runner training grounds.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT B

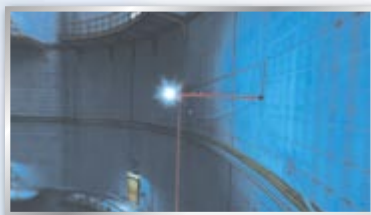
The door leads out to a construction site above the entrance to the storm drains. As soon as you enter the site, run for the red trailers ahead of you and to the left. Pull yourself up onto them and run along the tops.

Jump onto the suspended steel beams and run to the end of them. Leap onto another suspended platform, which immediately starts to drop as soon as your weight is added to it. Don't worry, though—the platform comes to a halt just above the level of an orange catwalk in front of you.



Leap onto the catwalk and turn around at the edge to face two horizontal flagpoles. Jump and

swing from the first to the second, and then jump down to another catwalk below you. Move quickly, because a police chopper follows you into the storm drain entrance and isn't shy about using its chaingun on you.



Continue running and jumping along the catwalks in a counter-clockwise direction, swinging from

another flagpole to reach a lower set of catwalks. Execute a skillroll to avoid taking damage from the leap off this flagpole. Keep going until you can leap from another flagpole to a vertical red pipe. At this point, the chopper backs off, and you can proceed without fear of lead poisoning.

Climb down the red pipe and jump to the next catwalk to your left. Jump across two more catwalks and onto a flagpole, then swing and jump to another vertical red pipe. Turn left and jump onto a second red pipe. This brings you down to a catwalk near the emergency overflow gate control.

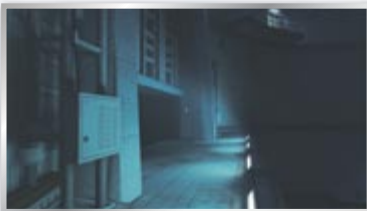


Approach the emergency gate control. Pressing the button opens the gate, which you can see across

the storm drain entrance if you look just above the control panel. However, it only stays open for 15 seconds, so you need to move quickly.

Press the button, then turn right and run and jump to the next catwalk. Wallrun at the end of it to reach a catwalk below the gate. Springboard off a red box at the other end of it to reach a higher catwalk.

Turn around and jump forward and to the left to grab the lip of the floor outside the gate. Run toward the gate and slide under it to make sure that you don't get crushed by it.



On the other side of the gate is a long, tall room with a second gate at the end of it. In the middle of the room is a triangular outcropping. Face this outcropping and run

toward the point of it. Execute a quick wallclimb-turn-jump combination to grab a short ladder hanging from a catwalk.

From this catwalk, run and jump to grab a horizontal red pipe. Swing off that pipe to reach a catwalk on the other side of the room.

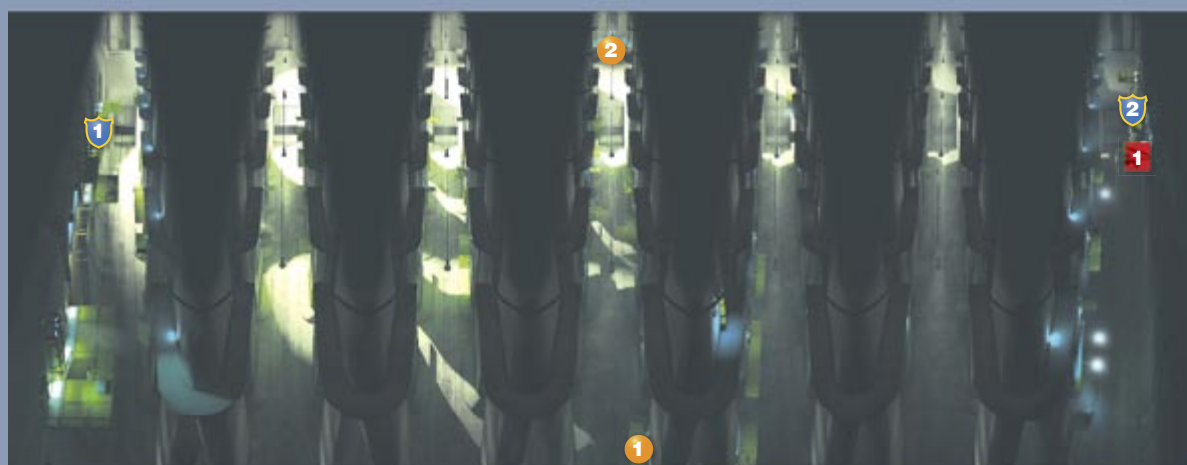
At the end of this catwalk is another control panel. Hit the button on it to open the second gate, which is directly in front of you. Drop down to floor level (skillrolling to avoid injury) and run through the gate. You shouldn't need to slide under it, but if you want points for style, go right ahead.



OBJECTIVE COMPLETE

- ✓ Find an escape route down through the storm drains.

CHECKPOINT C



Storm Drain 1 Storm Drain 2 Storm Drain 3 Storm Drain 4 Storm Drain 5 Storm Drain 6 Storm Drain 7

MAP LEGEND

- 1 START POINT (FROM CHECKPOINT B)
- 2 PRESS BUTTON TO OPEN DOOR TO CHECKPOINT D
- 1 SWAT COP WITH SNIPER RIFLE
- 2 TWO SWAT COPS WITH SNIPER RIFLES
- 1 IN CORNER OF BALCONY

Pro-Tip

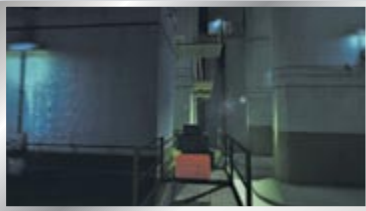


If you ascend the catwalks and concrete platforms to reach the upper catwalks on the far right side of the stormdrains, you can get to the ziplines at the far end of the stormdrains much more quickly. However, if you fail at any point, you have to restart all the way from the beginning of the stormdrains, so this method is recommended for truly elite Runners only.



This takes you into an enormous area with more than a dozen mammoth pillars that stretch up into the darkness above, each of which has several catwalks hanging off it. Run forward and jump onto the red ladder in front of you that brings you up to the first catwalk.

From there, run around the L-shaped catwalk and jump to the next one to your left. Run forward and jump onto another L-shaped catwalk and follow it around to the left.



Next, springboard off the red box at the end of the catwalk to reach the catwalk above you. Pull

yourself up onto it and balance along the beam to get to the next catwalk. Run and jump straight ahead to another catwalk. Merc gets on the comm and tells you to keep going, and don't think the Blues won't come down there.

The next catwalk is to the right. Run and jump onto it and follow it as it turns right. As you round the corner, Merc tells you that a sniper team has been dispatched to the storm drains. You didn't need him to tell you that, though—they're on a distant balcony in front of you, and their laser sights are already sweeping the area for you.



Run forward and jump onto the next catwalk. Springboard off the red box to grab hold of a ladder, and

climb it to reach the next catwalk. Run and jump forward onto another catwalk, and move quickly to the right to put the pillar between you and the pair of snipers.



Walk along the red beam to the next catwalk. Turn right at the end of the catwalk and run and jump onto a red

ladder. Climb it to reach another catwalk, and then turn right. Run and jump forward along two more catwalks, and quickly round the

corner at the end of the second one. You are exposed to the snipers during this run, so don't waste time!

Run and jump to the next catwalk and springboard off the red box and onto another red ladder. Climb up to the top of the ladder and follow the catwalk as it turns left.



There's a third sniper up here with a red aura around him, so you have to get past him to proceed. Jump to the platform

he's on and disarm him. If you don't take his rifle away and take him out, there's no way you will be able to proceed.



It is highly recommended that you use the sniper's rifle to pick off the other two snipers on the other side of

the area. Doing so will make the rest of this challenging section much easier. And if you're planning on collecting the hidden bag near them, it's absolutely essential.



Drop the rifle and springboard off the red box to reach the next balcony. Continue moving

forward, leaping from balconies and swinging from red pipes as necessary. Springboard off the red box on the final balcony to leap to a concrete ledge on one of the pillars.



From that ledge, turn left and run and jump straight forward along five more ledges. If you do it smoothly,

you should reach sprint speed by the end, so be careful not to overshoot your jumps.



At the end of the last ledge, turn right to see two red ziplines in the distance. Run and jump over to either of

them. They both lead to the same place, so it doesn't matter which one you choose.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ **CHAPTER 2**
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL STRETCHES

QUICK REFERENCE

DICE STUDIO PROFILE

NOTE

When you reach these ziplines, your progress is autosaved. Before you reached them, if you had fallen at any point and had to restart, you would have gone back to the catwalk before you jumped onto the pillar ledges. Having saved progress here means less backtracking if you slip up while exploring the area and is especially recommended if you're going for the second hidden bag.



HIDDEN BAG



From the ziplines, keep running and jumping along the concrete ledges until you reach the last one, and then turn right. Run and jump to the next pillar ledge and turn left to face the catwalk that the snipers used. Run and jump onto that catwalk, executing a skillroll to avoid taking damage. A Runner Glyph is spray painted on the wall at one end of it.

Springboard off the red box near the glyph to grab a horizontal pipe. Swing from that to grab the edge of the next balcony. Pull yourself up onto it and

look at the door to see the second hidden bag leaning up against it. Pick it up and jump through the broken section of railing to get back to the pillar ledges, or just drop off the balcony and continue at the ziplines.



Use a zipline to reach the ledge outside the door to maintenance access. Walk carefully along the narrow ledge to reach the door between the two ziplines. Don't let the arriving Blues rattle you.



Press the button to the right of the door to open the door and run through it. Wallrun up the wall directly in front of you (with the maintenance access stencil on it) and grab the lip of the ledge above it. Shimmy to either side—but not all the way over—and look up in the direction you were shimmying to see another ledge.

Jump and grab the lip of that ledge and pull yourself up. Turn and face the wall with the green railing above you and pull yourself up to the top of it.

Slide down the watery incline ahead and jump just before the end of it to avoid taking damage (but not too late, or you'll fall into the abyss beyond).



Shimmy along the narrow ledge on either side of the abyss to reach the walkway in the middle of it. Press the button on the walkway's control

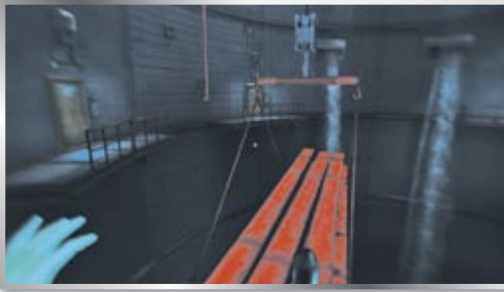
panel to open the large gate at the other end of the area. Shimmy along another narrow ledge to reach the gate and go through it. Once again, you have a 15-second timer, so don't waste a single second.

CHECKPOINT D



MAP LEGEND

- 3 FROM STORM DRAINS (CHECKPOINT D)
- 4 JUMP FROM SHIPPING CONTAINERS OVER FENCE
- 5 GO THROUGH RED DOOR INTO CALLAGHAN CONSTRUCTION (CHECKPOINT F)
- 1 FOUR RIOT COPS
- 3 NEAR A SHIPPING CONTAINER PAST THE FORKLIFT



On the other side of the gate is a wide, deep shaft, similar to the one you entered the storm drains through. The way out is at the very top of the shaft. Start by jumping onto the suspended girders, turning around, waiting for them to stop swinging, and leaping to the nearest catwalk.

From that catwalk, jump onto a vertical red pipe and climb to the top of it. Jump to the adjacent pipe to the left, and climb that one, too. Leap off the top of the second pipe to reach a catwalk.



Springboard off the boxes at the end of the catwalk and land on a stopped elevator car. Turn around

and leap up to the next catwalk above you. Use the vertical red pipe at the end of it to reach a ladder that leads up to another catwalk. At the end of the catwalk is a valve.

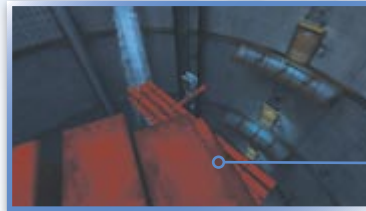
Turn the valve to shut off the flow of water that cascades down in front of you. Continue moving around the area in a clockwise direction, swinging along two horizontal pipes and crossing a narrow beam. Springboard off the red boxes at the end of the following catwalk onto another stopped elevator car.



Turn around and leap up to the next catwalk. Climb the red pipe at the end of it to reach a ladder leading up to a

catwalk with a control panel on it. Press the control panel button, and then jump out onto the large red platform in front of you that is suspended from a crane.

Stand at the end of the red platform and look down. The button that you pressed hauls up another platform of beams that turns red as it draws near. When it starts turning red, jump onto it and ride it up to the top of the storm drain shaft.



OBJECTIVE COMPLETE

✓ Find a way out of the storm drains.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES
QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT E

Be ready to move as soon as the crane lifts the beams to the top of the shaft, because there are four riot cops standing guard in front of the shipping entrance to Callaghan City Construction, and you need to get past them to continue.

HIDDEN BAG



When you reach the top of the shaft, run and jump off the beams and head in the opposite direction from the riot cops. Bear left at the first forklift and look for a plank leaning up against an orange shipping container. The Runner Glyph on the plank indicates that the third hidden bag is nearby.



Look around the left side of that orange shipping container to find the hidden bag. Once you have it, pull yourself up to the top of the shipping container and go back toward the Callaghan City

Construction entrance along the tops of shipping containers to avoid the riot cops' fire.



From the top of the shaft, run toward the stacked orange shipping containers and jump up to the top of the first one. From there, continue along the tops of the others as you move toward the shipping entrance.



Jump off the left corner of the last one and coil to clear the barbed wire at the top of the chain link fence that surrounds the shipping entrance. Speedvault up to the red door and bash through it to escape the cops.

Run through the green-lined corridor to reach an elevator. Press the button to open the doors, get inside, and press the buttons to ditch the cops for good and ride up to the roof.

CHECKPOINT F



When the elevator doors open, exit the elevator and bash through the red door in front of you. This takes you out to the old training ground rooftops, where Jackknife offers a sarcastic "Hello, Faithy!" before bolting.

OBJECTIVE COMPLETE

✓ Reach the training rooftops and find Jackknife.



The idea is to follow Jackknife as closely as possible. He'll always stay at least a step or two ahead of you, no matter how fast you are, but you want to keep him within your

line of sight so that you can match his move for move. Start by using the zipline that he slides down to begin his escape.

Dismount from the zipline just before the end of the ride and slide under the shiny horizontal pipe beyond it. Take a running jump off the red ramp at the edge of the rooftop.



Execute a skillroll just before landing to cushion the impact of the fall, and then vault over the chain link fence ahead of you. Pull yourself up onto the blue-striped structure beyond the fence and keep going.



Run and jump across the rooftop structures in hot pursuit of Jackknife. Use a pair of red objects

to springboard to the next rooftop and slide under a horizontal bar that stretches across it. Turn left and pull yourself up onto the next blue-striped structure to continue the chase.

Continue running and jumping forward and take a flying leap off the next red ramp, which is made up of loose scraps of lumber. Skillroll to land on the blue grating below safely, and then use two more piles of boards to cross a pair of ducts quickly and reach the next rooftop.



Turn left, run across the next rooftop, and jump off the next red ramp. Speedvault the chain link fence and the

horizontal duct after it, and pull yourself up to the next structure's roof. Use the zipline on it to follow Jackknife to the next rooftop.

Jump off the left corner of this rooftop to land on a narrow trailer against a yellow wall. Run and leap off the end of it to quickly clear another chain link fence. Chase Jackknife around the corner of an orange-striped building.



Make a running jump to the next rooftop. Jump onto the duct that winds down the building, and from there jump to the left to clear a chain link fence. Springboard off the pile of bricks beyond the fence to quickly reach the next rooftop.



Jump to the next rooftop and run down the narrow alley that runs to the right of the yellow building. Run through the open doorway at the end of the alley and follow the blue-lined corridor to a pair of elevators. You're too late to stop Jackknife from riding one of them up to the roof, so use the other one to continue your pursuit.



INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ **CHAPTER 2**

▶ CHAPTER 3

▶ CHAPTER 4

▶ CHAPTER 5

▶ CHAPTER 6

▶ CHAPTER 7

▶ CHAPTER 8

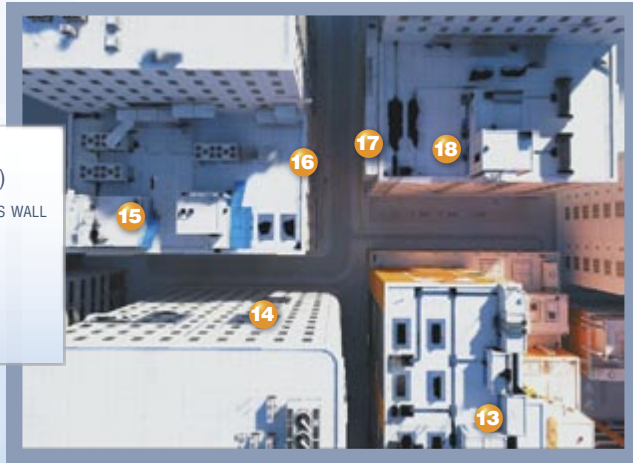
▶ CHAPTER 9

TIME TRIAL
STRETCHESQUICK
REFERENCEDICE STUDIO
PROFILE

CHECKPOINT G

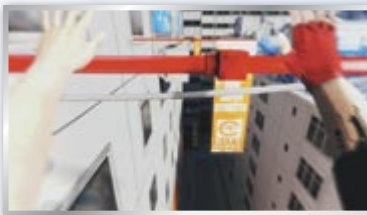
MAP LEGEND

- 13 START POINT (FROM CHECKPOINT F)
- 14 USE AC UNITS AND PIPES TO CROSS WALL
- 15 LEAP ACROSS ROOFS
- 16 JUMP TO SCAFFOLDING
- 17 CLIMB SCAFFOLDING
- 18 CONFRONT JACKNIFE



When you reach the roof, a rather satisfying cutscene plays, showing Jackknife as he attempts to swing off a loose pole and winds up wiping out badly. He's down for the count. This is your chance to catch him.

Turn left and leap off the rooftop. Use a pair of flagpoles to reach an AC unit mounted to the side of the building, and then leap off that to grab a vertical pipe. Climb the pipe and leap to two more pipes to the right.



Jump to the right off the last pipe and run along the rickety ledge of loose boards until you reach the end of it. Turn right to face the next rooftop. Jump to that rooftop and skillroll for a safe landing.



From your landing point, turn right and springboard off the cinderblocks to reach the roof of the structure ahead of you. Drop off that structure and use the red ramp at the edge of the rooftop to leap to the scaffolding on the side of the building that Jackknife is on.



Each level of the scaffolding has an inclined board that leads up to the next level. Use them to run up to the top, and then go through the open door in the chain link

fence to trigger a cinematic with Jackknife.



Faith demands to know what “Icarus” has to do with Pope’s murder. Jackknife replies with a strange question—he asks if Faith is a wrestling fan. Pope hired an ex-wrestler named Travis Burfield, aka “Ropeburn,” to head up his security. Jackknife says that Ropeburn was a thug who got lucky, a little fish who got to swim in a big pond, but who forgot to look out for bigger fish. He suggests that “Faith” start her investigation with that “glorified slab of meat.”

OBJECTIVE COMPLETE

✓ Catch Jackknife and question him.

Chapter 2 Complete:

Completing Chapter 2 earns you this Achievement/Trophy.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ **CHAPTER 2**

▶ CHAPTER 3

▶ CHAPTER 4

▶ CHAPTER 5

▶ CHAPTER 6

▶ CHAPTER 7

▶ CHAPTER 8

▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

(HEAT)

Ryding Park, 12:08 PM

Despite getting the tip about Ropeburn from Jackknife, Faith doesn't start looking for him right away. Instead, she decides to take her sister's advice and fill Lieutenant Miller in on what she's learned.

Faith finds Miller in a parking garage and tells the wary lieutenant that Kate told her to find him if things went bad. Miller tells her that Kate's been arrested and guesses that Faith is the suspect seen fleeing from the crime scene. He knows that Kate wouldn't have been capable of doing what she's suspected of doing, but he can't even get in to see her.

Faith asks Miller what he knows about "Icarus" and shows him the scrap of Pope's diary that she took from the scene.

Miller doesn't answer her, but he does say that he won't try to stop her. Unfortunately, there are plenty of others who will, and he can't stop them either.



MISSION OBJECTIVES

There are two primary mission objectives, each with three sub-objectives:

Ropeburn's Office



Find a way into the Z. Burfield Shipping building.



Investigate Ropeburn's office.



Get out of the offices.

Escape the SWAT



Outrun the chopper and head for the crane in the distance.



Defeat the SWAT units.



Reach the cranes and find a route to the hideout.

CHECKPOINT A



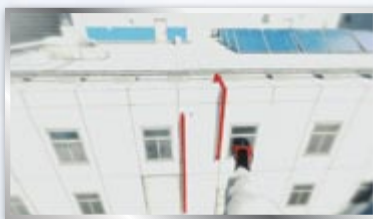
- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

- TIME TRIAL STRETCHES
- QUICK REFERENCE


DICE STUDIO PROFILE




At the start of the chapter, Merc tells Faith through her comm that Ropeburn has an office at Z. Burfield Shipping. He also says that he saw Ropeburn wrestle once—he broke his opponent's arm and head-butted the ref, so this guy's probably going to be a fighter, not a talker.

From the start point, run toward the chain link fence. Wallrun up onto the wall on the right side of it and jump off the wall in mid-run to clear the fence.

Keep running forward and leap off the red ramp at the edge of the rooftop to reach the next one. Skillroll to land safely, and then turn left and jump down to another rooftop. Run forward until you see two red vertical pipes. Use them to climb up to the next rooftop.

Pro-Tip 

To bypass the red pipes entirely and save several precious seconds, use the wall to wallrun past the fence. Bear left and jump on top of a billboard to reach the next rooftop without using the pipes.

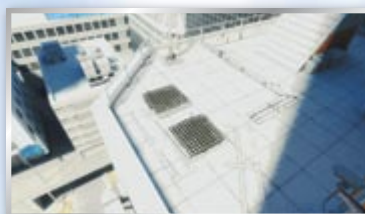
Pro-Tip 

Once you're on the duct across the alley from the blue-striped structure, wallrun-turn-jump is an even faster way to cross the alley.



Hop up onto a small cardboard box in front of the blue-striped structure on this rooftop and pull

yourself up to the top of it. Springboard off the red box on top of the structure to reach the next rooftop.



Run and jump to the right off the end of the duct to land on the corner of the next rooftop. Run up the nearby

ramp and leap from the top of it onto a large AC unit.



Run forward and look for three pigeons nesting on a horizontal duct on the side of the building ahead of you.

Jump to that duct, and then turn left and walk to the end of the duct, being careful not to fall off.



Run and jump off the end of the AC unit to reach another horizontal duct, and run and

jump off the end of it to clear a barbed-wire chain link fence.

On the other side of the fence, go into the narrow alley at the end of the area and face the orange wall. Use a wallclimb-turn-jump combo to reach the top of the nearby structure. Use another wallclimb-turn-jump combo to grab the red pipe overhead, and swing and jump from it to land on the next rooftop.

Pro-Tip



You can also wallrun along the wall to the left and jump directly to a nearby structure, and then wallclimb-turn-jump or wallrun-turn-jump to reach the red bar to swing and jump to the next rooftop.

NOTE

If the second jump-turn-jump combo is too tricky to pull off, you also can leap from the top of the structure to the small AC unit mounted on the orange wall, and then jump and pull yourself up to the next rooftop from there.

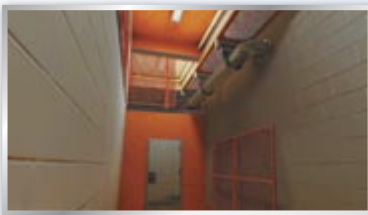
Slide under the next duct, and then jump and pull yourself up to the top of the yellow-striped structure. Run and jump off the edge of it to reach the next rooftop, which has a red door. Smash through the door to enter the Z. Burfield Shipping building.



OBJECTIVE COMPLETE

- ✓ Find a way into the Z. Burfield Shipping building.

Go to the end of the short hallway beyond the red door and stand with your back against the red grate leaning against the wall. Execute a wallclimb-turn-jump combo to get up to the grate walkway overhead.



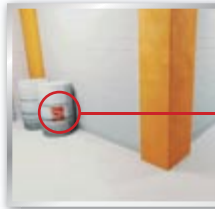
Pro-Tip



A wallrun-turn-jump gets you up to the grate walkway as well, and it's slightly faster to boot.

Crouch down and crawl through into the next area to reach a red-lined duct entrance. Crawl inside and drop down to the next area, skillrolling to avoid taking damage.

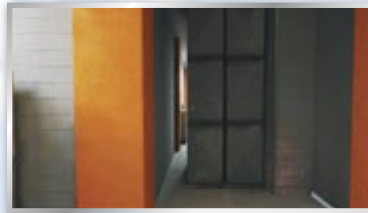
HIDDEN BAG



There's almost no way you can miss the Runner Glyph stenciled on the white steel drum right next to you when you drop out of the duct. Looks like there's a hidden bag nearby.



The hidden bag is leaning up against a wall, obscured by a stack of cardboard boxes on a pallet. Pick it up and continue on to Ropeburn's office.



There's a narrow gap to the left of two vertical ducts that's just wide enough for Faith to be able to squeeze through, so approach it to automatically turn sideways and start shuffling through, as if you were walking along a ledge.

Go through the open orange door at the end of the corridor and up the orange stairs beyond it. At the top of the stairs, turn right and jump to the next landing. Continue following the corridor to reach a server room. Look up in the far right corner of the room to see a red-lined duct entrance. Wallrun up to it and pull yourself into the duct.

Pro-Tip



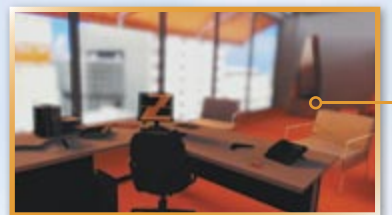
Want to bypass the stairs altogether? Execute a wallclimb-turn-jump from the ducts that you face when you enter the room. End the jump with a coil to soar all the way up without stepping on a single stair.



Inside the duct, crawl forward and turn right when the duct does. When you reach the grate at the end of it, stand up and pull yourself into the next section of the duct.

Crawl forward and drop down, and continue crawling forward to trigger a cinematic of Ropeburn speaking on the phone, oblivious to the fact that Faith is eavesdropping from the duct.

Once Ropeburn leaves, Faith automatically drops down into his office and examines his desk to find a pistol and a black folder with a picture of a dog's head on it. Merc gets on the comm to let Faith know that she tripped a silent alarm, and that Blues are incoming. She needs to get the hell out of there in a hurry.



OBJECTIVE COMPLETE

✓ Investigate Ropeburn's office.

CHECKPOINT B

TIP

You have 60 seconds before the SWAT cops start rushing in from the ground floor of the office, so you need to move quickly and efficiently, but most of all, you need to avoid mistakes. It's much better to take an extra second or two to line up a jump than to rush it and miss, which will cost you considerably more time.

CAUTION

There are several ways to get from the ground floor to the next level, but this is the quickest one.



You can pick up the gun on Ropeburn's desk or leave it. It won't do you much good against the SWAT

cops when they start pouring in, but you can use it to shoot out the glass panels of the offices, which can help you set up jumps better. However, it also slows you down slightly, so the choice is yours.

Run out Ropeburn's office door and smash through the glass panels straight ahead of you. If you have the pistol, you can shoot them out as you run toward them. Otherwise, use the same action you'd use to bash open a red door.



Turn right and run to the top of the stairs. Turn left and face the large orange art object in the middle of the

lobby. Wallrun up to the top of it and leap off the end of it to grab a horizontal red bar.



Swing and jump from the bar to land on the large orange block beyond it, and then turn right and wallrun up

to the top of the next block. Turn right to face the next landing that you have to leap to. If you have the pistol, shoot out the glass panels

at the beginning of it. If you don't, jump toward it and smash the glass as you leap forward.

There are more glass panels at the far end of it. Smash them or shoot them out, and then wallrun along the orange section of wall to the left to reach the next landing.

NOTE

With any luck, you should be able to reach the next landing just before or just after the SWAT cops arrive on the floor below you. If that's the case, you're in great shape. If you're running behind... well, you should probably get ready to restart from Ropeburn's office.



Run into the offices beyond the landing. This keeps you out of the line of fire of the SWAT cops below. If you've

been shot, wait a few seconds to recover before proceeding, and then smash out the glass panel to reach the landing. Run around the landing in a clockwise direction, staying out of the SWAT cops' line of fire whenever possible.



Springboard off a red box on the landing to leap up to the next level. Smash your way through the glass panel

to get into the office with two orange desks. This is a good place to stop and catch your breath if you've been wounded. (You'll also restart from here if you don't make it past this next part.)



Turn right to see two U-shaped bars that hang from the ceiling over the lobby, which is now three floors

below you and crawling with Blues armed with semi-automatic weapons. Kick out the glass panel separating you from them (or approach the glass panel and have the SWAT cops shoot it out for you). Run, jump, and swing onto those bars and use them to reach the next landing.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ CHAPTER 2

▶ CHAPTER 3

▶ CHAPTER 4

▶ CHAPTER 5

▶ CHAPTER 6

▶ CHAPTER 7

▶ CHAPTER 8

▶ CHAPTER 9

TIME TRIAL
STRETCHESQUICK
REFERENCEDICE STUDIO
PROFILE

CAUTION

You have to leap off each bar on the first swing, and you have to leap at the apex of the swing. If you swing more than once on either bar, you will be shot to death. If you leap with anything less than full momentum, you'll fall to your death.



As soon as you reach the other side, turn left and run down the hallway. **Do not turn right!** There's nothing down that way except a few patrol cops and a dead end. Jump up

and grab the red ledge at the end of the hall. Turn around, jump to grab the railing behind you, and pull yourself up onto it.

Run through the open door, turn right, and run across the skybridge. Turn right at the end of the skybridge and head for the red door in front of you. Smash it open to escape the offices—but you're not out of the woods yet.



OBJECTIVE COMPLETE

✓ Get out of the offices.

Turn left after going through the red door and run forward. Just before you reach the huge gap in the path, wallrun onto the orange wall to the left and jump off the wall toward the end of the wallrun to safely land on the other side. If you land in the gap, skillroll to avoid injury and use the long red ladder to climb out.



Stay sharp! A SWAT cop busts out of a doorway to your left after you clear the gap. Ignore him and keep running, following the pathway to the left. Just after you round

the corner, a second SWAT cop bursts out of a doorway to your left. Again, ignore him and keep going.

As you round the next corner, run to the right of the white park bench. This keeps you far away from a third SWAT cop who makes a dramatic entrance from yet another door. Just keep going. You're about to lose all of them.



Run forward and to the right toward an orange platform in the distance. Run up onto it and springboard off the red boxes to reach the next rooftop. The SWAT cops won't

follow, but they will shoot from the rooftop that they're still on. There's also a police chopper with a cop with an itchy trigger finger chasing you now, so don't dawdle.

Run toward the large structure on the left side of this rooftop and slide under it. Keep running forward, speedvaulting over obstacles in your way, and smash through the red door at the end of the rooftop.



Follow the green-striped corridor to a service elevator, and push the elevator button to open the doors. Unfortunately, the elevator is out of service, and the doors

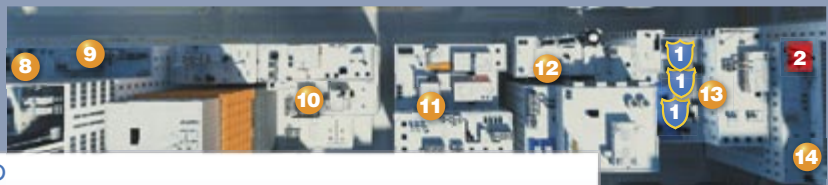
only open just enough to show a vertical red pipe beyond them. Move toward the doors to squeeze through them, and then jump onto the red pipe.



Slide down the pipe until you reach the roof of the elevator car below you. Turn around and pull yourself up onto the floor of the next hallway. Proceed down

the hallway and through the red door at the end of it to get back outside.

CHECKPOINT C



MAP LEGEND

- 8** START POINT (FROM CHECKPOINT B)
- 9** RIDE ZIPLINE TO NEXT ROOFTOP
- 10** JUMP DOWN TO LARGE AC UNIT
- 11** CLIMB PIPE TO ROOF
- 12** JUMP DOWN TO ROOF
- 13** CLIMB PIPES TO ROOFTOP
- 14** RED DOOR TO CHECKPOINT D
- 1** SWAT COP (3 TOTAL)
- 2** NEAR BARBED WIRE FENCE

OBJECTIVE COMPLETE

✓ Outrun the chopper and head for the crane in the distance.



Pull yourself up to the roof of the blue-striped structure on the other side of the red door.

Leap across to the large AC unit, and then jump onto the zipline above your head to speed down to the next rooftop. Move quickly, because that chopper is still pursuing you.



Dismount the zipline just before the end to preserve your momentum, and run forward and to the right.

Leap off the edge of the rooftop to the right of a small AC unit to line yourself up for a slide under a large elevated structure on the next roof.



Turn right past the structure you slid under and jump down to a large AC unit on the next rooftop below you. Run along

the ducts to the next structure and pull yourself up onto it.



Springboard off the red box on the roof of this structure, which lands you on a rooftop with a zipline.

Use the zipline to reach the next roof. Slide under the pipes to the left of the end of the zipline, and then turn right and run across an orange catwalk.

Look for two red pipes beyond the orange catwalk. Shimmy up the lower one, turn around, and jump to the higher one. Climb this pipe to reach the next rooftop.

Run forward, turn left, and springboard off the red cinderblocks to land on a large AC unit. The good news is this temporarily gets the chopper off your back. The bad news is another chopper is incoming with SWAT reinforcements.



From the AC unit, run forward and jump onto the next rooftop. Turn left and run and jump off the edge

of the rooftop to the next one below you. Run up the nearby ramp to clear a chain link fence. As you crest the ramp, you can see a chopper hovering above the rooftop ahead of you and three SWAT cops rappelling out of it.

Run forward, slide under the L-shaped ducts, and charge down to the rooftop where the SWAT cops landed. They're all illuminated with a red aura, so you need to deal with all three of them before you can proceed. Fleeing past them isn't an option, so at the very least, you need to disarm each of them.

NOTE

How you go about dealing with the SWAT cops depends on your play style and what you're most comfortable with, but the following is a very effective method.



When you jump down to the rooftop, stay to the left side of it. Run forward, keeping the blue catwalk to

your left and the large AC unit to your right. As you reach the end of the AC unit, the first SWAT cop should pop out to attack. Disarm him and take his machinegun. Use Reaction Time if you want to improve your chances of stealing his weapon without suffering damage.



With the first SWAT cop down and his machinegun in your hands, move around the AC unit and shoot the

next SWAT cop, who should be close enough to present a practically unmissable target. Shoot him down, aiming for the head if possible to take him out quickly.

The third SWAT cop should be on the far end of the rooftop. If you're hurt, duck back behind the AC unit to rest for a few seconds, popping out periodically to make sure that the last SWAT cop isn't going anywhere. When you're healthy, rush toward him, moving laterally to present a harder target, and shoot him. If you run out of ammo, go back for the second SWAT cop's gun.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES
QUICK
REFERENCE

DICE STUDIO
PROFILE

OBJECTIVE COMPLETE

- ✓ Defeat the SWAT units.



When the SWAT cops are down, use the two vertical red pipes in the area to climb up to the next rooftop. From there, use the red box to springboard up to the roof of the orange-

striped structure. Turn right and jump off the structure's roof to reach the next rooftop.

**HIDDEN BAG**

When you leap to the next rooftop, look at the pallet leaning up against the chain link fence. It has a Runner Glyph on it. That means that there's a hidden bag around here somewhere.



Go around the corner of the chain link fence to find the hidden bag lying on the ground near the wall. Pick it up and continue on your journey to the hideout.

Ran Out of Fingers

If you have collected every hidden bag so far, you've got 11 bags, which awards you the Ran Out of Fingers Achievement/Trophy.

Turn right and run toward the large structure in front of the chain link fence. Slide under it to get past the fence, and then bash through the red door beyond it.

Follow the green-lined hallway beyond the door to an elevator. Press the button to call the elevator, and then ride it up to the rooftop.

**Elevator News Feed**

The newest threat to children: RUNNING.
5 signs someone you know might be a Runner

- Telltale scuffmarks on their clothes
- Unexplained scrapes, bruises, or broken bones
- Unreliable or unexplained absences from work or school
- Calluses on the palm, knuckle, and fingertips
- A fondness for the color red

When the elevator doors open, follow the hallway beyond them to a red door. Smash through the red door to return to the rooftops, where your old friend the chopper has returned.

CHECKPOINT D**MAP LEGEND**

- 15 START POINT (FROM CHECKPOINT C)
- 16 JUMP TO NEXT ROOFTOP
- 17 WALLRUN-JUMP FROM VERTICAL BOARDS
- 18 JUMP TO SCAFFOLDING
- 19 CROSS BALANCE BEAM TO NEXT SCAFFOLD
- 20 JUMP TO NEXT SCAFFOLD
- 21 JUMP FROM CRANE TO PADDED OBJECT
- 22 GO THROUGH RED DOOR TO FINISH CHAPTER
- 1 RIOT COP
- 2 TWO RIOT COPS
- 3 ON UPPER CRANE DECK




After barging through the red door, turn right and run down the terrace until you see some red boards to the left. Jump off the edge of the terrace at this point and skillroll to land safely.

Pull yourself up to the structure that you land in front of and jump off the other end of it. Jump off the red ramp to reach the next rooftop. Hop up onto the winding ducts on the right side of the roof and use them to climb up onto the roof of the structure that they lead to.



Run diagonally to the left across the structure's roof and drop off it. Run around the corner of the structure and

wallrun along the vertical red boards, jumping off them at the end of the wallrun to reach the next rooftop.

Pro-Tip 

You can bypass this area by jumping down to some awnings from the previous rooftop.



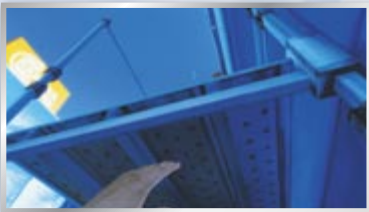
Climb up to the roof of the large structure ahead and to the right, which has a red box on it.

Springboard off this box to the next rooftop. Turn right and use the red ramp to jump onto some scaffolding that helps protect you against the chopper's fire. From the start of the scaffolding, wallrun across the first gap on the level that you start on.




Run around the corner and all the way to the end of the pathway. Use the red beam at the end of it to cross over to

the scaffolding on the building across the street. If you happen to wind up below this level, there is a red ladder under the beam that you can use to reach it.



Face the wall of the scaffold on the other side of the beam. Jump up to grab the lip of it, and shimmy to the

left. Turn to the left and jump to grab the edge of the next level of the scaffolding. Pull yourself up.

Pro-Tip 

A wallrun-jump-vault from the scaffold wall is an even faster way to reach the next level of the scaffolding.

Springboard off the pile of red cinderblocks to reach the next level of the scaffolding. Run up the ramp ahead of you



toward a stack of junk. Wallrun-turn-jump off the junk to get up to the next level of the scaffolding.



Run toward the red boards ahead of you and wallrun along the wall to the left of them, jumping off at the end of

the wallrun, to continue along the scaffolding. Round the corner and keep running.

As you approach the stack of pallets ahead, be ready to slide through the gap under them. Also, be ready to enter Reaction



Time as you approach the turn just beyond them, because a riot cop rushes out to blast you with a shotgun. Disarm him and drop the weapon—it will only slow you down.

NOTE

If you're feeling a bit more vicious toward the local law enforcement, you can be ready with a punch as you approach the corner and knock the poor flatfoot off the scaffolding and send him on a 20-story ride.



After dealing with the cop, round the corner, drop down the gap in the scaffolding, turn around, and continue following this path. It ends at a long plank, which you must jump off at the last possible moment to make a superheroic leap to the scaffolding around the building across the street.



Run down the ramp, springboard off the red cinderblocks, turn the corner, and run up another ramp.

Turn around and run around the next corner, stopping just before the wall to the right turns blue. Jump up and grab the lip of the corrugated metal wall, turn to the left, and jump to grab the lip of the upper part of the scaffolding.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ **CHAPTER 3**
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

- TIME TRIAL STRETCHES
- QUICK REFERENCE

DICE STUDIO PROFILE

Pro-Tip



Here's a great shortcut that will dramatically reduce your run time through the level: Instead of going down the ramp, use a wallrun-jump-vault and climb onto the roof of the building. The chopper flies over your head, and you leap to the next building with the two riot cops on it.



Pull yourself up, and be ready for another scrap. There are two more riot cops here on the roof of this building. Run counter-clockwise around the perimeter

of the roof, turning left just after the end of the chain link fence. Run straight ahead to find the first riot cop.

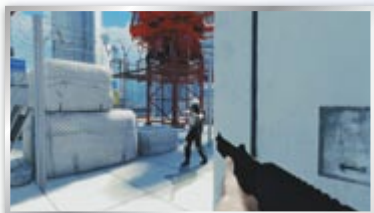


Close in on him quickly and enter Reaction Time to quickly and easily disarm him, knocking him out as you do. This puts his shotgun in your hands.

Whether or not you use it on his partner is up to you.

TIP

When fighting the riot cops on this rooftop, be aware of opportunities to use a wallrun-kick to spin one of the riot cops around and instantly disarm him from the rear.



The second riot cop will be on one side or the other of the large structure with the orange Caposa sign on it. Figure out where he is, and then wait around the corner of

the large structure for him to come to you. You can either beat him up with melee attacks, disarm him, or shoot him with the first cop's shotgun.

When both riot cops are out of commission, pull yourself up onto the large structure that you used for cover from the second cop and jump off the edge of it toward the red crane. Coil as you soar over the chain link fence to avoid being injured by the barbed wire that lines the top of it.



Use the two ladders on the crane to climb to the top of it. Once you're up there, pull yourself up onto the arm itself and line up very carefully before running and jumping off the end of it.

TIP

The best way to ensure that you're lined up is to position your reticle at the very end of the crane arm.



Skillroll just before you land on the large collection of steel beams that hangs from a second crane. Don't worry about rolling off—the steel cable will keep that from happening.

Now simply run and jump off the end of the beams. A large red cushion below will absorb the impact of your fall, so don't worry about skillrolling.



HIDDEN BAG



You can't see it from where you land, but there is a Runner Glyph stenciled onto the side of this large cushion, indicating a nearby stash point.

If you want to grab the third hidden bag, you have to do it quickly, because the chopper returns about ten seconds after you complete your jump. Leap off the padded cushion and onto the red ladder that hangs down from the second crane. This can be a tricky jump, so take a second to line it up, and don't jump until the very last possible moment.



Climb to the top of that ladder and run counter-clockwise around the base of the crane to reach a second ladder. Climb this ladder as well. Continue running counter-clockwise to find the hidden bag. Once you have it, jump off the crane back down to the (no longer red) padded object to get away from the chopper as quickly as possible.

Run off the cushioned landing pad and make a break for the red door in the orange wall. Bash through the door and run through the corridor beyond it to complete the chapter.

OBJECTIVE COMPLETE

✓ Reach the cranes and find a route to the hideout.

Chapter 3 Complete:

Finishing this chapter awards you this Achievement/Trophy.



CHAPTER 4: ROPEBURN (ROPEBURN)



CPF Underground Carpark, 5:23 PM

Once again, Faith goes to the CPF carpark to speak with Lieutenant Miller. She tells him that she's investigating Ropeburn, since he was Pope's head of security. She doesn't know if he killed Pope, but he definitely set up Kate. Miller warns Faith that Ropeburn is a dangerous man, but Faith doesn't care—he set up her sister, and nothing else matters.

Miller apologizes to Faith, and before she can ask why, he pulls a gun on her. Miller doesn't want Kate to go down for Pope's murder, and CPF has private security firms muscling in on their territory. The only way to save CPF and Kate is to give them Faith.

With almost superhuman speed, Faith wrestles Miller's gun away from him. He draws his backup piece, and the two of them face each other in a tense standoff. Faith tells Miller that all she cares about is Kate and, for her sake, she'll let Miller go. But if he ever pulls a gun on her again...

MISSION OBJECTIVES

There are two primary mission objectives, each with three sub-objectives:

The Meeting



Discover Ropeburn's contact.



Defeat Ropeburn.



Defeat the incoming Blues and escape.

Getaway!



Head down into the subway station to lose the Blues.



Fight your way through the platform and escape into the accessways.



Use the subway trains to make a final getaway.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

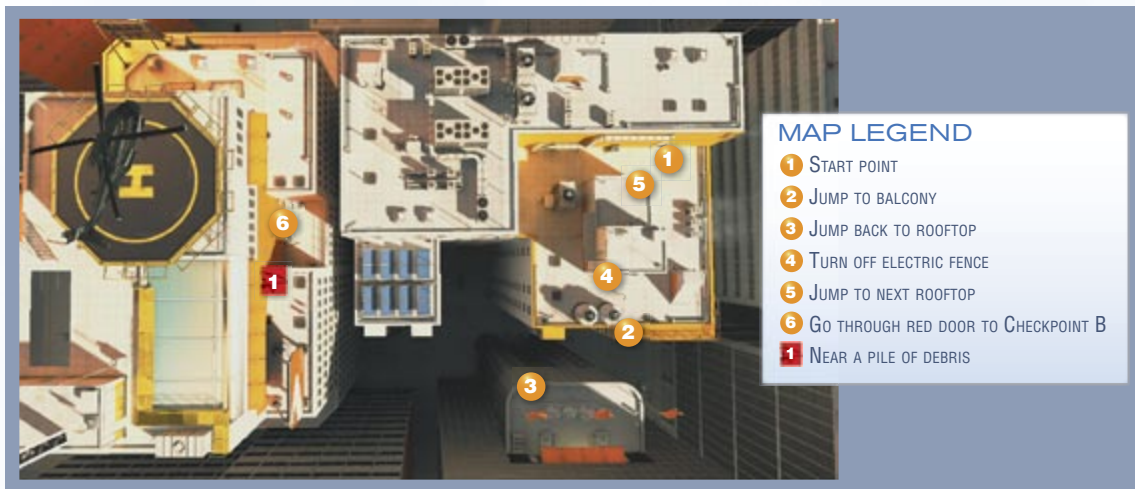
- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4**
- CHAPTER 5
- CHAPTER 6
- CHAPTER 7
- CHAPTER 8
- CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

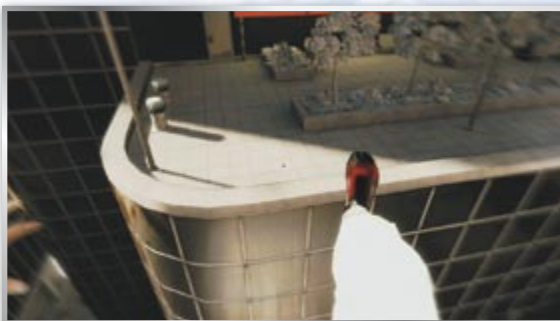
DICE STUDIO
PROFILE

CHECKPOINT A



MAP LEGEND

- 1 START POINT
- 2 JUMP TO BALCONY
- 3 JUMP BACK TO ROOFTOP
- 4 TURN OFF ELECTRIC FENCE
- 5 JUMP TO NEXT ROOFTOP
- 6 GO THROUGH RED DOOR TO CHECKPOINT B
- 1 NEAR A PILE OF DEBRIS



As dusk starts to fall over the city, Faith watches a CPF chopper flying in the direction of the meeting location that she heard Ropeburn discussing. Maybe it's transporting Ropeburn's contact? Merc suggests that Faith get a move on if she wants to find out.

All of the chain link fences on this rooftop are electrified, so don't touch them, and definitely do not try to vault them. Instead, from the start point, turn right and make a long running jump off the edge of the rooftop to a terrace across the street. If you build up to sprint speed before making the jump, you can land directly on the terrace; otherwise, you will grab the edge and have to pull yourself up.



Make a wide U-turn around the long planter and leap straight off the red planks at the other corner of the terrace to grab a vertical red pipe. If you do it without slowing down, you land higher up on the pipe and save yourself some time. If you're not in a rush, take a second or two and line your jump up more carefully for better accuracy.

Make a wide U-turn around the long planter and leap straight off the red planks at the other corner of the terrace to grab a vertical red pipe. If you do it



From the top of the pipe, look left to find a control panel on the orange-striped wall nearby. This controls the current for the electric fences. Hit the button on the control panel to disarm the fences. You can now vault them without sending 5,000 volts through your body.

panel to disarm the fences. You can now vault them without sending 5,000 volts through your body.

Pro-Tip



Shave a few seconds off your time by using this strategy to get past the fence without turning it off: While standing near the fence, wallclimb and strafe left while jumping to execute a short 90-degree turn. This allows you to grab the catwalk on the rooftop structure and climb straight up to it.

Turn around and round the corner of the orange-striped building. Vault the now-safe chain link fence, and use the red box in front of the structure beyond it to springboard up to the top of the structure.

Leap from the roof of the structure to the next rooftop, and jump off the red boards at the edge of it to reach the next rooftop. Turn left to see the helicopter in the distance. Run up the ramp on the roof and jump from the top of it to land on a structure overlooking a chain link fence topped with barbed wire.



Jump across the fence and land on a large AC unit beyond it. Turn left and jump to another large AC unit. Jump off this AC unit to clear another section of barbed-wire

fence, and then run and jump off the red boards on the corner of the roof to land on the next rooftop.

HIDDEN BAG



Look at the section of the yellow wall between the pair of vertical white pipes and the vertical red pipe to find the first Runner Glyph of the chapter. Looks like you've found a stash point.



The first hidden bag isn't actually all that well hidden. It's just left of the Runner Glyph (as you face it), near some planks and safety cones. There's a piece of paper next to it with a couple of tic-tac-toe games that ended in stalemate scribbled on it. Pick up the bag and keep moving.



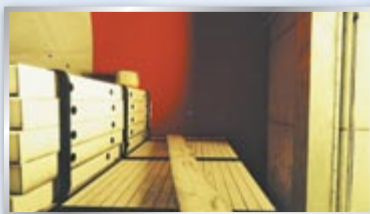
Drop off this ledge in the direction of the nearby vertical red pipe to land on a lower section of the rooftop near a red door. Skillroll to avoid taking damage from the fall. (You also can jump onto the red pipe and slide down, but that's slightly slower.) Smash open the red door and go through it.



Drop off this ledge in the direction of the nearby vertical red pipe to land on a lower section of the rooftop near a red door. Skillroll to avoid taking damage from the fall. (You also can jump onto the red pipe and slide down, but that's slightly slower.) Smash open the red door and go through it.

Turn left and run down the hallway beyond the red door, vaulting over obstacles as you go. Go through the open doorway at the end of it, and look up at the area above the doorway to see a red-lined duct entrance. That's your next goal.

If you're taking your sweet time, you can jump up onto the bundled planks and jump up from there to grab the lip of the upper ledge. From there, you can pull yourself up to the ledge, crouch down to crawl under some pipes, and enter the duct.



However, a much faster (and only slightly more complex) method is to face the red section of wall

and wallrun-turn-jump off it. This lands you right in front of the duct entrance in a fraction of the time.

Either way you get there, crawl into the duct and follow it until it comes to an end. Stand up and pull yourself up and to the right to continue moving through it. This brings you to a pair of grates on

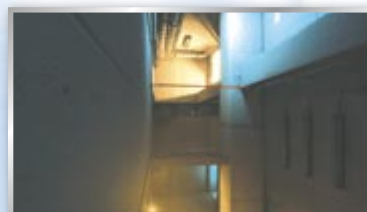
the bottom of the duct. Putting your weight on either of them will cause you to fall out of the duct and down to the floor below. You can get past the first one by jumping as soon as the grate begins to fall, but it doesn't matter which one you drop down through—they both take you to the same place.



Go forward and turn left at your first opportunity. If you look closely, you can see a rat scurry ahead of

you around another corner. Follow the rat to see a plank stretching across a pit with an L-shaped duct overhead. If you drop into the pit, you'll have to start over from where you dropped out of the ducts. So don't do that.

Wallrun along the red section of wall above the pit and jump during the wallrun to get up to the L-shaped duct. Turn to face a red bar stretching above the pit, and run and jump from the end of the duct nearest the bar to grab onto the bar. Swing and jump from the bar to land on another section of ducting.



Turn right to see a second red bar. To reach this one, you have to get a good running start and wallrun along the wall. Swing and jump from the red bar to reach a third section of ducting. If you fall short, you will likely grab a beam just below it. It costs you a few extra seconds, but it gets you where you're going.

Turn right to see a second red bar. To reach this one, you have to get a good running start and wallrun along the wall. Swing and jump from the red bar to reach a third section of ducting. If you fall short, you will likely grab a beam just below it. It costs you a few extra seconds, but it gets you where you're going.

Pro-Tip

You can bypass the first bar by using a wallclimb-turn-jump to reach the platform shown in the screenshot.

Jump from the end of this third section of ducting to reach a tall, narrow shaft with a red ladder stretching up it. Climb the ladder and, from the top of it, turn and jump onto a small landing. Drop off the end of this landing and skillroll to avoid injury.

Pro-Tip

You can also face the wall and perform a wallclimb, which causes you to automatically grab a metal bar that you can turn and jump from.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

- TIME TRIAL STRETCHES
- QUICK REFERENCE

- DICE STUDIO PROFILE



Turn around to see a narrow gap between some fenced-in pipes and the wall. Squeeze into this gap and shimmy through it. Directly ahead of you, on the other side of a

wire mesh cage, is a red ladder leading out of this area, but a cracked pipe at the top of the ladder spews deadly steam that will scald you to death if you try to pass through it.



To turn off the steam, face the wire mesh cage and wallrun-turn-jump off it. This gets you to a tiny landing with a red valve. Turn the valve to shut off the steam, and then

drop back down. Crawl into the opening of the wire mesh cage to reach the ladder. Climb the ladder, and then smash through the red door at the top of it.



Smashing through the red door triggers a cinematic that shows Ropeburn's meeting with his contact—and it's Lieutenant Miller! Faith can't believe she ever trusted him and decides to head up there to see what she can find out about Kate's setup.

OBJECTIVE COMPLETE

✓ Discover Ropeburn's contact.



To get up to the roof, you need to go through the open door in the opposite corner of the room, at the same level where you entered the room. There are several ways

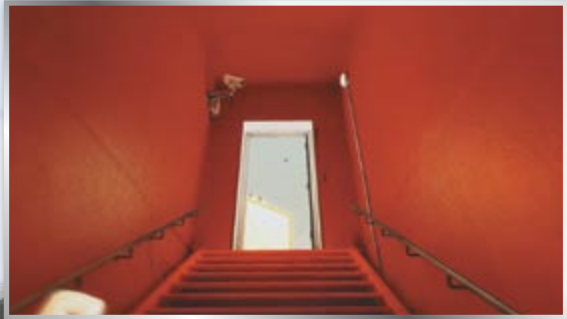
to reach that door, but the fastest and easiest method is just to run forward and leap diagonally to the right at the end of the landing where you entered. This should get you to the landing in front of the open door.

CHECKPOINT B

Run up the stairs on the other side of the open door and go through the doorway at the top of them to reach the roof. As soon as you do, Ropeburn darts out and punches Faith before she can react!

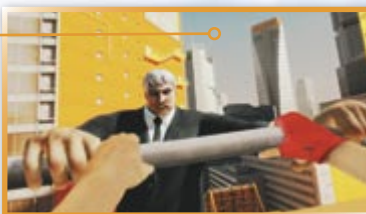
Ropeburn grabs the stunned Faith by the collar and screams at her: "Did he send you? You can both go to hell! No one threatens me!" He lifts her effortlessly over his head and flings her over the edge of the rooftop to a lower level of it before dropping down there himself.

Ropeburn smashes through a crude fence made of random scraps of lumber, and he's got a steel pipe in his hand. As soon as he starts to charge, enter Reaction Time and disarm him when the pipe turns red.



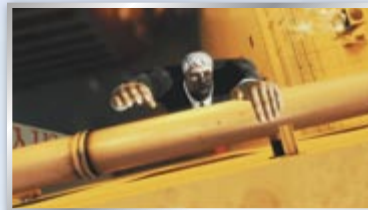
OBJECTIVE COMPLETE

✓ Defeat Ropeburn.



Faith and Ropeburn struggle with the pipe. The massive ex-wrestler looks like he's going to get the better of the brawl, but Faith

stuns him with a sharp kick, and Ropeburn stumbles backward off the edge of the roof, just barely grabbing onto a pipe that runs along the length of it.



With Ropeburn at her mercy, Faith gets him to admit that he set up Kate for Pope's murder. Ropeburn didn't kill Pope himself, though. He hired someone for

that. He's meeting them in the mall downtown at 2 PM tomorrow, and he says that Faith will recognize them.

When Faith asks Ropeburn why he was with Lieutenant Miller, Ropeburn insists that she pull him up before he tells her. But before Faith can do so, a sniper on a fire escape across the street shoots Ropeburn and flees. Ropeburn falls to his death, taking the secret of his meeting with Miller with him.



Merc tells Faith that the Blues are about to crash the party. She needs to get out of there now. Turn around and run through the gap in the fence to reach a red door, and smash through it to reach a set of stairs leading up.

CHECKPOINT C

Run up the stairs and go back through the open doorway to return to the area that you already visited just prior to discovering Miller and Ropeburn's meeting. Three SWAT cops with shotguns occupy the lower floor of it, so you need to move quickly. Springboard off the red box ahead of you to grab a zipline overhead.

If you're feeling scrappy, you can try to disarm or beat up the SWAT cops, but the odds are not in your favor, and there's a much faster and easier way to proceed. Dismount from the zipline just before the orange-striped pillar and run left into the open elevator.



Jump up to grab the edge of the open roof panel inside the elevator and pull

yourself up to the roof. If you sustained any damage from the SWAT cops, take a few seconds to recover. As long as you don't stand directly over the open roof panel, you are safe.



Press the button for the emergency elevator brake release. This sends the elevator car hurtling

down the shaft. Look down past the sparking brake to see a second elevator car below you. Make a carefully timed jump onto the roof of this car to avoid taking damage when the first car slams into the bottom of the elevator shaft.

OBJECTIVE COMPLETE

✓ Defeat the incoming Blues and escape.

NOTE

You can survive the crash of the elevator car without making this jump. It's just not pretty.

HIDDEN BAG



When you reach the second elevator car, jump back down to the crashed car (skillrolling to land safely), and then jump off that one in the opposite direction from the red-lined duct entrance. This triggers

the appearance of a SWAT cop, who forces open the elevator doors above you. There is a Runner Glyph on the wall just below him, so there's a hidden bag nearby.

As long as you stand directly under the SWAT cop, hugging the wall, you are safe. Do so, and face the opposite wall. Execute a wallrun-turn-jump to fling yourself at him, and throw a punch as you do. Continue hitting him until he's down, or simply neutralize him using Reaction Time and a well-timed disarm attempt.



Turn around to see the second hidden bag leaning up against the wall, next to some graffiti that says "I heart 88.7." Pick up the bag and exit this alcove to return to the bottom of the elevator shaft.



From the bottom of the elevator shaft, crawl into the red-lined duct entrance. The duct slopes down sharply, so be ready to skillroll to avoid taking damage when it spits you out on a small landing.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL STRETCHES

QUICK REFERENCE

DICE STUDIO PROFILE

CHECKPOINT D

Drop off the edge of the landing and into a small corridor with two red doors. It doesn't matter which door you smash through. They both lead to the same place.



Use the two vertical red pipes in the L-shaped corridor beyond the red doors to reach the catwalk that runs above it. Run down the catwalk and execute a wallrun-

turn-jump off the end of it to grab a red pole suspended high above the ground around the corner of the corridor. This can be a tricky maneuver to pull off—make sure not to turn and jump until your wallrun takes you almost to the end of the wall.

Swing and jump from the bar to the next section of catwalk, and climb into the red-lined duct entrance in the wall. Use it to reach the upper part of a subway station that has been closed for renovations. Drop down to floor level.



OBJECTIVE COMPLETE

✓ Head down into the subway station to lose the Blues.

Go into the main part of the station with the blue-tiled walls. There are two staircases here: one behind a barbed-wire chain link fence that leads to the turnstiles, and another that is not blocked off. Go up the latter set of stairs and leap from them up onto a scaffold platform. Wallrun up some vertical boards to reach the highest platform on the scaffold.

Turn left and jump to another scaffold, aiming for the corner of the platform that sticks out past the rest of the scaffolding.



Run and jump off the end of this scaffold, coiling your legs to clear the barbed wire on top of the chain link fence. You can also use a wallrun-jump to cross the fence.



under a partially closed gate, and keep going.

Run through the station as fast as you can, using the red lines of tile on the floor to guide you. Vault over obstacles in your path to preserve your momentum. Slide



Two more gates ahead of you start closing. If you time it perfectly and preserve your momentum by wallrunning past the turnstiles, you can slide under both

gates before they close. If you're too slow, you must press the button in the middle of the gates to open them.

Keep moving! There are Blues right behind you, but they won't proceed past the last closed gate. Head for the orange tunnel ahead of you and run down the stairs or escalators to the train platform—and be ready for a fight. The platform is crawling with two patrol cops and four SWAT cops. There are three equally effective methods of dealing with them: indirect, lethal, and non-lethal.

Indirect



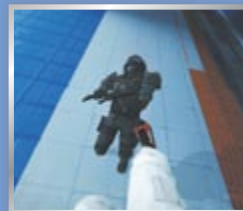
You can get through this platform without throwing a punch or firing a shot if you're quick about it. Enter the platform via the escalator on the right side of the orange

tunnels, and run along the right side of the platform, being careful not to fall down onto the train tracks.

Ignore the Blues that you run past. If you're moving at sprint speed, you're a very difficult target to hit. When a cop steps out from behind a pillar in front of you, though, weave around the pillars to keep solid cover between you and him.

TIP

If you're not interested in being completely non-violent, you can stun cops that get in your way with a jump kick, but don't stick around to finish them off, or you'll quickly be swarmed by their backup.

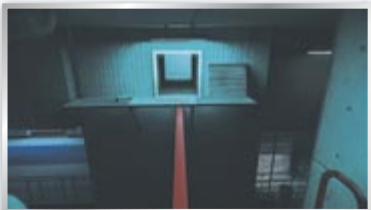




Keep running along the right side of the platform and drop to the train tracks when you reach the end,

making sure that there isn't an oncoming train first. Look ahead and right to see a red ladder leading up to a red beam.

Climb the ladder and cross the beam as quickly as possible. Crawl into the duct entrance on the other side of the tracks and take a deep breath. You made it! Rest up here for a few seconds before continuing, if you need to.



Non-Lethal

To deal with the cops in a non-lethal way, go down the stairs on the left side of the orange tunnels and either beat up or disarm the first patrol cop you see. Do the same to the second patrol cop, who's right behind him.



The SWAT cops are a little trickier to deal with, because their heavy body armor makes them very resistant to melee combat damage, and the rapid rate of fire of their machineguns cuts you down if you rush straight at them. What you need to do is keep the pillars between you and them and draw them out to one side or the other. If they poke their heads out from the left side of the pillar, run around the right side and close in quickly to disarm them.

Reaction Time makes disarming the SWAT cops much easier, but you need to keep building momentum to be able to use it. One excellent way to do that is to run back up the stairs leading up from the platform and then come back down. Run laps around the platform until your momentum replenishes your reaction time.

CAUTION

Don't spend much time at the top of the stairs, though—there are still Blues waiting on the other side of the gate, and they'll fire at you through it.

Mine!

Performing 15 successful disarms earns you this Achievement/Trophy. If you've been disarming enemies all along, you might earn it while you're pursuing a non-lethal strategy on the subway platform.

NOTE

Once you have disarmed or knocked out all the cops, Merc tells you about the track accessway at the end of the subway platform. Climb the red ladder at the end of it and cross the beam, as described in the indirect strategy.

Lethal



This method starts the same way as the non-lethal method: by disarming or beating up the first patrol cop.

He's going to wind up being the only lucky one among his friends, though, because the rest of the strategy involves killing cops with the weapons stolen from their fallen brethren.

The patrol cops' pistols are more accurate than the SWAT cops' machineguns at long ranges, but the machinegun is absolutely deadly at close range, so close in on enemies quickly when you have one in your possession.



Fire each weapon until its clip runs dry and you automatically discard it. Keep a mental note of where the

fallen cops' weapons are so that you can run back and pick them up as needed. Above all, move carefully and methodically. Stick to the outer edges of the platform when advancing, and sweep back and forth across the platform to prevent Blues from sneaking around and flanking you.

NOTE

As with the non-lethal strategy, Merc tells you about the track accessway once all the cops are down. This is your cue to make a break for the ladder.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ CHAPTER 2

▶ CHAPTER 3

▶ **CHAPTER 4**

▶ CHAPTER 5

▶ CHAPTER 6

▶ CHAPTER 7

▶ CHAPTER 8

▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

HIDDEN BAG

The duct accessed from the red beam at the top of the ladder brings you to a small landing. There are three red bars ahead of you and a steep drop to the floor below. Wallrun-jump to bypass the first two bars and grab the third bar.



From the third bar, swing and jump to the landing beyond it. Round the corner and look at the wall to see a Runner Glyph, indicating a nearby stash point.

Jump and grab a bar above the glyph. Look right to see some graffiti that says "Calahan are you MY FRENID," with a crude drawing of a mouse. Jump in the direction of the graffiti to grab the lip of an alcove overhead.



Pull yourself into the alcove to find the hidden bag. Once you have it, you can either wallrun-jump across the train tracks to reach a duct that spits you out near the entrance to Checkpoint E, or you can go back to the area with the three red bars and drop to the ground, skillrolling to prevent taking damage,

and continue the walkthrough from there.

NOTE

If you fail to reach the third red bar and fall to the ground, you can't get back up there without replaying the checkpoint from the main menu. Complete the rest of the chapter and then jump back to Checkpoint D to give it another shot.



After crawling through the duct that leads away from the subway platform, drop off the ledge to the ground below and skillroll to avoid

taking damage. Crawl through either of the two tunnels that lead under the train tracks and go through the red door at the end of the catwalk beyond the tunnels to proceed.

OBJECTIVE COMPLETE

- ✓ Fight your way through the platform and escape into the accessways.

CHECKPOINT E

On the other side of the red door is a long catwalk with several paths leading off to the right. The first one leads up to a red door with a handmade sign on it. The child-like scrawl on it reads: "Out of ORDER! override switch in my office—the Janitor".



Go further down the catwalk and turn right at the third path leading from it to see a red bar high overhead. Execute a wallrun-turn-jump to grab the bar. Swing and jump from the bar to reach the elevated catwalk ahead of you.



Turn right and go through the red door at the end of the catwalk to enter the janitor's office, which contains a rat in a cage, a first draft of the "out of order"

sign with misspellings, a reminder to "feed Scruffy" (the rat, presumably), a hand-drawn "Janitor of the Month Diploma," and an illustration that seems to indicate that the janitor believes his red doors are being smashed open by some sort of circus freak muscleman. Most importantly, it also contains the override switch for the door below. Activate the switch, drop back to ground level, and go through the now-open door.



This leads out to the train tunnels. Wait until a train passes by in front of you, and then run down the tunnel after it. You need to move quickly, because if you are

in the rounded tunnels when a train comes... well, you're going to be a lot thinner, let's just put it that way.

As you pass some stairs to your right, Blues start entering the tunnel behind you. Ignore them and keep running forward until you reach a chain link fence on your right. Go through a gap in the fence to reach a red ladder leading up to a catwalk.

Pro-Tip



An even faster way to get up to the catwalk is to stay on the left side of the tunnel and make a wallclimb-turn-jump from a section of the wall to land directly onto the catwalk without touching the ladder.



Climb the ladder and make a running jump from the catwalk to grab a red bar overhead. You need to

time the jump carefully so that you don't vault the catwalk's railing instead. You should also wait until a train has passed under the red bar so that you won't run the risk of being hit if you miss the bar.

Swing and jump from the red bar to another catwalk with a red door. Go through the red door to enter the cooling junction for the subway. Drop off the catwalk that you enter on to reach the ground floor. Crawl through a tunnel and into a large room with several huge fans. Turn right, go up some stairs, and climb a red ladder inside a small alcove.

Pro-Tip



You can bypass this ladder as well with a wallclimb-turn-jump up to the catwalk.



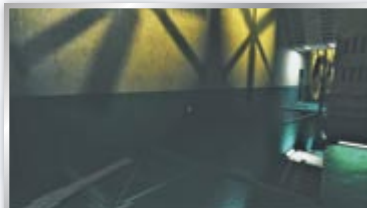
The ladder takes you up to a landing that overlooks a red bar. Run and jump from the landing to the bar, and

swing and jump off the bar to reach another landing in the middle of the area.



Run forward along this landing and wallrun-jump along the walls on either side to get to the landing on the

far side of the area. Press the emergency ventilation cutoff switch near the blinking red light to temporarily deactivate the large fans. They only stay off for about 15 seconds, so you need to move fast.



Wallrun-jump along the wall with the shadows of the two giant fans to get back to the central platform. If the

large fans on the left side of the platform are still off, crawl between the blades to get to the other side. If the fans are moving, don't try it, or you'll have to start over from the beginning of the area.

CAUTION

You need to reach these fans on the first try after hitting the emergency ventilation cutoff switch. If you miss the jump and fall to the bottom of the area, you need to hit the switch again and make another attempt.

NOTE

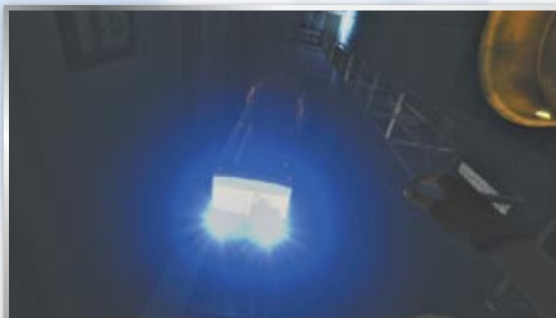
There are three fan blades inside the fan tunnel, but only the first one rotates. The other two remain still, even after the cutoff timer expires.

CHECKPOINT F

You're almost home free. Merc gets on the comm and tells you to use the trains to get away. Walk out onto the catwalk that extends over the train tracks. As soon as you see the headlights of an oncoming train, vault over the catwalk railing to land on the roof of the train. Skillroll to avoid taking damage and quickly turn around to face the direction that the train is traveling.



Stand in the middle of the train and watch



out for obstacles hanging down from the top of the tunnel. If there's one on the right side of the tunnel, move to the left side of the train, and vice-versa. Getting hit by one obstacle will knock you for a loop. Getting hit by a second could knock you out cold or send you flying off the train. Either requires you to start the train ride over.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE



Approximately 20 seconds into the train ride, Merc tells you that you need to jump to another train. Conveniently, one pulls up to the right of the one that you're on.

Wait until you pass a series of pillars between the two trains, and then make a running jump onto the other train.



Face forward and continue dodging obstacles. In addition to the obstacles that hang down from the ceiling over the right and left sides of the

train, you also have to leap over low bars and duck under catwalks. The obstacles come at you more quickly on the second train, so it's much easier to get hit by several in a row and fail if you're not careful.



Watch for sparks coming up from the sides of the train. Merc tells you that the Blues are stopping trains ahead, so you need to get out of there. As soon as you

see the sparks, turn around and run off the back of the train. Run toward the brightly lit red exit door and go through it before the next train hits you.

Run up the stairs to exit to street level and complete the chapter. Merc congratulates you on your latest escape and says that if you get into any more trouble, Celeste is on a job near you, and she'll help you out.

OBJECTIVE COMPLETE

✓ Use the subway trains to make a final getaway.

Chapter 4 Complete:

Reach the end of this chapter to earn this Achievement/Trophy.



CHAPTER 5: NEW EDEN (NEW EDEN)

Merc's Lair, 6:00 AM

As the city sky begins to lighten, Faith and Celeste share coffee and conversation on the ledge of one of its skyscrapers. Faith tells Celeste that she's going to find Pope's murderer at the New Eden Mall tomorrow. Celeste asks Faith why she's getting involved and tries to convince her to stay out of it.

But Faith can't do that. Her parents were friends with Pope. They organized protests together, lobbied the mayor, and brought Faith with them to marches. Faith's mother was killed during the downtown riots, and the family disintegrated shortly afterward. Faith left home, and Merc caught her trying to break into his lair. That was when he offered to train her and get her off the streets.

Celeste brings the conversation back to Faith's investigation. She tells Faith that it's going to get her killed, but Faith won't stop until she clears her sister's name. Faith invites Celeste to come along as backup, but Celeste has to decline her offer. Drake has her working a job tomorrow.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ CHAPTER 2

▶ CHAPTER 3

▶ CHAPTER 4

▶ **CHAPTER 5**

▶ CHAPTER 6

▶ CHAPTER 7

▶ CHAPTER 8

▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE



MISSION OBJECTIVES

There are two primary mission objectives, with four sub-objectives between them:

Reach New Eden Mall _____



Cross the overpass to avoid the street level blockades.



Find the mall atrium where Ropeburn was due to meet Pope's killer.



Get over the rooftops to the mall. Get through any Blues you encounter.



Escape the Mall _____

Escape the ambush and head for the upper levels of the mall.

CHECKPOINT A



MAP LEGEND

- 1 START POINT
 - 2 USE RED PIPE TO REACH STREET LEVEL
 - 3 VAULT FENCE AND GET UP TO CATWALK
 - 4 USE ZIPLINE TO REACH ALLEY
 - 5 GO THROUGH RED DOOR TO CHECKPOINT B
- 1 THREE SWAT COPS WITH HEAVY MACHINEGUNS (UNDER OVERPASS)



At the start of the chapter, Merc tells Faith that the New Eden Mall is just ahead of her, but Mayor Callaghan is campaigning nearby, so there's an enhanced police presence in the area. From the start point, run toward the vertical red pipe and wallrun to grab onto it.

Slide down the pipe and dismount at the bottom of it to land on a narrow ledge above an alley. Make another running wallrun toward a second vertical red pipe to grab it, and then slide down it and dismount to reach ground level. Run out of the alley toward the elevated train tracks.

Run toward a vertical red pipe just beyond a chain link fence. Vault the fence directly in front of the pipe to automatically grab the pipe, and then climb up to the top of the pipe. Turn around and jump from the pipe to grab the edge of the blue catwalk. Pull yourself up onto the catwalk.



Pro-Tip

An even faster way to reach the catwalk is to make a wallclimb-turn-jump from the Section 3-4 sign on the wall.



Follow the blue catwalk to a "Track Access" sign and vault over the concrete barrier to continue along the catwalk. At the end of the catwalk, vault another concrete

barrier and jump off it to grab a red bar. Swing and jump off the red bar to grab a second one, and then swing off this bar to reach another section of blue catwalk.

CAUTION

You have to move quickly from one bar to the next, because there are three SWAT cops below you who open fire as soon as you start swinging across them. You have to leap from each bar on the first swing to avoid being filled full of holes and having to start over.

Turn and run up the stairs on the blue catwalk to reach the train tracks. You are safe from the cops up here, but not from the police chopper that swoops in and opens fire. Avoid the trains coming from either direction by staying between the two sets of tracks as you turn left and run toward a red zipline to the right of the overpass.



There are two ways to reach street level from here. The riskier but quicker option is to run and jump from the overpass and sail down the zipline. This exposes you to the

helicopter's gunfire, and there's always the chance that you could mistime the jump and wind up as street pizza.



The safer but slower option is to run down the blue stairs on the opposite side of the overpass from the zipline and vault off

Regardless of which method you use, keep moving forward to reach a red door. Smash through this door and follow the red-lined corridor beyond it to another red door. Smash through that one and another one just beyond it to enter a corridor that takes you to an elevator. Ride the elevator to the roof to continue.

OBJECTIVE COMPLETE

✓ Cross the overpass to avoid the street-level blockades.

the landing below the zipline. Execute a skillroll to avoid taking damage and keep running forward. This method doesn't expose you to the chopper nearly as much, and even if you botch the skillroll, you'll survive.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

CHECKPOINT B

MAP LEGEND

- 6 START POINT (FROM CHECKPOINT A)
- 7 JUMP FROM RAMP TO NEXT ROOFTOP
- 8 JUMP FROM RAMP TO NEXT ROOFTOP
- 9 CLIMB PIPE TO REACH AC UNIT AND JUMP TO NEXT ROOFTOP
- 10 SLIDE DOWN PIPE TO REACH SWAT UNITS
- 11 CLIMB PIPES TO REACH ROOF
- 12 RIDE ZIPLINE TO NEXT ROOF
- 13 GO THROUGH RED DOOR TO CHECKPOINT C
- 1 SWAT COP
- 2 Two SWAT COPS
- 1 BETWEEN TWO ROWS OF LOCKERS



WALKTHROUGH

- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4
- CHAPTER 5
- CHAPTER 6
- CHAPTER 7
- CHAPTER 8
- CHAPTER 9

As soon as the elevator doors open, turn right, run up the blue stairs, and vault up to the top of the structure at the end of them. You need to move quickly, because several SWAT cops enter the area about 15 seconds after you arrive and begin chasing you.



Jump off the red ramp to clear the next gap and a chain link fence, and skillroll to land safely. Run around the corner of the blue-striped structure toward another chain link fence. Vault the fence and keep moving.



Leap from another red ramp to land in front of an elevated yellow platform. Run straight ahead and scale the structure on the right side of the platform.



From there, climb the nearby vertical red pipe. As you near the top, look down and left and jump down to

the top of a small AC unit mounted on the wall. Wallrun off the AC unit to squeeze between a large structure and a yellow wall on the next rooftop.

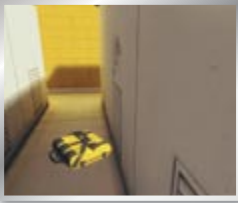
- TIME TRIAL STRETCHES
- QUICK REFERENCE

- DICE STUDIO PROFILE

HIDDEN BAG

Pull yourself up to the top of this structure and leap from it across a barbed-wire chain link fence. A Runner Glyph is visible through another section of the fence, indicating that a stash point is near.

Look between the two rows of white lockers in the fenced-in area to find the first hidden bag next to some graffiti that shows Scruffy the rat, with a word balloon that reads, "Life is nether good nor evel, only PLACE for good AND EVIL." Next to it is another message: "Whoever leaves these stupid things PLZ STOP!!"



Vault the nearby chain link fence that is not topped with barbed wire and turn right. Continue running toward the yellow-striped ramp and the vertical red pipe

beyond it. And be careful! A police chopper deploys three SWAT cops on the rooftop beyond the red pipe. Wallrun to grab the pipe and slide down it.

NOTE

It is almost impossible to proceed without disarming, knocking out, or killing at least two of the three SWAT cops. The tactics that you use to disable them are up to you, but here is the best strategy for doing so.



Vault up onto the L-shaped duct and run across it to reach the next rooftop. Use the orange-striped structure for cover, and wait around the corner of it for the first

SWAT cop to advance on you. Disarm him or knock him out quickly.



The other two SWAT cops are below you on the next section of the roof. Having the high ground helps you avoid their fire, but unfortunately you need to cross that section to

proceed. If you're not averse to bloodshed, you can use the first cop's machinegun to shoot the other two. If you'd rather leave the SWAT cops breathing, sneak a peek and see where they're hiding, and then run and jump off the ledge you're on to quickly close in on them to disarm them.



Once at least two of the SWAT cops are down, run toward the vertical red pipe leading up to the next section of the concrete jungle and climb it.

Pro-Tip

Truly elite Runners can avoid climbing the pipes altogether with the following technique: Turn away from the pipes and wallrun toward the duct in front of you. Turn and jump from the duct to land on an AC unit overhead. Immediately wallrun-jump to the next AC unit. Wallrun-turn-jump from the wall to the billboard and turn and jump from the billboard to reach the roof in seconds without ever touching the pipes.

Run up the ramp in front of you and leap from the top of it to grab a zipline that takes you across another gap. Smash through the red door at the end of the zipline and into the orange corridor beyond it.



Jump through the open doors of the broken elevator to grab a vertical red pipe. Climb to the top of the pipe, and then look right and jump to another one. Climb all

the way up this one as well, and then jump through the open elevator door behind you.

Smash through the red door at the end of the corridor and run up the spiral staircase beyond it. Jump off the long planks to land on a balcony with two vertical red pipes above it.

CHECKPOINT C



MAP LEGEND

- 14** START POINT (FROM CHECKPOINT B)
- 15** WALLRUN-JUMP TO AC UNIT AND WALLRUN-TURN-JUMP ACROSS ALLEY
- 16** CLIMB RED PIPES TO ROOFTOP
- 17** RIDE ZIPLINE AND CROSS OVER TO 2ND ZIPLINE
- 18** RED DOOR TO CHECKPOINT D
- 3** TWO RIOT COPS
- 2** ON TOP OF LARGE STRUCTURE AT ROOF'S EDGE



Use the red pipes to climb up the side of the building. Once you reach the top, springboard off the red box to reach higher ground, and then run and jump off the red ramp up there to land on a balcony.

Starting at the orange trash cans, run toward the far edge of the balcony and wallrun-jump to reach a narrow AC unit mounted to the side of the building. Without slowing down, run and jump off the far right corner of this AC unit to land on another one on the side of the building across the street.

NOTE

This is an extremely tricky jump, and it must be performed in one fluid motion. Even experienced players are likely to tumble to street level and have to start over at least a couple of times. The good news is that, if you do follow the jump, you restart at the balcony with the orange trash cans.

From the second AC unit, use the two vertical red pipes behind the big blue billboard to climb up to the roof of the building. Run and jump off the red ramp up here to cross the next gap.



Pro-Tip



For elite Runners only, here's how to avoid all three SWAT cops: At sprint speed, run toward the red pipes. Wallrun past the lower one and jump toward the vertical duct beyond it. Immediately turn and jump to grab the shorter red pipe at the edge of the roof. Climb up it to proceed.

As soon as you leap from the red ramp, two riot cops come around the corner of the blue-striped structure ahead of you, guns blazing. Above them are two intersecting ziplines. You can either vault up to the top of the blue-striped structure and jump onto the first zipline, dismounting as you pass over the second one to ride that one, or you can springboard off the red cinderblocks behind the riot cops to leap directly onto the second zipline.



Dismount from the second zipline before you reach the end of it and slide under the twisting ducting to

preserve your momentum. Keep running forward and springboard off the pile of red cinderblocks to soar over a barbed-wire-topped chain link fence.

Speedvault up to the top of the next structure and leap along the tops of two more to reach another rooftop near a massive orange Callaghan sign.



WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHESQUICK
REFERENCEDICE STUDIO
PROFILE

HIDDEN BAG

The Runner Glyph stenciled onto the yellow wall tells you that a stash point is near. The second hidden bag is on top of the tall structure at the very edge of the rooftop. To get up to it, wallrun and pull yourself up to the top of the structure to the right of the glyph.



From there, turn around. You can see the hidden bag from here. Wallrun-jump along the orange-striped wall to reach the hidden bag. Grab it and drop off the structure.

Slide under either of the elevated structures ahead of you and springboard off the red box beyond them to clear another barbed-wire fence.



Pull yourself up to the top of the orange-striped structure beyond the fence and turn left. Run and jump off it to soar over yet another barbed-wire fence. Skillroll to avoid injury, and then smash through the red door.

**OBJECTIVE COMPLETE**

- ✓ Get over the rooftops to the mall. Get through any Blues you encounter.



Race through the hallway beyond the red door and ride the elevator at the end of it. When the doors open, go through the red door and into the outer mall plaza. Run

straight across the plaza and go through the only open gate under the "Grand Opening" sign.



Run straight toward the pile of junk at the end of the blue-tiled area and wallrun-turn-jump from the far wall to grab a red bar suspended above the area. (You also

can springboard off the red box to grab the ledge, and then turn around and jump to reach the bar, but that takes a little longer.) Swing and jump from the bar to reach the red-lined duct entrance high above the ground. Crawl through the duct.

HIDDEN BAG

When you reach the loading dock at the other end of the duct, look at the wall behind the orange trash cans under the scaffolding to see the third Runner Glyph, which means the last hidden bag must be somewhere nearby.



Climb up onto the trailer of the truck in the middle of the loading dock to find the hidden bag. After you grab it, you can look at a piece of paper that was under the bag. It has a rough drawing of a rat in a cage, surrounded by armed police. A pair of eyes hovers above the cage.

When you reach the loading dock on the other side of the duct, skillroll to avoid injury. Go through the red door and down the winding hallway beyond it to reach another red door.

The mall is on the other side of this door.

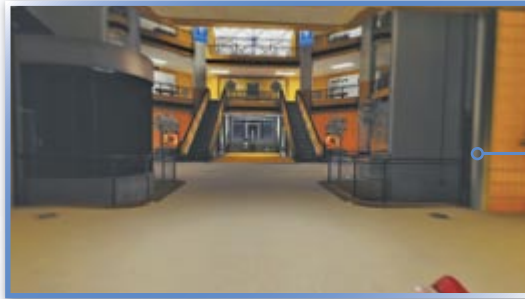


CHECKPOINT D

As soon as you enter the mall, Faith catches sight of the sniper who shot Ropeburn. Chase the sniper along the yellow floor path, speedvaulting obstacles to preserve your momentum. Slide under a half-closed gate to continue pursuit into the atrium, but watch out—SWAT cops rush into the atrium from the far end as the sniper makes a clean get away.

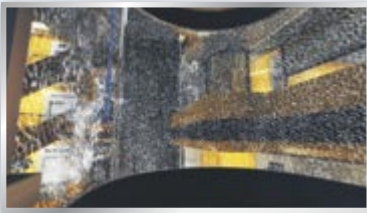
OBJECTIVE COMPLETE

- ✓ Find the mall atrium where Ropeburn was due to meet Pope's killer.



CAUTION

From this point forward, until you reach the upper levels of the mall, SWAT cops pursue you and shoot on sight. You need to move quickly, and you can't afford to make many mistakes.



As soon as the SWAT cops appear, turn left and run into the glass elevator. Hit the button to send it moving up

slowly, and crouch down in the corner of the elevator near the buttons to avoid the gunfire that shatters its glass window. Leap through the shattered window and onto the landing to the right of the elevator.

Follow the path of the landing as it turns right and then left. Vault over the black railing to the floor below and run as straight as you can to reach a set of stairs.



Run up the stairs and turn left at the top of them. Springboard off a red box to land on a planter. Turn

around and jump to another planter, and pull yourself up onto the next landing from there.



Run all the way down to the end of this next landing and turn left. Follow it to the end and wallrun up the

lockers on the left side of it. Vault up to a narrow ledge with a red-lined duct entrance at the end of it. Slide or crawl into this duct.



Continue into a second duct and climb the stairs at the end of it to reach a network of ducts running

just below the ceiling of the mall. Run straight along the duct at the top of the stairs and turn left at the end of it. Follow the wall to your right and enter the red-lined duct at the end of it.

NOTE

You no longer have to worry about Blues for a little while.



Drop from the end of the duct, skillrolling to avoid taking damage. Turn left and run down the blue hallway. A

catwalk hangs above you. Wallrun-turn-jump as you pass under the catwalk to leap up to it. Follow it to the end to enter another red-lined duct entrance.



Carefully crawl out of the end of this duct, avoiding the giant fan in the middle of the floor. Crawl

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL STRETCHES

QUICK REFERENCE

DICE STUDIO PROFILE

over to the emergency power override switch and press it to stop the fan blades. Wait until the blades have come to a complete stop, and then drop through them, skillrolling to avoid injury.

Move carefully toward the orange light to return to the atrium. An oblivious patrol cop stands guard on the other side of a steel gate. Go left through the door to avoid drawing his attention.



A second patrol cop waits on the other side of some glass panels. You can't attack him without shattering the glass and attracting his attention, so break the glass and quickly

disarm or beat up the patrol cop. Once he's down, do the same to his partner, or use the first cop's gun against him.

CAUTION

There's a SWAT cop with a heavy machinegun across the atrium on a lower level. Stay out of his line of fire when dealing with the patrol cops.



After dealing with the patrol cops, you have the option of dealing with the heavy machinegunner (see sidebar), or you can continue with your escape plan. To

escape from the mall, run through the open gate near the patrol cops and springboard off the red cinderblocks to reach a ledge above them.

Continue along a pair of planks until you come to four glass panels that overlook the atrium. Smash them out before proceeding. (If the heavy machinegunner is still up and about, he'll shoot them out for you.) Back up to the planks and wallrun-jump off the orange wall to grab a red bar high above the ground.

It's-a-Me

You can also vault the railing and execute a stomp move on the gunner (hold down the attack button as you drop onto him) to take him out instantly and earn this Achievement/Trophy.

Taking Out the Heavy Machinegunner



After beating up the patrol cops, grab a pistol and run along the upper landing to the other side of the atrium. Aim down at the gunner and blast him until he falls.



Once the gunner is down, you can indulge in a little more carnage by dropping to the floor that the gunner was on and picking up his weapon. Face the other side of the atrium and look down to see four more SWAT cops rush in and make a break for the pair of escalators. Unleash hell on them with the heavy machinegun to get rid of them,

and then return to the upper level via the nearby escalators to continue.

Shimmy left along the bar to line yourself up with the upper catwalk at the top of the atrium, and then swing and jump from the bar to reach it. Run forward and jump from the end of it to reach another catwalk. Turn left and climb into the red-lined duct opening at the end of it.



Drop out of the end of the duct, skillrolling to avoid injury. Go through the open door, up the orange stairs, and through the open door at the top of them.

Climb up the red pipe beyond the door. Turn around and jump from the top of it to pull yourself up to a small room with a red door. Go through the door to see the cinematic that ends the chapter.

Faith watches the sniper escape along a distant rooftop. Merc asks her if she really thinks that was the person who killed Pope. Faith doesn't know—but she has an idea who would...

OBJECTIVE COMPLETE

- ✓ Escape the ambush and head for the upper levels of the mall.

Chapter 5 Complete:

Reaching the end of this chapter awards you this Achievement/Trophy.



CHAPTER 6: PIRANDELLO/KRUGER (PIRANDELLO/KRUGER)

Lower East Side, 11:01 AM

Faith catches Jacknife walking alone and shoves him up against the pillar of an overpass. She tells him that Ropeburn was pretty chatty, and that he was supposed to have a meeting with Pope's killer at the mall. But when Faith went to investigate, she walked straight into an ambush.

Jacknife denies knowing anything about it. Besides, if he'd wanted Faith killed, he would have just done it himself. As Jacknife walks away, he warns Faith to be careful about who she hangs around with. Faith says she learned that lesson long ago.

Faith sees an advertisement for Pirandello/Kruger Security and recognizes the dog-head logo from the file on Ropeburn's desk. She asks Merc to look them up. He tells her that they're a general-purpose security outfit, handling everything from armored cars to private security. They've got a few offices around town, including a new place near the docks. Faith asks for the coordinates. She's going to check it out.



MISSION OBJECTIVES

There are two primary mission objectives, with five sub-objectives between them:

Infiltrate Pirandello/Kruger Security



Find your way into the Pirandello/Kruger factory.



Get through the Pirandello/Kruger guards.



Locate the heart of the Pirandello/Kruger operation.

Escape the Training Facility



Escape the Project Icarus training facility.



Utilize the rooftops to escape from the PK units.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

PROLOGUE

CHAPTER 1

CHAPTER 2

CHAPTER 3

CHAPTER 4

CHAPTER 5

CHAPTER 6

CHAPTER 7

CHAPTER 8

CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT A



MAP LEGEND

- 1 START POINT (INSIDE BUILDING)
- 2 RIDE THE ZIPLINE DOWN TO STREET LEVEL
- 3 CLIMB UP TO ROOFTOP
- 4 DROP DOWN TO LEDGE
- 5 CLIMB UP PIPE
- 6 GO THROUGH RED DOOR
- 7 DISARM SNIPER AND SHOOT ALL OTHER BLUES
- 8 RIDE ZIPLINE TO GROUND LEVEL
- 9 ENTER RED DOOR TO CHECKPOINT B
- 1 SWAT COP WITH SNIPER RIFLE (THREE TOTAL)
- 2 THREE SWAT COPS
- 1 AROUND THE CORNER ON THE ROOFTOP

The chapter begins in an unfinished building down by the docks. The Pirandello/Kruger factory can be seen through the dingy window. Turn right and wallrun up one of the concrete pillars to reach the next floor, and then cross the wooden planks to reach the stairwell in the far left corner. You can also wallclimb-turn-jump from the wall below the planks to land on them.

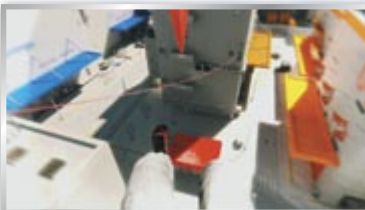


HIDDEN BAG

To reach the first hidden bag, go down the stairs to the floor below and look out over the balcony to see a Runner Glyph stenciled on the wall above a section of ducting. Vault over the balcony wall and onto the duct.



Run and jump off the end of the duct and skillroll to land on the rooftop below. Turn around to find the hidden bag near the edge of the roof. Pick it up and make a running leap from the corner of the rooftop onto the large red cushion below at street level to land safely.



Run and jump from the planks in the stairwell to grab onto a zipline just beyond them. A second zipline crosses under the first one. You can either follow the first zipline

to the end, dismount it as you pass over the second zipline, and ride that one to the end, or you can drop off either zipline and onto the large red cushion, which puts you at street level.



that platform to the orange platforms across the street.

If you follow either zipline to the end, turn right and use the L-shaped duct that runs around the balcony to reach a large orange platform. Run and jump from



street level. Climb these pipes to reach the orange platforms above.

If you dropped off the zipline to the padded red object, or if you missed the jump from the orange platform, look for the vertical red pipes under the orange platforms at



Climb up the orange stairs on the platform and turn around. Wallrun from the top of the stairs and jump to grab a red bar. Swing and jump from the bar onto the

CHAPTER 6: PIRANDELLO/KRUGER

orange catwalk beyond it, and climb the ladder on the catwalk up to the top of the building.



up over the orange-striped edge of the next building.



From the top of the building, turn right and run off the edge of it to the ledge below. Turn left and run to the end



of the ledge, and then wallrun back up to the top of the building once you pass the pallets on the ledge. This gets you past a barbed-wire-topped chain link fence on the building's roof.



Smash through the red door in the orange-striped structure on the rooftop. Pull yourself up to the ledge just below the "AC-07/AC-08" stencil (you can also wallrun-turn-jump off the wall opposite the ledge to reach the ledge more quickly). From there, wallrun and jump to reach the ducting under a red-lined window. Go through that window.



Run left along the duct outside the window and drop to a roof to the left. Jump up onto the next set of ducts and run down them to reach another structure on the other side of a barbed-wire-topped chain link fence that runs below you. Turn left so that you are facing the Pirandello/Kruger factory, and then run and jump along the tops to two structures to approach a large billboard from the back.



Vault over the chain link fence to the left and up onto the large AC unit beyond it. Turn right and pull yourself

From the top of the building, turn right and run off the edge of it to the ledge below. Turn left and run to the end

Smash through the red door in the orange-striped structure on the rooftop. Pull yourself up to the ledge

Run left along the duct outside the window and drop to a roof to the left. Jump up onto the next set of

Run around the front of the billboard quickly and carefully, because there is a PK sniper on



There are five more PK guards in the immediate area, and the safest way to enter the factory is to use the sniper rifle to take them all out. Your first priority should be the two other snipers on nearby rooftops. One is on a rooftop below and to the right of the billboard, and the other hides among the letters of the Pirandello/Kruger sign at the top of the factory.

NOTE

To pinpoint the snipers quickly, run out onto the landing in front of the billboard, and then run back behind the billboard for cover when you see the telltale beams of their laser sights. As long as you are moving or behind cover, you're safe from the snipers.



There are also three more guards on the ground outside the factory entrance. They are armed with machineguns, which aren't very accurate at long range, although they can still hit you if you stand out in the open for too long. Pick them off individually, or shoot the explosive yellow barrels near them to take them out more efficiently.

Once all of the guards are down, discard the sniper rifle and jump onto the zipline that runs from the billboard to



an orange awning over the factory entrance. Drop off the awning, skillrolling to avoid injury, and smash through the red factory entrance door.

Pro-Tip

There are actually two ziplines in this area. If you use the other zipline, it takes you straight into the yellow room with the gray lift.

OBJECTIVE COMPLETE

✓ Find your way into the Pirandello/Kruger factory.



Wallrun up the stacked boxes near the door you entered through, and then wallrun onto the next stack of boxes on the other side of the room. Jump and pull yourself up to the landing above those boxes and run up the yellow stairs. Wallrun-turn-jump at any point on the long yellow wall at the top of the stairs to reach the next landing.

Go through the open door on this landing and climb more stairs until you are overlooking a gray lift. Vault over the railing

and onto the lift, which immediately starts to drop, knocking you off your feet. If you're quick, you can jump to your feet, jump off the lift, and skillroll to avoid injury. If not, you'll suffer some fall damage, but not a fatal amount. Take a few seconds to recover before proceeding.



CHECKPOINT B

Press the red button to the left of the large steel door to open the door, and wait for it to open completely. The warehouse beyond has two PK guards armed with machineguns on the walkways above, and two more burst out of an office to join them if you engage the first pair.



The easiest and fastest way to get through this area is to avoid all the guards completely. Run straight ahead, hugging the left wall, and wallrun-turn-jump when you reach

the wall on the opposite side of the warehouse to land on an unoccupied section of the catwalk.

Immediately turn left and run into the office to seek cover against the guards' gunfire. Go through the red door at the other end of it to continue.



HIDDEN BAG

The second hidden bag is in this office. The Runner Glyph on the wall near the entrance clues you into its location.



The bag itself is on the shelves on the left side of the office. Grab it and continue through the red door.

Office Memos

Examine the desk near the entrance to see the following note:

"Mark, HR wants to talk to you. Give them a call when you get in. —Owen."

Look at the monitor on the desk near the hidden bag to read this note:

"Milton, someone claiming to be your brother called, called himself 'the janitor' or something. Wanted to talk about a diploma. Seemed a bit nuts. —Owen"

Hanging above the desk is an Employee of the Month certificate, awarded to a Milton T. Heft.

The Hard Way



Fighting the guards in this area is dangerous, difficult, and not recommended. But it is possible. Start by running straight through the large steel door and springboarding up onto the catwalk from the red box on the floor. Immediately disarm the nearest guard to take his machinegun.



Duck behind the solid metal panel on the side of the catwalk to recover from any damage sustained when you disarmed the guard, and then slowly walk toward the other guard, as well as the two additional guards who enter the catwalk from the distant office.



Aim at the gas can at the other end of the walkway as you inch toward it. When you see one or more guards run past it, shoot the gas can to blow it up, taking the guard(s) with it. Continue moving cautiously down the walkway, aiming toward the other end of it. Shoot the guards as they run past. When all four are down, the area is secure.

Voicemail 1



There's a phone mounted to the wall of the office in the middle of the area's ground level. Approach

it and press the interact button to listen to a voicemail:

"Hi. This is Mr. Johannsen from Pleasant Pest Removal confirming our appointment at 11. You've got some mighty big rats from the sound of it. See you then!"

NOTE

You can also press the interact button again to hear another voicemail message.



Run up the yellow stairs on the other side of the red door to reach a red box that you can springboard off, a red bar that you grab when you do, and a collection of steaming pipes at the far end of the area. You cannot pass the pipes while the steam is shooting out of them, so wait until the steam is temporarily turned off before attempting to proceed.

Springboard from the red box to grab the red bar. Swing from the bar and make a carefully timed jump to grab the ledge of the pipe junction as soon as the steam temporarily shuts off.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ CHAPTER 2

▶ CHAPTER 3

▶ CHAPTER 4

▶ CHAPTER 5

▶ **CHAPTER 6**

▶ CHAPTER 7

▶ CHAPTER 8

▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT C

Go through the red door at the end of the L-shaped hallway that follows to enter the factory's packaging area. Merc tells you that the only way forward is through the conveyor belt system, but all three conveyor belts are shut off and blocked. You need to reactivate them to proceed.

Go up the stairs at the end of the catwalk and break through the red door beyond them to enter the office. Unfortunately, the next door is locked tight, and you can't proceed any farther. Exit the office, run down the catwalk, and turn right at the stairs to climb down to ground level.



Run toward the chain link fence that stretches across the packaging area floor and vault over it to reach the other side of

the area, which is filled with huge shelves of shipping crates.

HIDDEN BAG



Run along the warehouse floor past the yellow forklift. As you approach the corner of the warehouse, turn left and look up at the shelves of crates to see a Runner Glyph stenciled on one of them. The next stash point is near.



Continue past that crate and into the corner of the warehouse. Turn around and pull yourself up into the second level of the shelving to find the third hidden bag.

Run up the stairs on the other side of the chain link fence and run all the way to the end of the catwalk. Wallrun along the left wall and turn and jump to land an empty section of shelving.



Run straight ahead through a gap between the shipping crates and the wall. Slide or crouch through the narrow gap at the end.



Wallrun-vault up to the section of shelving shown in the screenshot. Vault the next crate, and then perform a wallclimb-turn-jump from the crates ahead of you to

reach the top of the shelves in one unbroken combination of moves.



Turn right and look slightly up to see two red bars overhead. (If you look too far up, the glare from the sun coming through the skylight will obscure them.) Run, jump, and

grab the first one, and then swing and jump to the next one. Swing and jump again to land on the roof of the office.

Drop through the hole in the roof to enter the office. Find and press the conveyor belt main switch, and then smash open the red door to open a passage through the office to the other side of the warehouse.



Voicemail 2

There's a phone in here that you can interact with to hear the following voicemail:

"Will you pick up?! I had a break-in earlier, and you're the guy who let 'em get away! Don't think I ain't gonna let 'em know! Amateurs!"



Return to the conveyor belts, which are now active. Run along any of them and slide through the gap to proceed. Slide under the half-open steel gate ahead of you,

vault the chain link fence on the other side, and then run up the stairs and through the red door at the top of them.

Follow the next corridor to an open door. Run straight through it and wallrun-turn-jump from the shelf of boxes to reach an upper catwalk.



Pro-Tip



You can also wallrun-jump from the left wall in front of the shelf of boxes to land on the upper catwalk.



Run down the catwalk, keeping an eye on the right side of it for a ladder leading down to the next level.

Climb down the ladder. As you do, you can see the silhouettes of more guards passing by the frosted windows of the warehouse.



Run through the open door ahead of you and turn right. Run and jump to grab a red bar, and swing

and jump from the bar to cross a wide gap. Continue forward along the catwalk and climb down the ladder at the end of it.



There is another red bar ahead of you in the distance. To reach it, wallrun and immediately jump from

the corrugated metal wall to the left of the catwalk. If you jump immediately after wallrunning, you should grab the bar and start swinging. Shimmy to line yourself up with one of the two vertical red pipes ahead of you if necessary, and then slide down the pipe to reach the ground floor.

Pro-Tip



To save a bit of time, you can jump from the catwalk at the top of the final ladder, and the arc of your leap should cause you to grab the red bar in front of the pipes.

Turn left and enter the office. Press the cargo elevator control switch on the wall to raise the cargo elevator outside of the office.



Angry Email

Look at the computer monitor on the desk of the office to read an email from the same "Mark" who had a note on his desk from "Owen," telling him that HR wanted to speak with him:

Subject: re: this place
From: Schonherr, Mark

Hey man,

Yeah I know, I just dont really give a shit anymore, that asshole has been on my case since I started here, think it might have something to do with my Aunt Libby holding that free-speechblablabla rally last year and now he thinks im one of them airheaded liberals.

I dont have a problem with being checked on, Ive got nothing to hide so I just pity the douche that has to sit and monitor what porn sites I visit O_o but whatever im quitting anyway, got myself a cushy government job contract job running a crane for Callaghan over at ryding park, so im just gonna pop down to HR real quick and give them the "good" news. I just got a note telling me they wanna talk to me about something too (maybe a promotion *lol*)

And YES, a THOUSAND times YES, I thought I was the only one noticing, but yeah, this is place has gotten so weird, im not even sure it's a legit operation anymore since that douchebag wrestler bought it. I mean, what the hell are we supposed to produce here? The first thing they did was getting rid of all of the machines and equipment that could actually DO something and now all we do is move boxes around (not to mention that big ass supervillain logo they are putting up everywhere)!

doubleouteeeff I tried asking owen about it last week but he just told me to mind my own business, so that's what im doing and im not looking back. Ill try my best to see if I can get you hooked up at my new place, the pay is good and the benefits are totally awesome, the missus is well happy. Well, time to go home, been idling for 2 hours playing Tales of Runeworld so im about ready to punch out, hehe. I just hope no one reads this, or ill be in biiiig trouble. haha what are they gonna do, im quitting anyway. its not like they can tie me to a chair and beat me up for quitting my job :) cya!

/Mark



Exit the office and vault the chain link fence. Drop down the open vent under where the cargo elevator used to be and skillroll to land safely in a sterile white corridor.

Approach a set of steel doors that open automatically when you stand in front of them and run down the hallway beyond them.



At the end of the hallway is another set of steel doors, with a giant sign stenciled on the wall next to them: "ICR Facility—Security Level C; Authorized Personnel Only." Approach the doors and step into the elevator beyond them. Press the red button to ride the elevator up to the mysterious ICR Facility.

Personnel Only." Approach the doors and step into the elevator beyond them. Press the red button to ride the elevator up to the mysterious ICR Facility.

OBJECTIVE COMPLETE

- ✓ Locate the heart of the Pirandello/Kruger operation.

CHECKPOINT D

MAP LEGEND

- | | |
|---------------------------------------|--|
| 10 START POINT (FROM CHECKPOINT B) | 16 JUMP ACROSS GAP |
| 11 SPRINGBOARD UP TO NEXT LEVEL | 17 GO THROUGH RED DOOR (TO CHECKPOINT E) |
| 12 VAULT UP TO NEXT LEVEL | 1 Two PK PURSUIT UNITS |
| 13 SPRINGBOARD FROM STEPPED PLATFORMS | 2 PK PURSUIT UNIT |
| 14 VAULT UP TO NEXT LEVEL | 3 PK PURSUIT UNIT |
| 15 WALLRUN ACROSS GAP | |



A cinematic plays as soon as the elevator comes to a stop. Faith accesses a nearby terminal and searches for "Project Icarus." A diagram of the Project Icarus training facility appears, along with information about Faith, Merc, Celeste, and Kreeg. Pirandello/Kruger isn't training security forces to bolster or replace the police, as Lieutenant Miller feared. They're being trained to come after the Runners.

NOTE

Although most of the Runners' info contains biographical details, such as their residence, abilities, and height, all of Celeste's information is listed as "Classified." Hmm...





As Faith concludes her report to Merc, she catches a glimpse of Pope's killer on a monitor, showing the sniper on the

deck of a boat at the docks. A massive set of steel doors opens, revealing the Project Icarus training facility. Behind her, the elevator that she rode up on activates, bringing a pair of new enemies with it. These "patrol" PK units have all of the abilities of a Runner, with stun batons that deliver a nasty jolt to anyone who gets within melee range.



As soon as the cinematic ends, turn around and run into the training facility, where another patrol unit

somersaults from the upper levels toward you. Your goal is to reach the elevated walkway in the center of the area. Although there are many ways to do that, the following method will ensure that you don't suffer any damage if you execute each maneuver perfectly.



The general strategy is to start by running up the yellow-striped ramp ahead of you and leap and climb

around the training course in a counter-clockwise direction. After running up the ramp, springboard up the stepped platforms beyond it to reach the next level.

Run straight ahead and vault up onto the next platform. Turn left and run up the small ramp.



Run toward the next set of stepped platforms and springboard up and over them.



Turn slightly right and run toward a taller structure with a yellow stripe around the top of it and three stacked crates at the bottom

of it. Wallrun up the side of this structure and pull yourself up to the top of it.



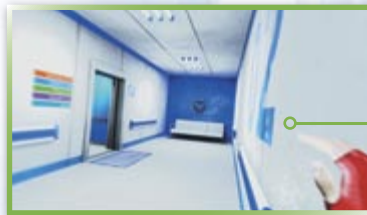
Run along the orange catwalk on top of the yellow-striped structure and wallrun off the end of the catwalk to

reach the next section of it. Turn left and keep running!

Wallrun-turn-jump up to the orange catwalk, and then run to the end of it, smashing through the red door at the end of it to exit the training facility.



Turn left at the T-intersection in the hallway beyond the red door and run into the open elevator. Press the button



to close the doors and travel to another floor. You've escaped the facility, but the pursuit units are still on the hunt.

OBJECTIVE COMPLETE

✓ Escape the Project Icarus training facility.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ CHAPTER 2

▶ CHAPTER 3

▶ CHAPTER 4

▶ CHAPTER 5

▶ **CHAPTER 6**

▶ CHAPTER 7

▶ CHAPTER 8

▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

Elevator News Feed

Breaking News. Callaghan calls emergency session at Shard.

Mayor Callaghan has convened an emergency meeting with his advisors and city council following an anonymous threat targeting locations in and around the Shard Offices. Callaghan's office had no comment on the validity of the threat.

Illicit transport at an all-time high

Recent anonymous polls by Nelsen™ indicate over half of the city populace has used illegal methods to transport clearances, paperwork, and other governmentally "secured" information. Confronted with these figures, the CPF has derided them as "preposterous" and claimed no such polling could possibly be accurate. "Nelsen stands by the accuracy of their polls," said Herman Bonds, head of Nelsen's assessment and heuristics division. "We believe the core sample is accurate." There has been no further comment from city officials or the office of the Mayor.

CHECKPOINT E



MAP LEGEND

- 18** START POINT (FROM CHECKPOINT D)
- 19** JUMP TO STAIRWELL
- 20** WALLRUN-TURN-JUMP BETWEEN DUCTS TO CROSS ALLEY
- 21** LEAP TO TRAIN TO COMPLETE CHAPTER
- 4** PATROL COP

As soon as the elevator doors open, run straight down the hallway beyond them. The glass window at the end of the hallway shatters as you approach it. Leap through the window to reach the hallway on the other side and keep running.



The next hallway also has a glass window at the end of it, but you have to smash this one out yourself. Do so as you leap toward it. Slide under a duct on the rooftop beyond the window and turn slightly right as you continue moving forward.



Leap off the red ramp at the edge of the roof to land back in the same stairwell you were in at the start of the chapter. Run up the stairs.



Ignore the patrol cop who shoots at you from an open door on the next roof. Run past him and leap from the red planks at the edge of the roof to land on a duct. As you do so,

you can see a pursuit unit jumping across the gap above you, so you've got no time to waste.

CHAPTER 6: PIRANDELLO/KRUGER



Wallrun-jump across the gap between buildings to land on one of the two horizontal ducts that run

along the wall. From the end of these ducts, wallrun-jump back across the gap to another section of ducting, and build up a head of steam. Wallrun off the end of the duct as far as you can, and then jump to the roof of the next building.

Run along this rooftop, sliding under the duct in the middle of it, and jump off the red boards at the end of it to land on a large red cushion below.



Run forward off the cushion toward the red ramp at the far corner of the rooftop. Make a leap of faith (no pun intended)

from the very end of it to land safely on a train passing by below, which spirits you away from the pursuing PK units. As the chapter ends, Merc tells Faith that he's going to get the word out on the network about Icarus. Faith says that she's going after Pope's killer.

OBJECTIVE COMPLETE

✓ Utilize the rooftops to escape from the PK units.

Chapter 6 Complete:

Reach the end of this chapter to earn this Achievement/Trophy.



Pro-Tip



If you grab the zipline above the cushioned object, you can ride it all the way to the train and make your getaway.



- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4
- CHAPTER 5
- CHAPTER 6**
- CHAPTER 7
- CHAPTER 8
- CHAPTER 9

- TIME TRIAL STRETCHES
- QUICK REFERENCE

DICE STUDIO PROFILE



(THE BOAT)



The Harbour, 11:45 PM

Faith wastes no time racing to the harbor as soon as she escapes the Pirandello/Kruger pursuit units. She knows that Pope's murderer is on a boat there, and capturing the assassin is the only chance Faith has of clearing Kate's name.

MISSION OBJECTIVES

There are two primary mission objectives, with four sub-objectives between them:

Search the Boat



Find a way inside the boat.

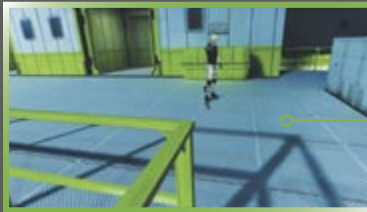


Get through the boat guards on the car decks.



Reach the top deck of the boat via the ventilation rooms.

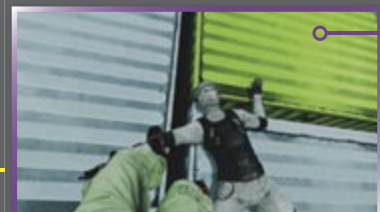
Catch the Assassin



Get across the boat deck to reach the assassin.



Chase the assassin.



Defeat the assassin.



MAP LEGEND

- 1 START POINT
- 2 JUMP FROM DUCT TO GRAB RED FLAGPOLES AND DESCEND
- 3 ENTER TRUCK
- 1 AROUND CORNER OF BUILDING NEAR FORKLIFT



You begin on a ledge overlooking a truck that's parked in front of a dock gate. The truck is bound for the same boat that Faith saw the assassin on, so your first job is to get down to ground level and get into that truck.



Start by dropping off the ledge onto the ducts that run under it. From there, turn right and run along the

ducts. Use the red flagpoles to reach the wall-mounted AC units and drop to the blue ledge from there, skillrolling to avoid injury. From the blue ledge, simply drop to ground level and skillroll, or wallrun onto a nearby red pipe and slide down it.



HIDDEN BAG

The first Runner Glyph is stenciled onto the wall at the end of the blue platform near ground level. Drop to ground level and run around the corner into the alley to find the hidden bag.

Once you're on ground level, run to the back of the truck. Press the interact button to open the



back door and trigger the cinematic of Faith entering the truck. During the ride onto the boat, Merc counsels Faith to get up to the deck of the boat, find the killer, get some answers, and get out fast. There's a lot of Blue traffic in the area, so Faith should expect a fight.

OBJECTIVE COMPLETE

✓ Find a way inside the boat.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4
- CHAPTER 5
- CHAPTER 6
- CHAPTER 7
- CHAPTER 8
- CHAPTER 9

- TIME TRIAL STRETCHES
- QUICK REFERENCE

- DICE STUDIO PROFILE

CHECKPOINT B

When you hear the truck's engine turn off, run toward the back door of the truck to push it open. Immediately run forward and disarm the SWAT cop from behind to get his machinegun. It is possible to proceed further to the next area without shooting any of the four additional SWAT cops ahead of you, but doing so requires great speed, skill, and a bit of luck.



Your better option might be to shoot the next cop with the weapon seized from the first one, and continue this pattern with the remaining cops until you take out the one armed with a heavy machinegun at the far end



of the parking deck. Use the cars and steel beam supports as cover as you move carefully from one cop to the next.



Once all five SWAT cops are down, you need to move quickly. More SWAT cops are on their way and approach from the opposite end of the parking deck. There's

no need to fight these cops. Instead, get up on top of the white truck to the left of the heavy machinegunner and climb up the vertical red pipe near it to enter the rafters, which protect you against most gunfire from below.

Pro-Tip

An even faster way to reach the rafters is to wallrun behind the trucks and jump to land on a green girder. Immediately turn and jump to land up in the rafters.



HIDDEN BAG



In the rafters, it's almost impossible to miss the second Runner Glyph on one of the ducts ahead of you. To find the bag, get on top of the L-shaped duct left of the red pipe (as you face the red pipe). Crawl to the end of the red pipe to find the hidden bag next to some graffiti that reads, "Are the trackers organizing? Is anyone?"

From the top of the red pipe, crawl forward through the rafters and follow the path right to reach a red ladder. Climb down the ladder (or drop through the opening and skillroll) to reach the next section of the parking deck safely. There are four more SWAT cops down here, three with machineguns and one with a heavy machinegun.



You need to take down at least three of these SWAT cops, especially the one with the heavy machinegun. The easiest way to do it is to go through the right doorway of the small

room at the bottom of the ladder and disarm the SWAT cop beyond it. Once you have his machinegun, use it against the next two SWAT cops at the other end of the parking deck. Use the small room with the red ladder as cover, as well as the parked cars outside it.



You absolutely must disarm or kill the heavy machinegunner before you can proceed to the ventilation room door behind him. Turn the red handle on the front

of it to open the door and continue through another ventilation room door with a red handle.

CAUTION

If you don't take out the heavy machinegunner, he will cut you to pieces while you struggle with the door's heavy handle.

Go through the open door in the next room and shimmy along the dark, insulation-lined corridor on the right side of it. After you slip past a vertical duct, look up to spot an open window into the next part of the ventilation room. Pull yourself up into and through it.

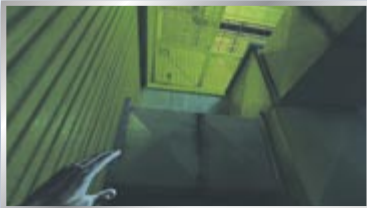
CHECKPOINT C

Climb up the vertical red pipe in the corner of the room and jump left from the top of it to grab onto a duct. Shimmy left along the duct for quite a while, and then turn around to jump to a red bar hanging high above the room. Swing from that bar onto another duct on the opposite wall.

Jump from the duct onto another red bar hanging overhead. Shimmy left if necessary to line yourself up with the red duct opening on the distant wall, and then swing and jump to reach the duct below it. Pull yourself into the duct opening and drop through the other side, skillrolling to avoid injury.



As you enter this room, Merc says that another Tracker, Drake, has a Runner in the area, and he says he's seen the assassin on the deck of the top deck of the boat. Run to the end of the yellow catwalk on the ground floor, face the yellow warning sign on the metal grate next to it, and then wallrun-turn-jump up that grate to grab the red edge of a ledge overhead.



Shimmy left along that ledge and jump left to grab the edge of a duct. Turn around and jump to grab another duct, and pull yourself up onto this duct.



This next jump is one of the trickier ones you've had to make so far: Pull yourself up onto the yellow corrugated platform above the duct, and then run along the top of the duct next to it. Wallrun-turn-jump from the end of that duct to grab onto the edge of a duct near the ceiling. Pull yourself up, and then go through the red-lined duct entrance ahead of you; you need to knock the grate out first, using the same action you use to open red doors.

As you enter this room, Merc says that another Tracker, Drake, has a Runner in the area, and he says he's

seen the assassin on the deck of the top deck of the boat. Run to the end of the yellow catwalk on the ground floor, face the yellow warning sign on the metal grate next to it, and then wallrun-turn-jump up that grate to grab the red edge of a ledge overhead.

Shimmy left along that ledge and jump left to grab the edge of a duct. Turn around and jump to grab another duct, and pull yourself up onto this duct.

TIP

That wallrun-jump from the upper duct is pretty unforgiving, but using the "4B" stencil on the wall beyond the duct as a mark for when you should jump makes it a little easier.

Drop through the duct entrance into the barracks below. Open the red-handled door at the end of them, as well as another red-handled door beyond that one. Run up the stairs beyond the second door.



Wallrun-jump from the "Lifeboats" stencil on the wall at the top of the stairs to grab the edge of the floor

above you. Shimmy right until you can pull yourself up, and then go into the next room.

Enter the open ventilation room door, and then drop down to the green floor below it. The red-handled door in this room leads out onto the deck of the boat.



OBJECTIVE COMPLETE

✓ Reach the top deck of the boat via the ventilation rooms.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT D



MAP LEGEND

- 4 START POINT (FROM CHECKPOINT C)
- 5 EXPLOSIVE BARREL (7 TOTAL)
- 6 JUMP UP TO CATWALK
- 7 JUMP OFF ROOF
- 8 CLIMB STAIRS
- 9 CHASE ASSASSIN AFTER FIGHT (TO CHECKPOINT E)
- 1 ASSASSIN
- 3 INSIDE CABIN



Pope's assassin is on an elevated section of the far end of the boat, armed with a sniper rifle. Your goal is to reach the assassin by moving between areas of cover. You also need to stay away from the explosive yellow barrels scattered around the deck, as the assassin will shoot those if you're near them, catching you in the blast.

HIDDEN BAG



To reach the third hidden bag, turn right after stepping out onto the deck and run toward the open doorway. A Runner Glyph indicating the nearby stash point is stenciled on the wall beyond the doorway. Enter the doorway to find the bag hidden among some barrels in the darkened room.



Start your journey across the deck by hiding behind one of two small rectangular structures just ahead of you and to the right as you step out onto the deck. Run forward and right to hide behind an elevated structure with an identical structure next to it. Stay at the left edge of the structure to avoid the blast from the exploding barrel beyond it.



From there, run forward to a structure that has two green pipes to the left of it. There's another exploding barrel just beyond this structure, so be careful. Run left and turn right to follow the green pipes and hide behind the square structure at the other end of them. From there, turn left and make a break for the large structure on the left side of the boat.

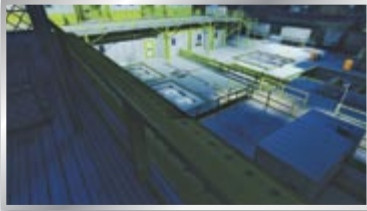


From there, run forward to a structure that has two green pipes to the left of it. There's another exploding barrel just beyond this structure, so be careful. Run left

and turn right to follow the green pipes and hide behind the square structure at the other end of them. From there, turn left and make a break for the large structure on the left side of the boat.

There are two red ladders leading up to the top of this structure. Don't use either of them, as they leave you exposed to sniper fire. Instead, jump from the objects

below the green catwalk to get up to the catwalk. Climb the red ladder on the catwalk up to the roof of the structure.



Advance along the roof behind cover. When you reach the chain link fence, turn right and drop off the roof,

skillrolling to avoid damage. Immediately seek cover, and then make a break for the green stairs leading up to the sniper's position ahead of you and to the right.



OBJECTIVE COMPLETE

✓ Get across the boat deck to reach the assassin.

Climb the stairs and get ready for a fight against the highly skilled assassin. The assassin fights like a PK pursuit unit, striking quickly and unleashing vicious spin and jump kicks with very little warning.

Your best strategy is to counter with slide kicks and low punches, and enter Reaction Time as soon as you have a chance to do so.

To avoid the assassin's jump kicks, back away and move right or left as soon as the assassin's feet leave the ground. Don't back off too far, though, or the assassin will just start shooting at you.



After landing a punch, especially a low punch, watch the assassin's gun. If it turns red, immediately

attempt a disarm. If it is successful, the assassin fights off your disarm attempt, knocks you to the ground, and runs away. If it is not successful, the fight continues.



Don't waste any time jumping to your feet. Run to the end of the balcony opposite the stairs you

climbed to reach it and run through the door marked "Line A, Level 3." Run down the spiral staircase, turn right at the bottom of it, and run toward the assassin, who closes and seals a door to slow your progress.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ **CHAPTER 7**
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES
QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT E

Slide under the steel door that closes after the assassin runs under it. You should arrive in the next area in time to see the assassin jump onto a van, jump-vault onto some shelves, and make a wallrun-turn-jump onto a bar, swinging from it and coiling to clear a railing on an upper walkway. Duplicate these actions to reach the upper level. Turn right and run through the open door.



Vault over the balcony railing and chase the assassin down the next corridor. Vault another railing at the top of some stairs and run through the open doorway at the bottom of the stairs.



The assassin stands at the other end of the next corridor, but don't rush forward recklessly, because the assassin shoots an explosive barrel in the middle of the corridor. If you don't hold up, you could be critically injured by the blast.



At the next bend in the corridor, the assassin shoots two steam pipes, which discharge their scalding contents. Wallrun over the first one, and then slide under the second one to continue without injury.



Continue into the next area. Wallrun-turn-jump from the right wall to reach the elevated left side. Turn right and go through the open door. Vault over the green railing

and skillroll to land on the level below safely, and then use the zipline leading from the large open door to reach the shipyard.

OBJECTIVE COMPLETE

- ✓ Chase the assassin.

CHECKPOINT F

Climb up onto the booth in front of the end of the zipline and leap from it to clear a barbed-wire-topped chain link fence. The assassin stands on top of some Burfield and Callaghan shipping containers beyond the fence and to the left. Run past the assassin's position and pull yourself up onto a nearby gray container, and then leap up to meet the assassin in combat one more time.



The strategy is the same as it was during your first fight. Stay low and counter jump kicks with slide kicks and low punches. When you see the assassin's gun flash red, disarm the assassin once and for all.

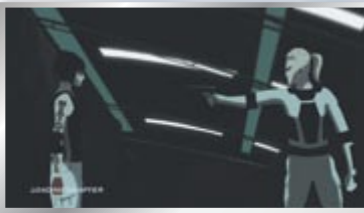


OBJECTIVE COMPLETE

- ✓ Defeat the assassin.



pursuit. She catches up to the assassin and takes her down again. During the battle, Faith sees Celeste's distinctive ponytail peeking out from the back of the assassin's helmet.



way things are going to be. Pope had to die because his campaign was

An alarm sounds as soon as Faith puts the assassin down for the count. The assassin takes advantage of Faith's momentary distraction and slips away, with Faith in hot

drawing too much support, and people in high places started to see him as a threat, especially once he discovered Project Icarus. Celeste apologizes to Faith about Kate. She didn't know she was Faith's sister.



Their conversation is interrupted by a squad of SWAT cops, who start shooting at Faith and Celeste. Faith grabs Celeste's gun and shoots a row of explosive barrels near

them, engulfing the SWAT cops in a fiery inferno. As Faith walks away, Merc fills her in on Kate's situation. According to Kreeg, she's been tried and found guilty. A convoy is taking her off to jail in less than an hour.

Chapter 7 Complete:

Reaching the end of this chapter awards you this Achievement/Trophy.



Looking Glass Gardens, 1:12 PM

Drake is another Tracker who's working with Merc, and he has organized a rifle drop near the new Callaghan City Construction building. Faith needs to get there and grab the sniper rifle as the first step toward rescuing her sister.



MISSION OBJECTIVES

There are two primary mission objectives, each with three sub-objectives:

Rifle Drop



Make your way toward the new CCC building.

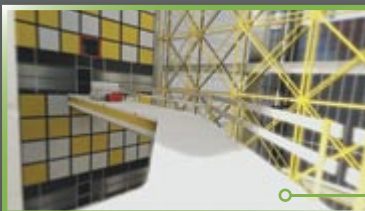


Lose the PK units.



Get to the new drop-off point inside the CCC building.

Stop the Convoy



Climb the atrium to reach the rifle drop.



Disrupt the convoy transporting Kate to prison.



Get down to the crash site and find Kate.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4
- CHAPTER 5
- CHAPTER 6
- CHAPTER 7
- CHAPTER 8**
- CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT A



MAP LEGEND

- | | | | |
|---|---|---|---------------------------------------|
| 1 | START POINT | 6 | WALLRUN-JUMP UP TO NEXT LEVEL |
| 2 | JUMP TO NEXT ROOFTOP | 7 | JUMP TO PADDED OBJECT |
| 3 | JUMP TO NEXT ROOFTOP | 8 | GO THROUGH RED DOOR (TO CHECKPOINT B) |
| 4 | JUMP TO TOP OF NEXT STRUCTURE | 1 | PK PURSUIT UNIT |
| 5 | WALLCLIMB-TURN-JUMP TO GET UP TO NEXT LEVEL | 2 | PK PURSUIT UNIT |

From the start point, get up and over the structures to the left, either by climbing the green stairs and vaulting up from there, or by vaulting the row of lockers at the foot of the stairs. Run toward the red ramp at the edge of the roof and jump off it to reach the next building.

Run around the corner of the building, turn right, and jump down to the next rooftop. Run around the right side of the orange-striped building, vault the chain link fence, and run toward the red ramp beyond it.

OBJECTIVE COMPLETE

- ✓ Make your way toward the new CCC building.

CAUTION

As soon as you cross the chain link fence, three PK pursuit units pick you up and start chasing you. You must stay one step ahead of them. Fighting is not an option, as their superior numbers will quickly overwhelm you.



Jump off the right corner of the ramp to land on a large AC unit on the next roof, and jump from that onto the top of an orange-striped structure.

Turn left and jump off the next red ramp. Run between the two structures on the next roof and wallrun-turn-jump from the left one to reach the top of the right one. Jump from there to the next rooftop.





Turn right and vault two chain link fences. Pull yourself up to the horizontal L-shaped duct and run along

it to the blue-striped structure at the end of it. Pull yourself up to the top of this structure, turn right, and pull yourself up to the next level.

Pro-Tip



Here's a faster strategy for elite Runners: As you reach the rooftop with the fences on it, run straight forward. Use the rooftop structure and the scaffolding to execute a wallrun-turn-jump-wallclimb-turn-jump to reach the top of the structure. From there, you can simply make a few quick jumps over the fences from above.

Springboard off the red cinderblocks up here to cross the next gap. Pull yourself up to the top of the smaller blue-striped structure beyond it, and from there, pull yourself up to the taller blue-striped structure.

Leap from the red ramp on the larger blue-striped structure to land on a red cushion below. The



PK units will not follow you down here. Drop off the left side of the cushion and go through the nearby red door.



HIDDEN BAG

There is a Runner Glyph on the whiteboard in the hallway beyond the red door. Look behind the boxes on the opposite side of the hallway from the glyph to find the first hidden bag.

Use the elevator at the end of the hallway beyond the red door. When the elevator doors open, smash through another red door at the end of the hallway to reach the roof of this building.

Elevator News Feed

Mayor Callaghan Nixes Memorial

In an unexpected reversal, the incumbent Mayor has canceled the unveiling of the long-awaited November Riots memorial, citing several highly credible "security threats" as a primary concern. "The matter of security threats has lately been an important agenda item for the Mayor's reelection campaign," said one political analyst, "so assuring voters that the city comes first is going to be a big part of his push to lead the city again."

Research Scientists Claim New Material Breakthrough

Researchers at 808 Technologies claim to have developed a breakthrough thermoplastic fiber composite, 1000x more resistant to degradation than contemporary cutting-edge solutions. This material is perfect for military and civilian application. Researchers at 808 claim the fiber is particularly well-suited to zero-gravity and extremes of temperature, making it perfect for space travel. General William Brashers, founder of 808 Technologies, says their new material enables the type of travel that for years was principally the domain of science fiction. Brashers added it would probably be 50 to 100 years before the technology could catch up with the material.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ **CHAPTER 8**
- ▶ CHAPTER 9

- TIME TRIAL STRETCHES
- QUICK REFERENCE

DICE STUDIO PROFILE

CHECKPOINT B



MAP LEGEND

- 9 START POINT (FROM CHECKPOINT A)
- 10 JUMP DOWN TO NEXT LEVEL
- 11 JUMP TO RED PIPE
- 12 CLIMB PIPE TO NEXT ROOFTOP
- 13 WALLRUN-JUMP FROM AC UNITS, JUMP ACROSS PIPES
- 14 WALLRUN-TURN-JUMP TO LAND ON OBJECT SUSPENDED FROM CRANE
- 15 GO THROUGH RED DOOR TO CHECKPOINT C
- 1 RIOT COP
- 2 RIOT COP

When you come back out onto the rooftops, Merc says that they're going to have to relocate the rifle drop. Run forward, dropping down as you go, and jump from the red ramp ahead of you. Move quickly, because two of the PK units are back in pursuit.

Get to the top of the yellow-striped building past the red ramp, either by running around the far side of it and using a smaller structure to pull yourself up, or by executing a complex wallrun-turn-jump-turn-jump combo between the building and the yellow scaffolding next to it. Jump from the red ramp at the top of the yellow-striped building onto a vertical red pipe and slide down the pipe.



Leap to the next rooftop and prepare for a fight. A riot cop runs out of a door on the right side of the rooftop. A second riot cop busts out of another door farther down. If you're not opposed to a little gunplay, you can eliminate all your pursuers right here.



Start by disarming the first riot cop and taking his submachinegun. Run farther down the rooftop and shoot the other riot cop as well, and then turn around and wait for the two

PK units to show up. Blast them both with the riot cops' weapons to end their threat.



You need to at least disarm both riot cops before you can climb the vertical red pipe past the door where the second one comes out. From the top of the pipe, turn right,

vault the chain link fence, and climb up to the top of the blue-striped structure.



Leap from that structure to the wall-mounted AC units. Wallrun from them onto a vertical red pipe, and then jump left to another vertical red pipe. Jump

from the second pipe onto another AC unit, and make a very careful leap from there onto the red bracket of a crane. From that bracket, you can then jump up onto the top of an elevator.

Make a wallrun-jump along the wall of the building to land on a huge rectangular object suspended from the crane. Make a running jump from that object and skillroll to land safely on a balcony outside of the CCC building. Go through the red door to enter the building, and ride the elevator up to the atrium.



OBJECTIVE COMPLETE

- ✓ Get to the new drop-off point inside the CCC building.

Elevator News Feed

Avian Flu: Here to Stay?

City Eye reports on the troubling expansion of this deadly disease.

City Threat Level Raised to Red

Mayor Callaghan has raised the city threat level to red following what he terms "a very credible threat." City threat levels are graded on a 5 tier scale, green being safe, yellow representing caution or possible but unconfirmed threats, orange representing legitimate information or evidence of a threat without very specific information on time and place, red representing legitimate information/evidence of an immediate and specific threat, and finally violet representing an impending, large-scale, epic threat. More to follow on this breaking story.

CAUTION

This atrium contains some of the most difficult jumps in the entire game. Take your time and be patient with each one.

CHECKPOINT C

Exit the elevator when the doors open and follow the hall to a massive atrium under construction. The route to the rifle drop is at the very top of the atrium, and to reach it you have to negotiate a half-dozen floors' worth of scaffolding.



HIDDEN BAG

To find the second hidden bag, go to the right side of the atrium as you enter it and look for the Runner Glyph stenciled on the side of an object that sits under a scaffold. Jump up onto this object, turn left, and jump and pull yourself up onto the scaffolding. Wallrun-turn-jump from the vertical sheet of metal on this level to reach an upper level of the scaffold.

The hidden bag is on this upper level. Pick it up and drop back to the ground floor of the atrium.



Start your ascent at the far right corner of the scaffolding. Face the vertical sheet of metal leaning up against the wall and



jump up to grab the upper edge of it. Turn around and jump to the scaffolding platform behind you.

Pro-Tip



You can also use a wallrun-jump to reach the next level of the scaffold more quickly.



Grab the edge of the scaffolding to your right and turn left. Jump to grab the edge of the scaffolding

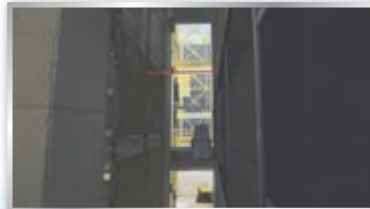
above you and pull yourself up. Springboard off the pile of red cinderblocks on this scaffolding platform to reach the second floor concrete walkway.

Pro-Tip

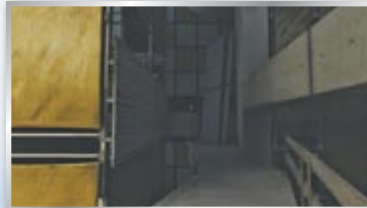


A wallrun-jump works here as well.

Turn right and run to the end of the walkway, where it meets the yellow-and-white checkered wall. Wallrun-jump from this wall to grab onto a red bar overhead. Swing from the bar and jump to land on an inclined platform on the walkway on the other side of the atrium. Wallrun off the upper end of the inclined platform to reach the next level of the scaffold.



Turn left and wallrun along the metal wall on the left side of the scaffold, jumping off to grab the next level of the scaffolding above you. Turn left and grab the upper edge of the metal wall, and then turn around and jump to grab the edge of the third floor concrete walkway.



Run counter-clockwise around this walkway and wallrun-turn-jump from the long section of metal sheeting

that lines the scaffolding to the left. If you don't overshoot your jump, you will land on a concrete support beam. From there, carefully walk across the red beam to another concrete support beam. Drop from here to the other section of the third floor concrete walkway below.

Pro-Tip

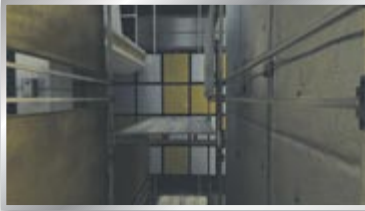


A riskier but faster method to reach the other side of the third floor concrete walkway is to wallrun up to the first concrete cross beam and wallrun-jump again to reach the next beam. Drop down from there to the concrete walkway below.



Make a running jump to catch the edge of a metal platform that juts out from the scaffolding. Pull yourself

up onto this platform, turn right, and run up the inclined sheet of metal. Turn around and jump to pull yourself up to the next platform on the scaffolding. Turn right, jump up, and grab the edge of the metal wall, and then turn around and jump to grab the edge of the fourth floor concrete walkway.



Make a wallrun along the yellow Callaghan sign in the middle of the atrium to reach the other section of the fourth floor walkway. From there, jump forward onto the next metal platform on the scaffold. Wallrun along the metal wall and jump up to grab the next level of the scaffolding.



Walk to the end of this metal platform and turn right to see another metal platform extending out beyond the scaffold. A running jump will land you on this platform. Turn right, grab the top of the metal wall to the right, and turn left while hanging. Jump to grab the edge of the next level of the scaffold and pull yourself up.



Wallrun-turn-jump from the metal wall to the right to land on the fifth floor concrete walkway. You're almost home free. Run counter-clockwise to the other end of the walkway and make a running jump from the metal platform there to land on the next section of the walkway.

From here, all you have to do is run counter-clockwise along this walkway and springboard off the red bricks at the end of it to enter



Walk to the end of this metal platform and turn right to see another metal platform extending out beyond the scaffold. A running jump will land you on this platform. Turn right, grab the top of the metal wall to the right, and turn left while hanging. Jump to grab the edge of the next level of the scaffold and pull yourself up.

Wallrun-turn-jump from the metal wall to the right to land on the fifth floor concrete walkway. You're almost home free. Run counter-clockwise to the other end of the walkway and make a running jump from the metal platform there to land on the next section of the walkway.

From here, all you have to do is run counter-clockwise along this walkway and springboard off the red bricks at the end of it to enter

the red-lined duct entrance. Take a deep breath and pat yourself on the back. You've earned it!

OBJECTIVE COMPLETE

✓ Climb the atrium to reach the rifle drop.

It's not particularly difficult to negotiate the duct that you have to crawl through, since there's really only one way to go. Here's how to do it: Crawl forward and follow the duct as it turns left. Continue toward the lighted junction ahead of you and drop through it, skillrolling to avoid injury. Crawl straight ahead until you come to a Runner Glyph stenciled on the wall.



HIDDEN BAG

To find the third hidden bag, simply continue crawling straight through the duct past the Runner Glyph. The bag is just ahead. Grab it, and then turn around and backtrack to the Runner Glyph. Turn left at the glyph to continue.

Go through the duct that leads away from the Runner Glyph. Stand up when you reach the end and pull yourself up into the next section.



Crawl out onto the ceiling above the sniper post. Move counter-clockwise around the ceiling and use the red pipe to reach another section of the ceiling. Drop

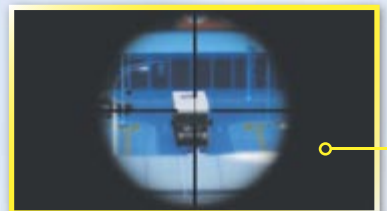
from there onto some shelving below, skillrolling to avoid damage, and then drop to the floor from the shelving, again skillrolling to escape injury.

CHECKPOINT D



Pick up the sniper rifle sitting on the cabinet near the windows that overlook the street below. Stand in one of the windows and aim the sniper rifle at the T-intersection of streets just beyond the glass skybridge. Switch to zoom mode to sight through the scope.

Wait for the police van to come into sight. Shoot the front of the van to disable it and send it crashing into a building right across the street from the one you're in. Now it's time to get down there and rescue Kate.



OBJECTIVE COMPLETE

✓ Disrupt the convoy transporting Kate to prison.



Of course, it won't be that easy. As soon as you snipe the van, Merc tells you that the Blues know where you are, and they're coming to get you. Drop the rifle and smash through the red door to leave the sniper post. Run down the hallway and turn right. Cross the skybridge and turn right, smashing through another door to reach the upper floor of the main lobby.

CHECKPOINT E

Now you have to exit the building through the lobby's main entrance and get to the wrecked police van right outside. The only problem is, there are eight Blues between you and the exit. If you're fast and clever and more than a little lucky, you can avoid most or all of them, but the surest way of success is to take them down as they come up to meet you.



Start by turning left as soon as you enter the lobby and running down the stairs. Continue moving down in a clockwise

direction. The first Blue you meet is on the second set of stairs, a riot cop armed with a submachinegun. Disarm him, steal his weapon, and use it on the next riot cop who's right behind him.



Take that riot cop's weapon to ensure that you have a full clip and keep moving clockwise down through

the lobby. Be ready to face two SWAT cops armed with shotguns at the bottom of the third set of stairs. There's another SWAT cop with a machinegun after the fifth set of stairs and another one with the same weapon just beyond him.



When dealing with those last two SWAT cops, be careful not to stand too close to the left side of the walkway

that overlooks the white-tiled ground floor of the lobby. There are two more SWAT cops down there with heavy machineguns, and they'll make short work of you if you stand still in their sights for more than a second or two. You can pick them off or just ignore them and jump down to the ground floor off the right side of the walkway.

Whatever you choose to do, run to the revolving door in the front lobby to complete the chapter and trigger the following cinematic:



OBJECTIVE COMPLETE

✓ Get down to the crash site and find Kate.

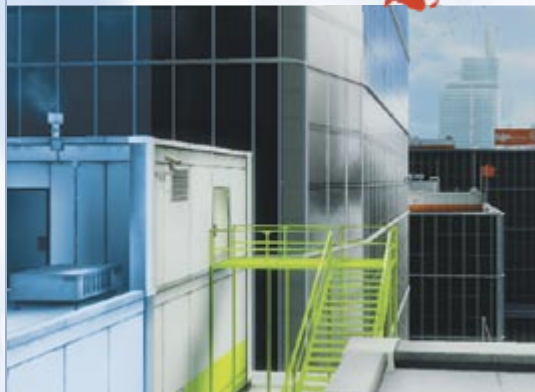


Faith runs to the wrecked police van and pulls her sister out of the back. She's miraculously unharmed.

Faith gives Kate her earpiece comm and tells her to use it to get instructions from Merc, who will direct her to safety while Faith leads the Blues away.

Chapter 8 Complete:

Reaching the end of this chapter awards this Achievement/Trophy.



INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ **CHAPTER 8**
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES
QUICK
REFERENCE

DICE STUDIO
PROFILE

(THE SHARD)

Merc's Lair, 8:34 PM

Later that night, Faith returns to Merc's lair, only to find it completely ransacked and Merc critically injured. Somehow, the Blues figured out where Kate was, and they came in shooting. They took Kate and left Merc to bleed out, but before he goes, Merc tells Faith that he heard them mention that they were bringing Kate to the Shard, Mayor Callaghan's fortress. There's nothing that Faith can do for Merc, except promise that she won't let them win.



MISSION OBJECTIVES

There are two primary mission objectives, each with three sub-objectives:

Gain Access to the Shard



Find a way into the Shard through the underground maintenance areas.



Get through the lobby and use the elevator to reach the upper levels.



Make your way to the outside of the Shard via the ventilation system.

Save Kate



Get back inside the Shard across the rooftops.



Reach the server room and destroy the servers to open a path to the rooftop.



Save Kate.

CHECKPOINT A



With Merc gone, you're on your own this time. From the start point, enter the maintenance access point of the Shard. Descend the first set of blue stairs and stop halfway down the second set. Turn right and wallrun-turn-jump off the section of the wall with the "Maintenance Access" stencil on it to reach a horizontal blue pipe on the opposite wall.



Walk down this pipe until it bends. Look across the corridor

and up to see a red bar overhead. Make a running jump from the blue pipe to reach a pair of horizontal blue pipes beyond the red bar. Turn left and run to the end of the blue pipes, jumping a gap as you go.



Wallrun from the end of the blue pipes to reach a landing on the other side of the corridor. Continue along the landing to a red door and smash through it.



HIDDEN BAG



The first hidden bag can be found in the corridor beyond the red door. Look for the Runner Glyph stenciled on the left wall and execute a wallrun-turn-jump at the glyph to reach the upper catwalk, where the hidden bag sits. Grab it and drop back to ground level.



At the end of this corridor is a sealed red door with a sparking electronic lock. A red valve across the

corridor from it releases gas when it is turned. Turn the valve and immediately turn around. Run and slide into a narrow alcove on the left side of the corridor before the sparking lock ignites the gas and sends a jet of flame shooting down the length of the corridor.

After the explosion, it's safe to go back out into the now-charred corridor. The red door has been blown off its hinges, so go through it and the room beyond to reach the red door to the parking garage.



OBJECTIVE COMPLETE

- ✓ Find a way into the Shard through the underground maintenance areas.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4
- CHAPTER 5
- CHAPTER 6
- CHAPTER 7
- CHAPTER 8
- CHAPTER 9

TIME TRIAL
STRETCHES
QUICK
REFERENCE

DICE STUDIO
PROFILE

CHECKPOINT B

CAUTION

There are several ways to deal with the Blues in the parking garage. This is the fastest and most efficient way to kill them all. You can also make a break for the elevator at any time, but you almost certainly need to at least disarm the heavy machinegunners before you can safely reach the elevator.



As soon as you enter the parking garage, turn left to face two patrol cops. One is on the other side of some red pipes, and the other kicks down a door in front of you.

There is also a heavy machinegunner to your left at the end of the parking garage; you don't want to remain in his line of sight any longer than you absolutely have to. Run toward the red pipes, slide under them, and disarm the patrol cop.



Continue running forward and up the stairs labeled "Level 1B." Smash through the door at the top of them and use the patrol cop's pistol to shoot a SWAT cop

beyond the door. Pick up the SWAT cop's machinegun.

From this level, you can look down on and shoot the second patrol cop and one of the two heavy machinegunners. Pick up the heavy machinegun after doing so and use it



against the two SWAT cops in front of the elevator and the second heavy machinegunner in the corner of the parking garage. This eliminates the police presence in the parking garage. From start to finish, it should take you no longer than 45 seconds to do so.

Alternate Method



Here's an even faster (but more dangerous) way to reach the elevator: Start by disarming the patrol cop on the other side of the red pipes. But instead of going up the Level 1B stairs, smash through the red door labeled "Level 1A."



Run forward and slide through the small opening at the end of the room beyond. Shoot to shatter the glass wall between you and the elevator, run straight to the button and push it, and run into the elevator. If you execute it perfectly, you can reach the elevator in 10

seconds, but if you make the slightest mistake, the Blues will make you pay for it.



Approach the elevator by going through the door at the far end of the parking garage, or by making your own door by smashing out one of the glass panels that surround

it. Ride the elevator up into the main floors of the Shard.

Elevator News Feed

The Newest Threat to Children: RUNNING

Are your children safe?

Is your radio transmitting secret messages?

Find out what you should know!

Van Hijacked, Suspect at Large

A grim scene greeted shoppers in the Western District today when a van carrying Kate Connors, suspect in the murder of politician Robert Pope, was brutally hijacked, overturning on Hudson Street before exploding into flames. The whereabouts of the suspect and hijacker are currently unknown.

Run through the office hallways in the only direction you can go. Springboard off a red chair to reach a landing with a red door, and then smash through that red door.



As she goes through the door, Faith is ambushed by a PK-affiliated SWAT cop on the other side of it,

who knocks her to the ground. When her vision clears, she sees Lieutenant Miller flanked by two SWAT cops. He tells the cops to check Faith, but as they approach her, he shoots each of them in the back of the head.

Faith asks if he's going to shoot her next, but Miller says that she's Kate's best hope. He doesn't seem too upset at having to take out a

couple of PK's private security agents to help her, either. Miller's own investigation revealed that Ropeburn was the man on the inside who facilitated Pope's murder. Those who plotted it needed a CPF cop to pin the blame on, so that PK could move in on CPF's territory.



Miller doesn't have time to explain any more. He gives Faith an earpiece comm and tells her to head for the

roof. That's where they've taken Kate. He'll contact Faith when it's safe and hold off the PK reinforcements in the meantime.

CHECKPOINT C



MAP LEGEND

- 1 START POINT (FROM CHECKPOINT B)
- 2 ELEVATOR TO CHECKPOINT D
- 1 RIOT COPS (TWO TOTAL)
- 2 SWAT COPS (TWO TOTAL)
- 3 SWAT COP WITH HEAVY MACHINEGUN
- 2 ON ELEVATED WALKWAY

Faith automatically proceeds into the lobby of the Shard, which is filled with Blues. From nearest to farthest, you have to deal with two riot cops with submachineguns, two SWAT cops with machineguns, and a third SWAT cop with a heavy machinegun. You could take out all five of them by disarming one of the riot cops and going from enemy to enemy, shooting them with the previous foe's weapon and seizing a new one when they fall. But there's a faster and better way to do it.



INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- PROLOGUE
- CHAPTER 1
- CHAPTER 2
- CHAPTER 3
- CHAPTER 4
- CHAPTER 5
- CHAPTER 6
- CHAPTER 7
- CHAPTER 8
- CHAPTER 9

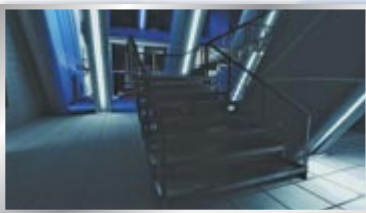
TIME TRIAL
STRETCHES
QUICK
REFERENCE

DICE STUDIO
PROFILE

HIDDEN BAG

The second hidden bag is in this lobby. To reach it, run along the right wall as you enter and springboard off a red chair near the Runner Glyph stenciled onto the wall.

This gets you up to an isolated balcony with the hidden bag on it. Pick up the bag and vault over the railing to return to ground level. You might want to eliminate all the cops except the heavy machinegunner before attempting to grab this bag.



The fastest and easiest way to get to the elevator at the other end of the lobby (your destination) is to run into the near right corner of the lobby, ignoring the riot cops that charge at you.

Run up the stairs to the upper walkway above the lobby floor and run all the way to the end of the walkway.

Vault over the black railing at the end of the walkway and turn left. Charge the heavy machinegunner, keeping cover between the two of you as much as possible. Disarm the gunner.



Use the gunner's heavy machinegun against nearby cops, or simply drop it, turn around, and press the elevator call button. Run into the elevator and ride it to escape the lobby.

**OBJECTIVE COMPLETE**

- ✓ Complete: Get through the lobby and use the elevator to reach the upper levels.

CAUTION

If you eliminate all five cops in the lobby, reinforcements arrive via the door you entered through. (Apparently Miller could only hold them off for so long.) For that reason, you might want to leave at least one of the five cops alive, rather than have to deal with several more.

As you ride the elevator up toward the roof, it suddenly comes to a halt. A voice orders you to drop any weapons you have, stay where you are, and prepare to be taken into custody. Here's a better idea: Press the blinking red emergency button to open the emergency hatch in the roof of the elevator, and then pull yourself up to the top of the elevator car.

CHECKPOINT D

From the top of the elevator car, make a running jump to the landing across the elevator shaft. Climb down the red ladder to reach a lower landing.

Pro-Tip

It is possible to reach the bottom of the elevator shaft safely by dropping directly down to the red bar below and swinging from there to the next bar and landing on the balance beam, but this is an extremely tricky technique for elite Runners only.

Turn around at the bottom of the ladder and jump to grab a red bar that stretches across the shaft. Swing and jump from it to reach another landing on the opposite side of the shaft.





Turn around and jump down to a catwalk that extends across the elevator shaft. From there, jump forward

onto a vertical red pipe, and then slide all the way down the pipe to the next landing.

Carefully walk across one of the beams that extends from this landing to another landing on the other side of the elevator shaft, and then climb the red ladder leading up from that landing.



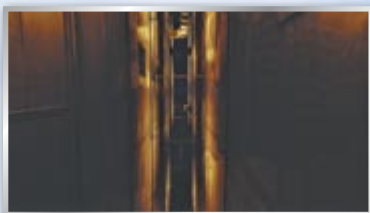
From the top of the ladder, shuffle right along the narrow ledge to reach two vertical red pipes. Climb

up either one of the pipes and turn around. Jump from the top of the pipe to the U-shaped red bar in front of a red-lined duct entrance, and then jump into the duct entrance.

Pro-Tip



You can bypass the ledge walk by making a running jump toward the wall, which turns into a wallrun when you hit it. Jump again to get off the wall and land safely beyond the ledge.



Crawl toward the amber light that indicates the other end of the duct, and then drop from the duct onto a platform below

it. (It can be tricky to see in the dim light, but it's there.) Turn right to see a narrow, seemingly bottomless passage with two red bars stretching across it.

Wallrun along either of the passage walls to grab the first red bar. Swing and jump from it to grab the second one, and then swing and jump from that red bar onto the duct below you that stretches forward.



Run forward along the duct, passing underneath a third red bar. Wallrun-turn-jump from the wall at the end

of the duct to grab onto the red bar. Swing and jump from it to land on another duct that stretches across the passage. Turn left and jump to pull yourself up onto another duct above it.

Pro-Tip



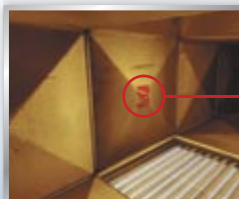
There's a faster way to get through here: Instead of dropping down to the darkened platform, use a wallclimb-turn-jump inside the vent to reach a higher level of it and access a route that takes you across the top of the area quickly via bar swings and wallrun-jumps.



Run to the end of this duct and jump to reach a landing at the end of the passage, and follow the passage

around a corner to see the entrance to another duct. Crawl inside, turn right, and crawl forward until you can't anymore. Pull yourself up over the obstacle ahead of you, and drop down from the other side of it, skillrolling to avoid injury.

HIDDEN BAG



When you drop down, you can continue to the right or left. Choose the left duct to reach the third Runner Glyph. Stand with the glyph at your right side and wallrun-turn-jump up the duct to reach an upper part of it and some graffiti that reads, "Where is November???", a reference to the November Riots.



The bag is just beyond this graffiti. Pick it up, drop back down to the Runner Glyph, and backtrack to the last junction to continue.

Packrat

If you have collected every hidden bag in every chapter so far, you earn this Achievement/Trophy for collecting this last bag, the 30th and final hidden bag.

Crawl forward and jump to grab the ledge of a duct above you. Pull yourself into it and keep crawling



forward. Drop down at the end of this section of ducting, skillrolling to avoid taking damage, and follow the duct all the way to the end. Miller tells you that he can see you, and that there's a sniper team guarding this area. If you can get past them, you can get back into the Shard.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES

WALKTHROUGH

- ▶ PROLOGUE
- ▶ CHAPTER 1
- ▶ CHAPTER 2
- ▶ CHAPTER 3
- ▶ CHAPTER 4
- ▶ CHAPTER 5
- ▶ CHAPTER 6
- ▶ CHAPTER 7
- ▶ CHAPTER 8
- ▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

OBJECTIVE COMPLETE

- ✓ Make your way to the outside of the Shard via the ventilation system.

CHECKPOINT E**MAP LEGEND**

- 4 START POINT (FROM CHECKPOINT D)
- 5 VAULT FENCE
- 6 CLIMB UP ON ROOF
- 7 JUMP TO NEXT BUILDING
- 8 SPRINGBOARD TO 1ST SNIPER POSITION
- 9 JUMP TO ROOFTOP AFTER TAKING OUT BLUES
- 10 BALANCE ALONG PIPE
- 11 MAKE A RUNNING JUMP TO BALCONY
- 12 GO THROUGH RED DOOR TO CHECKPOINT F
- 1 SWAT COPS WITH SNIPER RIFLES (THREE TOTAL)
- 2 THREE SWAT COPS (AFTER TAKING OUT 1ST SNIPER)
- 3 TWO SWAT COPS (AFTER TAKING OUT 2ND SNIPER)

Knock out the grate at the end of the duct and drop to the balcony below it. Run forward and right and jump across the gap to reach the next rooftop. Vault the chain link fence ahead of you and use the nearby structures for cover from the three snipers behind you and to the left.



Get up onto the top of the blue-striped structure adjacent to the chain link fence and drop off the corner nearest the snipers. Run off the edge of the roof to land on the next rooftop between you and the snipers.

**CAUTION**

If you jump the gap between the rooftops, you will likely be shot at least once by the snipers. Don't expose yourself to their fire any longer than you have to.



Move along the rooftop toward the nearest sniper. Run through the open door in the chain link fence and

turn right to springboard off a red box to reach the sniper's position. Quickly disarm him and steal his sniper rifle.

NOTE

It is possible to reach the end of this area and reenter the Shard without fighting any of the remaining enemies, but if you're going to do it, drop the sniper rifle immediately and get moving!



As soon as you disarm the first sniper, Lieutenant Miller tells you that reinforcements are on the way.

Turn around, crouch down, and aim just left of an AC unit on the roof. Three SWAT cops armed with machineguns run past this AC unit. If you're fast and accurate, you can shoot all three as they do.



Once they're down, turn around and aim at the laser sight of the sniper ahead of you and to the right. Zoom in

and move carefully toward the edge of the object between the two of you. "Walk" your crosshairs up the laser sight along the edge of the object as you move forward. When you see the sniper, fire immediately.



To completely clear your path forward, turn around and aim at the amber-lit balcony in the distance.

There are two more SWAT cops up here, armed with machineguns. Their accuracy isn't great, and the odds of them inflicting significant damage on you are low, but you can pick them off if you've got the ammo.



Finally, once those two SWAT cops are down, stand on the corner of the rooftop structure that would have

exposed you to their fire and turn toward the third sniper, located near another amber-lit balcony with a red door on it. Quickly zoom in and shoot the orange gas can on the sniper's perch to eliminate him. If that doesn't work, you'll have to shoot him directly when he steps out to snipe you.

NOTE

You only have nine bullets in the sniper rifle, so if you have fewer than three bullets after eliminating the second sniper and the wave of three SWAT cops that rushes in past the AC unit, don't bother shooting the SWAT cops on the balcony or the third sniper. You can still reach the goal without taking them out.



When you've shot all the enemies you're going to shoot (if any), drop the sniper rifle and run and jump forward

to the next rooftop structure. Vault a blue railing and run down the catwalk beyond it. Vault the railing at the end of the catwalk and turn left to see a red pipe stretching forward.

Balance along this pipe as you move toward the third sniper's position (he won't shoot you while you're on the beam if you just keep moving). When you reach the other side of it, get up to the top of the structure.



Face the balcony with the red door. Make a running jump from the very edge of the structure to reach the balcony. Go through the red door to return to the Shard.



OBJECTIVE COMPLETE

✓ Get back inside the Shard across the rooftops.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ CHAPTER 2

▶ CHAPTER 3

▶ CHAPTER 4

▶ CHAPTER 5

▶ CHAPTER 6

▶ CHAPTER 7

▶ CHAPTER 8

▶ CHAPTER 9

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE



Run through the office hallways to reach a locked elevator near the reception desk. Lieutenant Miller manages to unlock it remotely. It leads to a server room for the Shard's citywide surveillance system. From there, you should be able to access the roof and rescue Kate.

CHECKPOINT F

As you ride up, Miller says that the security doors to the roof are closed. If you can destroy the servers, the emergency protocol should automatically unlock the doors. Faith has to hurry, though—there's a chopper arriving momentarily to take Kate away. Miller tries to give you more information, but a gunshot echoes through the comm, and the line goes dead.

There are four SWAT cops armed with machineguns in the server room, as well as one SWAT cop with a heavy machinegun. All the cops are on the elevated walkway in the middle of the room. The servers are grouped in four clusters around the walkway.

You could take the direct approach and disarm and/or shoot the SWAT cops as you move forward into the server room, but there's an even better way to do it:



Ignore the first two SWAT cops that rush at you. Instead, run around the right or left side of the elevated walkway and past a server cluster. The trigger-happy cops

might even shoot the clusters for you, saving you some time. Run around the back of the elevated walkway and run up the stairs to reach a SWAT cop.



Disarm the SWAT cop, take his machinegun, and turn toward the SWAT cop with the heavy machinegun. Shoot him and the SWAT cop behind him. Pick up the heavy

machinegun and blast any remaining servers, as well as the other two SWAT cops, if you're so inclined.

You'll know that all four servers are down when you hear the automated warning system say, "Warning: All four banks have failed. All four banks have



failed. Appropriate emergency services have been notified." That's your cue to run up to the highest level of the elevated walkway and go through the now-open security doors at the top of it.

OBJECTIVE COMPLETE

- ✓ Reach the server room and destroy the servers to open a path to the rooftop.



Break through the red door labeled "Video Surveillance 05" and run through the hallways beyond in the only direction you can. Run through an open door and climb

several sets of stairs. When you reach a chain link gate between two rows of lockers, vault the gate and run up the stairs labeled "Roof Access" on the other side of it.

CHECKPOINT G

When you reach the roof, a cinematic begins. Jackknife has Kate bound and held at gunpoint with a waiting chopper behind them. Faith demands to know who's behind all of this. Without coming right out and saying it, Jackknife strongly implies that Mayor Callaghan is the mastermind. The strategy was classic: Break the lines of communication, shoot the messengers. And this is just the beginning.



Jackknife forces Kate into the chopper and thanks Faith for ferreting out all the suspicious loose ends surrounding Pope's assassination. That's why she's still alive. Jackknife tells Faith that she can't live on the edge all her life. Sooner or later, she's going to have to jump.



Faith turns around and sees two SWAT cops behind her. It's now or never. As soon as the cinematic ends, run straight forward, vault the two rows of crates ahead of you, and jump from the very edge of the helipad to grab the chopper.



Faith swings into the chopper and sends Jackknife flying out of the other side with a powerful kick. He fires helplessly into the air as he falls to his much-deserved demise. The

shots didn't hit Faith or Kate, but they did damage the chopper, which bucks wildly. Kate slips out the side of it and barely manages to grab the edge of a rooftop. Faith jumps after her and pulls her up in the nick of time as the helicopter crashes below.

***That's a Wrap:***

Complete the game on any difficulty level to receive this Achievement/Trophy.

OBJECTIVE COMPLETE

✓ Save Kate.

NOTE

If you completed the game for the first time on Easy or Normal difficulty, Hard difficulty is now available.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

▶ PROLOGUE

▶ CHAPTER 1

▶ CHAPTER 2

▶ CHAPTER 3

▶ CHAPTER 4

▶ CHAPTER 5

▶ CHAPTER 6

▶ CHAPTER 7

▶ CHAPTER 8

▶ CHAPTER 9

TIME TRIAL
STRETCHESQUICK
REFERENCEDICE STUDIO
PROFILE

(TIME TRIALS)



There are 23 Time Trials in which you can test your Runner skills. Eleven of them are unlocked as you complete the Story mode's training, Prologue, and nine chapters. The other 12 are unlocked by beating a qualifying time in another Time Trial course. If you are signed into your EA account and online, your records will be uploaded to online leaderboards that determine global rankings of all Runners everywhere.

TIP

You can also download "ghosts" of especially fast runners to show you the path that they took through the course. This is the best way for new Runners to learn advanced techniques.

Each course has three qualifying times. A one-star time is the easiest to achieve. The two-star time is more challenging, and the three-star time is for elite Runners. The total number of stars that you earn represents your Skill Rating.

Courses are divided into several sections, indicated by a vertical progress bar on the left side of the screen. As you complete a section of the course, the color of its respective section of the progress bar lets you know how you're doing. If it's green, you're running ahead of schedule. If it's red, you're behind. And if it's white, you're exactly on pace to achieve the target time.



TIME TRIAL TIPS



Master the Course: Don't expect to beat the three-star qualifying time during your first visit to a course, even if you're familiar with it from Story mode or a different course in the same area. In fact, you'll be lucky to beat the one-star qualifying time during your first run. You need to invest some time in learning the course and always being able to think three or four moves ahead of your current one. Trial and error is your best teacher, especially since Runner Vision is disabled in all Time Trial courses.

Fly High: You don't need to be on the ground when you cross through a checkpoint. As long as you go through the red beams of light emanating from it, you get credit for the checkpoint, so feel free to jump through them or above them if that helps to set up your next move.

Wallrun, Don't Jump: Wallrunning builds momentum, and jumping doesn't. And in a Time Trial, the name of the game is speed. You should always be looking for ways to wallrun across gaps so that you can keep your speed up and shave a few tenths of a second off your time whenever possible.

Avoid Pull Ups: Pulling yourself up to a ledge or other object is the slowest possible way to get up there. If there's a wall or other vertical object of equal or greater height nearby, wallrun along or wallclimb up it and jump instead of pulling yourself up. If you can't do that, look for ways to jump to that area from something else.

No Pain, No Gain: A hard fall or collision with barbed wire injures you in a Time Trial, just as it does in Story mode. But aside from decreasing your momentum, it doesn't penalize you at all. Obviously, you're better off not suffering damage, but if that's the only way to access a shortcut, don't be afraid to take the hit.

Give Yourself a Second Chance: Pressing  (Xbox 360) or  (PS3) instantly sends you back to the last checkpoint you reached without hitting you with a time penalty. If you mistime a jump or make any significant mistake, don't hesitate to take a mulligan.

Download Ghosts: The following maps and course descriptions will certainly help you get through each Time Trial course, but there's no substitute for going online, seeing who's at the top of the leaderboards, and downloading their ghosts to study. After all, a picture is worth a thousand words, and watching a ghost run a course gives you 60 pictures per second.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHESQUICK
REFERENCEDICE STUDIO
PROFILE

PLAYGROUND ONE

HOW TO UNLOCK: Complete the training in Story mode

★ **Qualifying Time:** 02:00.00

★★ **Qualifying Time:** 01:15.00

★★★ **Qualifying Time:** 01:05.00



FIRST SECTION

Checkpoint 1



Run forward from the start point. Run and jump from the scrap lumber ramp to soar directly through the first checkpoint. Turn left and vault over the chain link fence.

SECOND SECTION

Checkpoint 2



Wallrun-jump from the vertical boards to cross the gap between rooftops. Jump and coil over the horizontal duct beyond it, and smash through the red door past the duct. The checkpoint is just beyond the next red door.

THIRD SECTION

Checkpoint 3



Run and jump onto the horizontal pipe and balance along it to reach the next rooftop. Wallrun along the board leaning up against the barbed-wire fence and turn and jump to get up to the blue-striped structure. Run up the yellow stairs, and then jump to the J-shaped vertical duct and turn and jump to get up onto the scaffolding. Execute another jumping wallclimb-turn-jump from that level on the other side of the scaffolding to reach the top. Wallrun-jump to reach the top of the building and the checkpoint.

FOURTH SECTION

Checkpoint 4



Run up the ramp near the third checkpoint and use the zipline, making sure to dismount above the padded object to land safely. Jump from the padded object to the ramp and run through the checkpoint.

FIFTH SECTION

Checkpoint 5



Continue running forward. Jump and coil over the barbed wire lining the next rooftop. Speedvault up to the structure in the far right corner of it and jump from the planks to reach the next rooftop. Run and jump into the final checkpoint.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

PLAYGROUND TWO

HOW TO UNLOCK: Beat a qualifying time on Playground One

★ **Qualifying Time:** 02:10.00

★★ **Qualifying Time:** 01:25.00

★★★ **Qualifying Time:** 01:15.00



FIRST SECTION

Checkpoint 1



Start by running forward and leaping from the ramp to the next rooftop. Vault up onto the AC unit to reach the first checkpoint, and then turn left and wallrun-jump from the blue wall to clear the chain link fence.

Checkpoint 2



Run up the catwalk stairs and springboard from the objects on the catwalk to leap the gap between rooftops, aiming for the ramp on the left side of the next rooftop. Run and jump off the ramp to reach the second checkpoint.

SECOND SECTION

Checkpoint 3



Wallrun-jump from the edge of the blue-striped structure to clear the barbed wire

fence. Skillroll to land safely, and then run through the checkpoint.

Checkpoint 4



Immediately turn around and jump up to the inclined scaffolding ramp. Turn left, run and jump

onto the bundle of lumber, and jump from that onto the corner of the rooftop ahead. Speedvault up to the orange catwalk and jump to the next catwalk and checkpoint.

THIRD SECTION

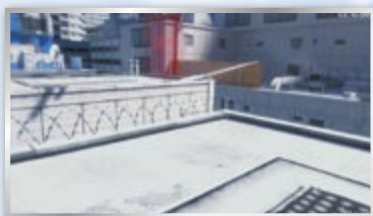
Checkpoint 5



Turn left and run down the end of the catwalk. Wallrun-turn-jump from the vertical boards

to land on the suspended beams and reach the fifth checkpoint.

Checkpoint 6



Springboard off the end of the beams to the next rooftop structure. Turn left and jump

and coil over the barbed wire to land on the bundle of lumber, and then jump from there to the roof of the blue-striped structure and the sixth checkpoint.

FOURTH SECTION

Checkpoint 7



Run and jump from the boards near the sixth checkpoint. Coil to clear the short fence

on the edge of the next rooftop. Springboard up to the AC unit with the seventh checkpoint.

Checkpoint 8



Wallrun along the vertical boards to cross the gap between the buildings. Speedvault

over the chain link fence, and then vault up to the top of the AC unit with the eighth checkpoint.

FIFTH SECTION

Checkpoint 9



Run up the ramp and turn right at the top of it to run across the loose boards in front of another

large AC unit. Jump from the orange platform to the boards beyond it and drop off the end of them onto the inclined roof. Run forward to the checkpoint.

Checkpoint 10



Run straight for the opposite end of the L-shaped roof, vaulting over the AC units in the middle of

the roof to cut the corner. Springboard off the object in front of the short chain link fence and land on the padded object. As soon as you are able to stand, jump forward into the final checkpoint.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

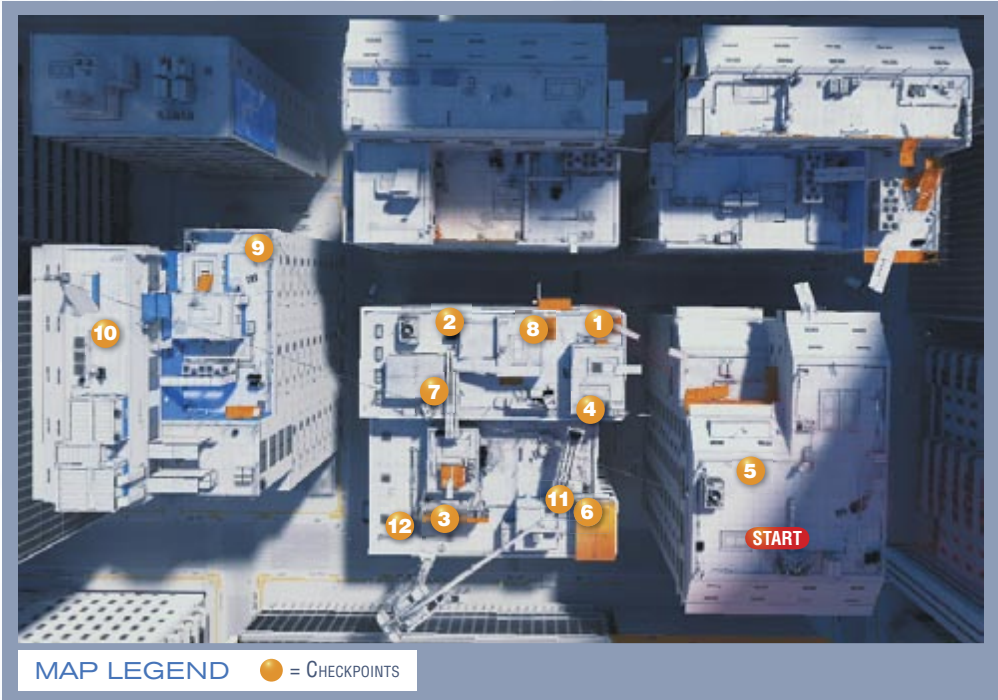
PLAYGROUND THREE

HOW TO UNLOCK: Beat a qualifying time on Playground Two

★ **Qualifying Time:** 02:20.00

★★ **Qualifying Time:** 01:50.00

★★★ **Qualifying Time:** 01:35.00



FIRST SECTION

Checkpoint 1



From the start point, run forward and drop down to the inclined section of the roof. Turn left and leap to the small square structure on top of the blue-striped building.

Turn right and jump and coil over the barbed wire to cross the checkpoint.

Checkpoint 2



Run down the ledge of the building to the left of the blue-striped structure to reach the second checkpoint.

SECOND SECTION

Checkpoint 3



Turn left and springboard from the stack of objects onto a horizontal trio of ducts. Run straight forward, jump onto the first orange catwalk,

and leap from the ramp at the end of it onto a higher orange catwalk with the third checkpoint on it.

THIRD SECTION

Checkpoint 4

Jump off the end of this orange catwalk and turn left to speedvault up onto the suspended beams. Springboard off the end



of the beams onto the rooftop structure with the fourth checkpoint on it.

Checkpoint 5



Vault up to the highest structure near the fourth checkpoint and run and jump from the

boards at the end of it to reach the next rooftop. Run up the incline to get to the fifth checkpoint.

Checkpoint 6



Make a wide right turn and springboard off the object near the short chain link fence to land on the

padded object below. Jump through the sixth checkpoint and vault up to the top of the blue-striped structure.

Checkpoint 7



Run and jump from the far right corner of the structure to reach the roof of the next blue-

striped structure ahead of you. Run under the orange catwalk and springboard from the edge of the roof. Vault up to the padded object to reach the seventh checkpoint.

FOURTH SECTION

Checkpoint 8



Run up the ramp from the ducts to the structure with the eighth checkpoint on it.

Checkpoint 9



Leap from the end of the boards on this structure and coil to clear the short chain link fence on the

edge of the next rooftop. Speedvault over the horizontal duct, smash through two consecutive red doors, and jump onto the balance beam beyond them. Balance to the end of the beam to reach the ninth checkpoint.

FIFTH SECTION

Checkpoint 10



Ascend the scaffolding ahead of you using the same jumping wallclimb-turn-jump technique

from the vertical ducts as you used in Playground One. The tenth checkpoint is on the roof at the top of the scaffolding.

Checkpoint 11



To reach the eleventh checkpoint, use the nearby zipline at the top of the ramp and dismount

above the padded object to land safely. Run up the ramp to the roof of the next structure and jump from the far right corner of it onto the bundle of lumber. Jump again from the lumber onto the suspended beams and the penultimate checkpoint.

Checkpoint 12



To complete the course, simply run and jump off the rooftop structure toward the

twelfth checkpoint, skillrolling as you land to avoid momentum-killing damage.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES
- WALKTHROUGH

TIME TRIAL STRETCHES

QUICK REFERENCE

DICE STUDIO PROFILE

EDGE

HOW TO UNLOCK: Complete Prologue in Story mode

★ **Qualifying Time:** 01:10.00

★★ **Qualifying Time:** 00:55.00

★★★ **Qualifying Time:** 00:47.00



FIRST SECTION

Checkpoints 1-4



The first four checkpoints appear in the stairwell and hallways at the beginning of the course, and the fastest way to hit them all is to avoid the stairs as much as possible. From the start, run through the first checkpoint and wallrun-turn-jump from the right wall to land on a row of lockers.



Wallrun-turn-jump from the left wall above the lockers to reach the first landing and the second checkpoint. Run up the stairs, wallrun-jump from the left wall to start a running wallclimb on the wall in front of you, and immediately turn and jump to reach the top landing and the next checkpoint. Run through the hallway to hit the fourth checkpoint.

SECOND SECTION

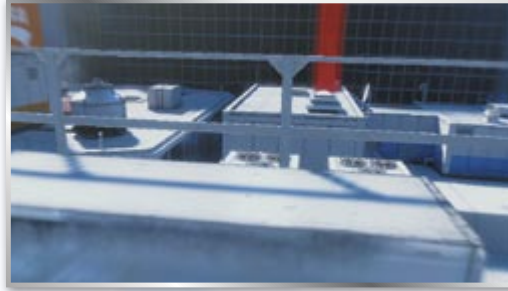
Checkpoint 5



When you reach the outdoor balcony, speedvault up onto the orange staircase and jump from it onto the AC unit in front of it. Jump forward from there, leap off the ramp at the end of the balcony, and skillroll to land safely on the roof below. Springboard up onto the yellow-striped structure to reach the fifth checkpoint.

THIRD SECTION

Checkpoint 6



Jump and coil over the railing at the edge of the rooftop to land on one of the large AC units below. Make a running jump onto the top of the structure beyond them to tag the sixth checkpoint.

FOURTH SECTION

Checkpoint 7



To reach the final checkpoint as fast as possible, run between the four small AC units on the next rooftop. Springboard off the horizontal pipes in front of the blue catwalk to soar over the catwalk. Vault over the railing in front of you to get onto an upper section of catwalk. Run up the final set of stairs and make a flying leap off the ramp beyond them to reach the seventh checkpoint.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

ARLAND

HOW TO UNLOCK: Complete Chapter 1 in Story mode

★ **Qualifying Time:** 01:01.00

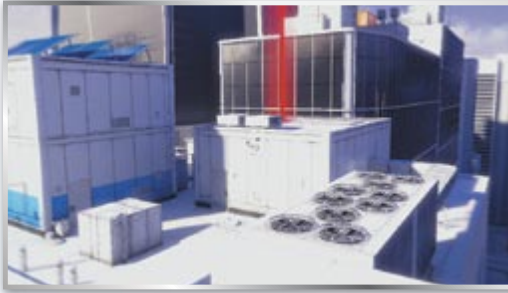
★★ **Qualifying Time:** 00:55.00

★★★ **Qualifying Time:** 00:47.00



FIRST SECTION

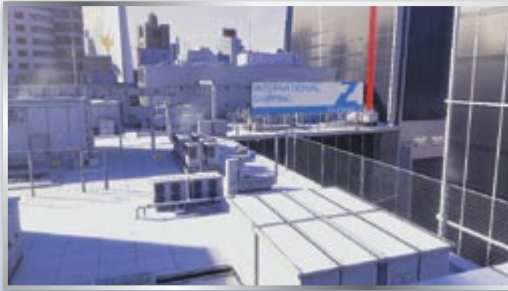
Checkpoint 1



From the start point, run forward and left and jump from the corner of the balcony onto the large AC unit below. Continue running toward the first checkpoint and jump from the corner of the AC unit to reach the top of the structure where the checkpoint is.

SECOND SECTION

Checkpoint 2



Drop off the structure to reach the rooftop level and springboard off the small horizontal pipe in front of the two structures to soar over the electrified fence. Springboard off the horizontal pipe to the right of the ramp at the edge of the building. Turn right and wallrun-jump from the side of the small structures nearest the edge of the roof to land on the catwalk in front of the billboard. Wallrun along the billboard to reach the second checkpoint.

THIRD SECTION

Checkpoint 3



Continue along the catwalk to vault up to the top of the next structure, which has the third checkpoint on its roof. Jump from the

object on the far corner of the structure to land on a row of small AC units.

Checkpoint 4



Run along the rows of small AC units and wallrun along the wall to the right of them to clear the barbed wire fence. Turn and jump from the end of the wallrun to land on top of the structure with the fourth checkpoint on it.

FOURTH SECTION

Checkpoint 5



Run, jump, and coil to reach the next structure and the checkpoint on top of it. Turn around immediately after hitting the checkpoint.

Checkpoint 6



Jump onto the lower structure with the three circular fans on it. Run and jump from the end of it over the barbed wire fence and land on a row of small AC units. Wallrun along the side of the blue-striped structure to clear the catwalk ahead of you. Jump from the edge of the roof. Skillroll to land safely on the balcony below and jump into the final checkpoint to complete the course.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

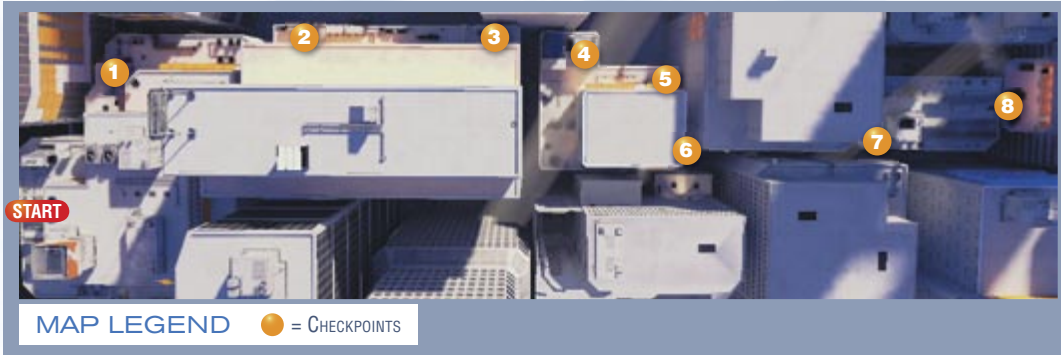
FLIGHT

HOW TO UNLOCK: Beat a qualifying time on Arland

★ **Qualifying Time:** 01:20.00

★★ **Qualifying Time:** 01:07.00

★★★ **Qualifying Time:** 01:01.00



FIRST SECTION

Checkpoint 1



From the start point, run forward and drop to the ledge with the first checkpoint on it. There's no need to skillroll because none of the drops will cause you injury. Run and jump through the first checkpoint.

Checkpoint 2



Turn right and drop to roof level, skillrolling to avoid taking damage. Speedvault over the horizontal pipes ahead of you and run and jump off the edge of the roof to reach the second checkpoint. Speedvault over the ducts immediately beyond the checkpoint.

SECOND SECTION

Checkpoint 3



Make a series of running jumps toward the third checkpoint, avoiding obstacles to quickly work up to sprint speed. Jump off the far right corner of the rooftop past the checkpoint.

Checkpoint 4



If you jump off the roof properly, you should land on the metal plating on top of the scaffolding to the right of the padded object. It's not a soft landing (skillroll to avoid injury), but it puts you in position to jump up onto the structure with the fourth checkpoint on it.

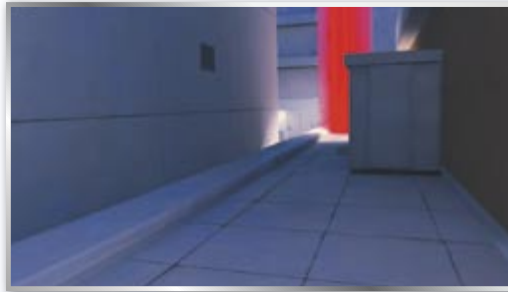
THIRD SECTION

Checkpoint 5



Jump off the far right corner of the structure to land on the horizontal duct. Run past the duct to hit the fifth checkpoint.

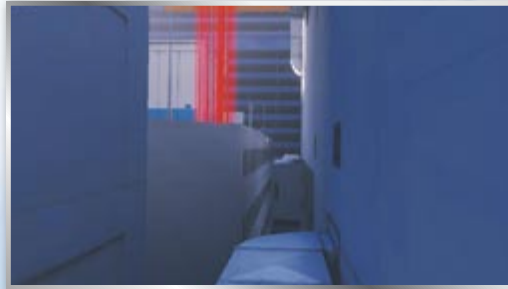
Checkpoint 6



The sixth checkpoint is right around the corner from the fifth one. Leap up onto the long rectangular structure ahead of it and wallrun along the right wall. As soon as you pass through the checkpoint, turn and jump to grab a horizontal pole. Swing and jump from it to reach the top of the blue fire escape.

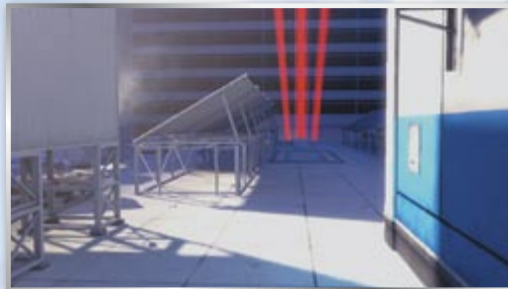
FOURTH SECTION

Checkpoint 7



Wallrun-turn-jump along the left wall at the top of the fire escape to land on a horizontal duct on the right side of the alley. Wallrun over a gap in the duct, and then jump left from the next section of duct to reach the seventh checkpoint.

Checkpoint 8



Speedvault over the horizontal pipes ahead of you. Vault over the chain link fence around the corner of the blue-striped structure, and then run straight ahead to build up momentum. Leap from the very end of the wooden ramp at the edge of the rooftop to jump into the eighth and final checkpoint.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CHASE

HOW TO UNLOCK: Complete Chapter 2 in Story mode★ **Qualifying Time:** 01:45.00★★ **Qualifying Time:** 01:25.00★★★ **Qualifying Time:** 01:18.00

FIRST SECTION

Checkpoint 1



From the start point, run forward and jump off the edge of the roof to grab the zipline. Dismount just before the end, slide under the horizontal bar, and run through the checkpoint.

Checkpoint 2



Jump to the next building and vault the chain link fence. Wallrun-turn-jump between the rooftop structures to reach the top of the middle one and speedvault up to the next structure to get to the second checkpoint.

SECOND SECTION

Checkpoint 3



Jump to the next structure with the pile of junk at the end of it. Springboard off that junk to continue up to the next level. Slide under the horizontal pipes, turn left, and wallrun-turn-jump to get up to the blue-striped structure with the third checkpoint on it.

THIRD SECTION

Checkpoint 4



Pull up onto the large structure near the third checkpoint and run, jump, and skillroll to clear the barbed wire fence below the fourth checkpoint. Run through the open fence gate and wallrun up to the lower structure to the left. Use a wallclimb-turn-jump to reach the upper structure and the fourth checkpoint.

FOURTH SECTION

Checkpoint 5



Jump from the ramp near the fifth checkpoint and land on the strip of rooftop between two large structures. Use a wallrun-turn-jump or wallclimb-turn-jump to get up onto the right one. If you have the momentum, you can leap to the structure with the fifth checkpoint on it. If not, aim for the horizontal vents leading to it, and speedvault from them up to the fifth checkpoint.

FIFTH SECTION

Checkpoint 6



Use the nearby zipline to cross the next gap. Run and jump to the left of the end point to land on a structure in front of a chain link fence and wallrun along the yellow wall to clear the fence. If you're moving at sprint speed, you can run along the tops of the small AC units and wallrun-jump to clear the barbed wire fence ahead of you. If not, make a wide U-turn around the fence, negotiating the orange-striped structure and springboarding over it to reach the final checkpoint.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

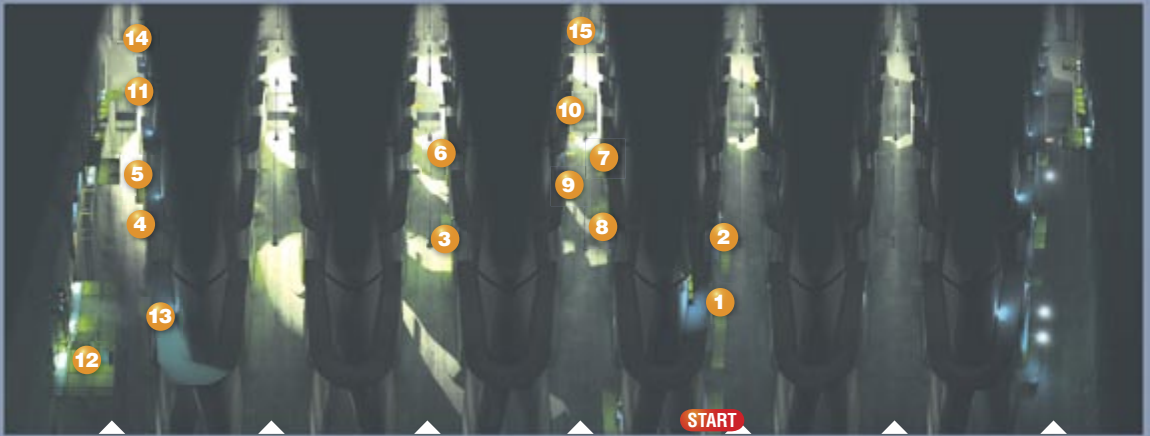
STORM DRAINS ONE

HOW TO UNLOCK: Beat a qualifying time on Chase

★ **Qualifying Time:** 02:00.00

★★ **Qualifying Time:** 01:30.00

★★★ **Qualifying Time:** 01:22.00



Storm Drain 1 Storm Drain 2 Storm Drain 3 Storm Drain 4 Storm Drain 5 Storm Drain 6 Storm Drain 7

MAP LEGEND ● = CHECKPOINTS

FIRST SECTION

Checkpoint 1



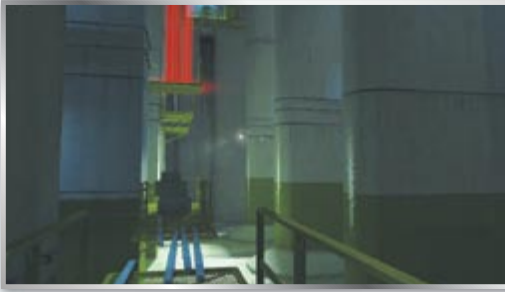
From the start point, run and jump forward to the next catwalk. Jump from the end of it after hitting the first checkpoint.

Checkpoint 2



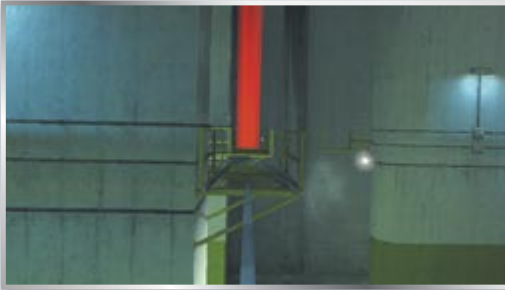
The second checkpoint is right in front of the first one, on the next catwalk. Run and jump to it and round the corner as you pass it.

Checkpoint 3



Run straight toward the third checkpoint and springboard off the pile of junk to reach the catwalk that it's on.

Checkpoint 4



Continue along the balance beam that leads to the next catwalk. To save time, make a running jump onto the beam to avoid having to balance along the entire beam. Run and jump to the catwalk with the fourth checkpoint on it.

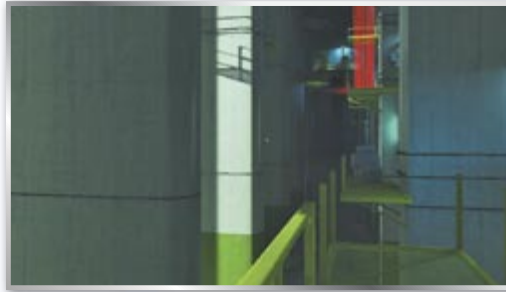
SECOND SECTION

Checkpoint 5



Turn right as soon as you reach the fourth checkpoint and jump the following gap to land on the catwalk that leads to the fifth checkpoint. Start turning right as you pass through the checkpoint.

Checkpoint 6



Leap to the next catwalk and springboard off the pile of boxes at the end of it. If you're moving quickly enough, you should be able to land at the top of the ladder leading up to the catwalk with the sixth checkpoint and not have to do much climbing.

Checkpoint 7



Jump to the next catwalk. Turn right as you pass through the seventh checkpoint.

Checkpoint 8



Run and jump onto the balance beam that spans the gap between the catwalks to keep from having to balance along the entire length of it. The next checkpoint is straight ahead.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

THIRD SECTION

Checkpoint 9



Just past the eighth checkpoint, turn left to face the wall and wallclimb-turn-jump to reach the catwalk above and behind you. The goal is to avoid having to use the ladder that extends down from it. The ninth checkpoint is on this catwalk.

Checkpoint 10



Run forward beyond the ninth checkpoint and jump and swing from the horizontal bar of the lamp that hangs above the gap between the catwalks. Jump from the bar to the next catwalk, and leap the next gap to reach the tenth checkpoint.

Checkpoint 11



Jump to the next catwalk and springboard off the debris at the end of it. This gets you to a higher catwalk and the next checkpoint.

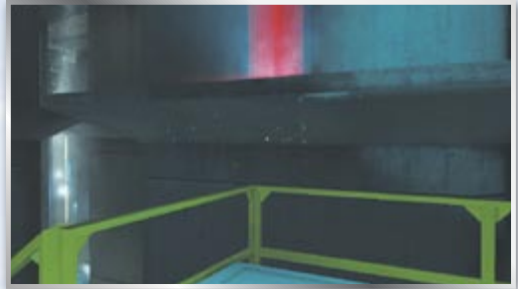
FOURTH SECTION

Checkpoint 12



Round the corner from the eleventh checkpoint and jump to the catwalk extending out from the wall. Turn left and move as quickly as possible to the next checkpoint. Start by springboarding off some debris, then jump to the next catwalk, and finally swing and jump from three consecutive pipes to reach the catwalk with the twelfth checkpoint.

Checkpoint 13



As you pass through the twelfth checkpoint, turn left and springboard from the crate onto the concrete platform at the top of the nearby pillar. Run through the next checkpoint.



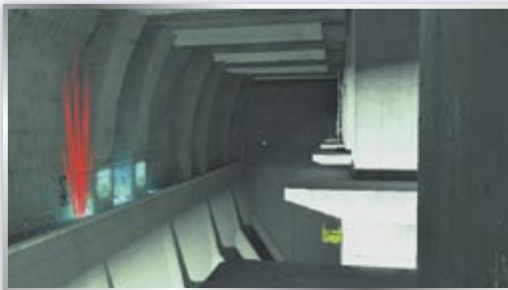
FIFTH SECTION

Checkpoint 14



Run and jump along the concrete platforms toward the next checkpoint. If you execute your jumps correctly, you'll hit sprint speed quickly.

Checkpoint 15



Hang a sharp right at the fourteenth checkpoint, and run and jump along the concrete platforms to reach the nearer zipline. Ride down it and dismount before the end to hit the final checkpoint.

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

**TIME TRIAL
STRETCHES**

 QUICK
REFERENCE

 DICE STUDIO
PROFILE

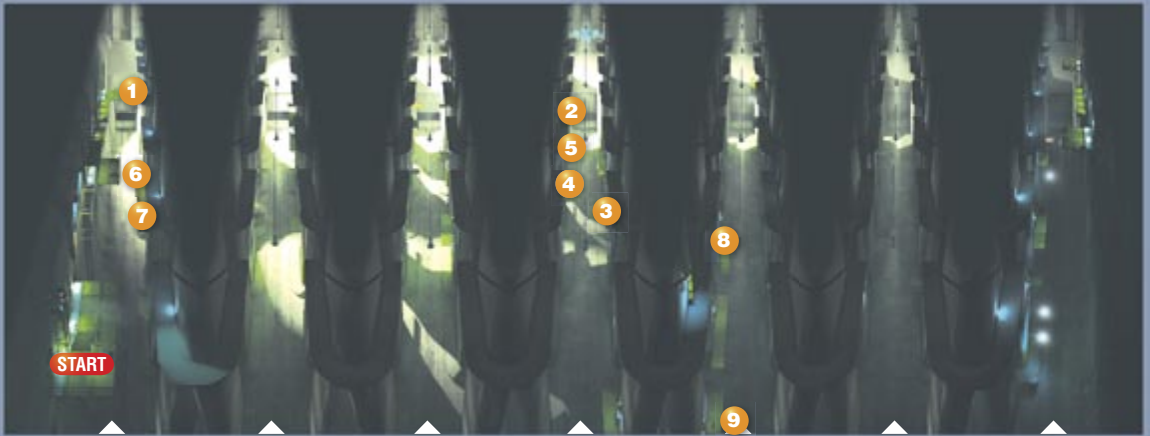
STORM DRAINS TWO

HOW TO UNLOCK: Beat a qualifying time on Storm Drains One

★ **Qualifying Time:** 01:20.00

★★ **Qualifying Time:** 01:03.00

★★★ **Qualifying Time:** 00:57.00



Storm Drain 1 Storm Drain 2 Storm Drain 3 Storm Drain 4 Storm Drain 5 Storm Drain 6 Storm Drain 7

MAP LEGEND ● = CHECKPOINTS

FIRST SECTION

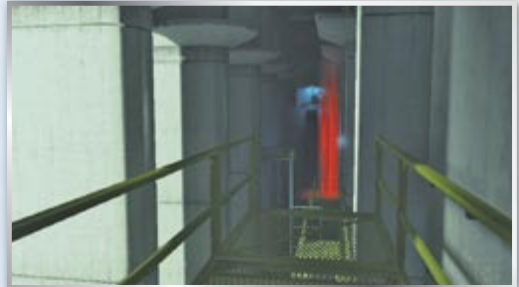
Checkpoint 1



From the start point, run forward and swing and jump from the three pipes to reach the next catwalk. Jump to the next two catwalks, make a wide right turn, and jump to the catwalk with the first checkpoint.

SECOND SECTION

Checkpoint 2



Jump down to the next catwalk and leap across another gap to reach the second checkpoint. Round the corner as you cross it to keep your speed up.

FOURTH SECTION

Checkpoint 3



Jump down and left from the end of the L-shaped catwalk with the second checkpoint to

land on a lower catwalk. Jump onto the balance beam ahead of you, and balance to the end of it to reach the third checkpoint.

Checkpoint 4



Turn to face the left wall after hitting the third checkpoint and wallrun-turn-jump to reach

the upper catwalk behind you. The fourth checkpoint is up here.

Checkpoint 7



Round the corner as you pass through the sixth checkpoint and leap the next

gap to land on the platform with the seventh checkpoint on it.

Checkpoint 8



Turn left after reaching the seventh checkpoint. Jump to the next platform, and then jump

onto the balance beam ahead of you. Drop down from the end of that platform to reach the penultimate checkpoint.

THIRD SECTION

Checkpoint 5



The next checkpoint is straight ahead. Swing from the lamp bar above

the gap to reach the next catwalk and the fifth checkpoint.

Checkpoint 6



Jump down along the catwalks toward the sixth checkpoint. Avoid jumping

or running into the ladder that hangs down from the middle one, and make sure to clear the pile of debris at the near end of the catwalk just before the one that has the sixth checkpoint on it. Hitting either of these will cost you a few precious seconds.

FIFTH SECTION

Checkpoint 9



Round the corner after hitting the eighth checkpoint and drop off the end of

the catwalk. Run straight toward the checkpoint and jump into it to complete the course.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES
- WALKTHROUGH

TIME TRIAL STRETCHES

- QUICK REFERENCE

- DICE STUDIO PROFILE

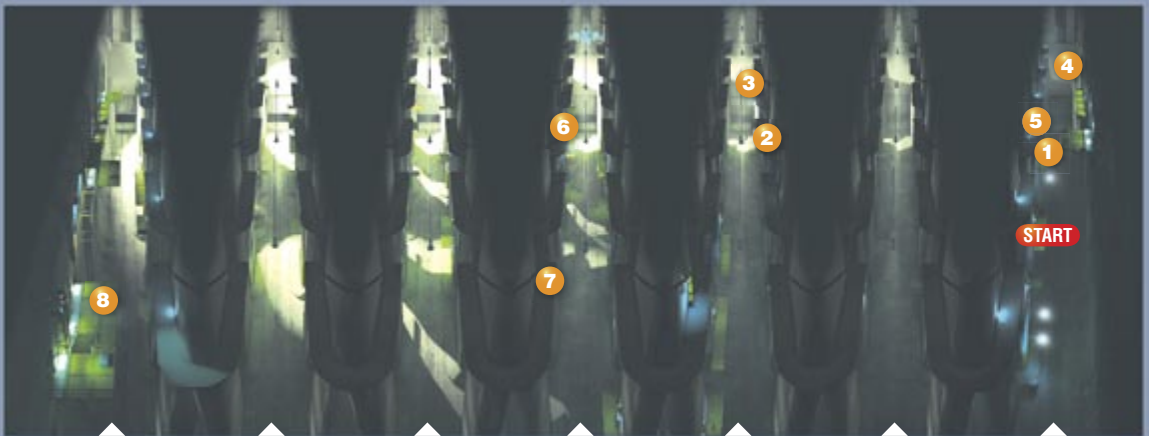
STORM DRAINS THREE

HOW TO UNLOCK: Beat a qualifying time on Storm Drains Two

★ **Qualifying Time:** 01:10.00

★★ **Qualifying Time:** 00:59.00

★★★ **Qualifying Time:** 00:53.00



Storm Drain 1 Storm Drain 2 Storm Drain 3 Storm Drain 4 Storm Drain 5 Storm Drain 6 Storm Drain 7

MAP LEGEND ● = CHECKPOINTS

FIRST SECTION

Checkpoint 1



The first checkpoint is straight ahead from the start point. Springboard up to the lamp bar that hangs over the gap between the catwalks, and swing and jump from the bar to reach the checkpoint.

Checkpoint 2



Turn left as you run through the first checkpoint and jump to the next catwalk. Turn left and jump at the wall to execute a jumping wallclimb-turn-jump and leap up to the catwalk with the second checkpoint on it.

SECOND SECTION

Checkpoint 3



The third checkpoint is on the next catwalk past the one with the second checkpoint. Swing and jump from the light bar that hangs over the gap between them to reach it.

Checkpoint 4



Turn right at the third checkpoint and jump to the next catwalk. Springboard off the debris at the end of it to reach the catwalk with the fourth checkpoint. Jump as far up the ladder hanging down from the catwalk as possible to save yourself a few seconds.

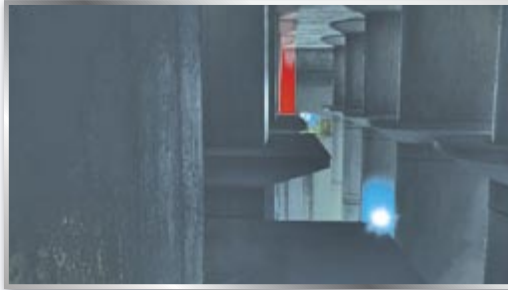
THIRD SECTION

Checkpoint 5



Proceed down the catwalks that hang from the wall. Swing and jump from a green pipe to cross the first gap, and springboard from debris to reach another green pipe to cross the second. Springboard to the right from the debris in the near right corner of the final catwalk to reach the concrete platform where the fifth checkpoint sits.

Checkpoint 6



Run forward and jump straight along the concrete platforms to reach the sixth checkpoint.

FOURTH SECTION

Checkpoint 7



Turn left as you pass through the sixth checkpoint and run and jump down the concrete platforms toward the seventh checkpoint.

Checkpoint 8



Turn right at the seventh checkpoint and jump across the concrete platforms, leaping off the last one to soar through the eighth and final checkpoint.

HEAT

HOW TO UNLOCK: Complete Chapter 3 in Story mode★ **Qualifying Time:** 01:15.00★★ **Qualifying Time:** 01:02.00★★★ **Qualifying Time:** 00:56.00

FIRST SECTION

Checkpoint 1



From the start point, get up onto the blue-striped structure with a wallrun-jump and ride the zipline toward the first checkpoint. Run down the sloping roof edge and leap over the short railing to hit the checkpoint.

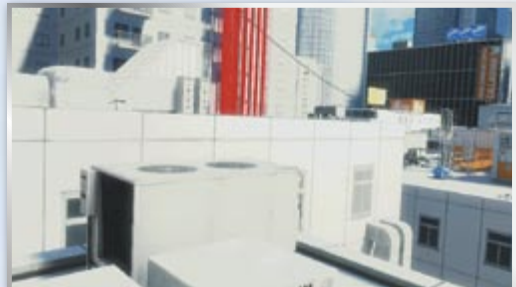
SECOND SECTION

Checkpoint 2



Move past the large structure to the right and run down to the AC units below you, where the second checkpoint sits.

Checkpoint 3



Speedvault up to the next structure and jump from the small AC unit up to the third checkpoint.

Checkpoint 4



Use the zipline beyond the third checkpoint to reach the next roof. Jump onto the horizontal rails to the left of the orange catwalk, turn right, and jump and coil to clear the barbed wire fence. You should land on some small objects attached to the structure with the fourth checkpoint on it. Pull yourself up to the roof to reach the checkpoint.

Checkpoint 7



Turn left and run under some ducts. Drop off the edge of the roof and pass right through the seventh checkpoint.

THIRD SECTION

Checkpoint 5



Run past the objects between the fourth and fifth checkpoints to reach the next roof and checkpoint.

Checkpoint 6



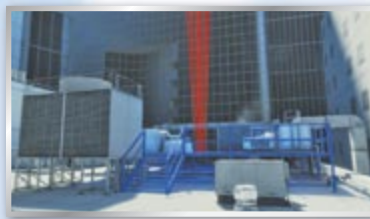
Turn left as you pass the fifth checkpoint. Springboard from the pile of cinder blocks and run and jump forward to cross the sixth checkpoint.

Checkpoint 8



Run up and over the yellow-striped ramp beyond the seventh checkpoint and down the sloping roof. Continue running along the left edge of the rooftop, and jump off the rooftop to pass through the eighth checkpoint.

Checkpoint 9



Turn right and jump toward the blue catwalk's railing to speedvault it. Make a beeline

for the ninth and final checkpoint at the far end of the catwalk.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

BURFIELD

HOW TO UNLOCK: Beat a qualifying time on Heat

★ **Qualifying Time:** 01:25.00

★★ **Qualifying Time:** 01:10.00

★★★ **Qualifying Time:** 01:02.00



FIRST SECTION

Checkpoint 1



Run straight forward and jump toward the chain link fence to speedvault over it. Hit the ground running and go through the first checkpoint.

SECOND SECTION

Checkpoint 2



Leap from the ramp at the edge of the rooftop and skillroll to land safely. Wallrun-jump from the left wall to get past a barbed wire fence. Jump to the narrow catwalk above the billboard and jump from the end of it to reach the next rooftop. Go through the second checkpoint and into the small alley between the blue-striped structure and the taller building.

THIRD SECTION

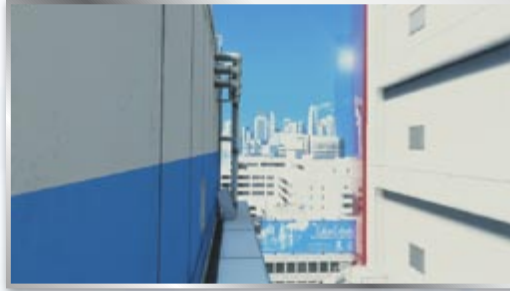
Checkpoint 3



Use a wallrun-turn-jump to get up to the top of the blue-striped structure. Springboard from the "Mr. Tronik" box on top of it to land on the higher ledge beyond it. Race forward to tag the third checkpoint.

FOURTH SECTION

Checkpoint 4



Jump onto the section of ducting on the side of the building beyond the third checkpoint, turning slightly left as you do so that you can wallrun-turn-jump back across the gap. Use another wallrun-turn-jump along the blue-striped building to reach the next section of ducting on the other side of the gap. Run straight off this ducting to hit the fourth checkpoint below.

FIFTH SECTION

Checkpoint 5



Run up the ramp beyond the fourth checkpoint and jump from the top onto a large AC unit, and from there onto some ducts beyond it. Wallrun right and jump to clear a barbed-wire fence and land on a large AC unit. From there, run directly toward the orange wall at the end of the alley and use a wallclimb-turn-jump to land on a wide duct overhead.

Use the duct to reach the next roof and run and jump along the tops of the large structures up there to advance toward the roof with the fifth checkpoint. Jump through this final checkpoint to complete the course.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES
- WALKTHROUGH

TIME TRIAL STRETCHES

- QUICK REFERENCE

- DICE STUDIO PROFILE

CRANES ONE

HOW TO UNLOCK: Beat a qualifying time on Burfield

- ★ **Qualifying Time:** 01:45.00
- ★★ **Qualifying Time:** 01:25.00
- ★★★ **Qualifying Time:** 01:17.00



FIRST SECTION

Checkpoint 1



Jump off the ledge where you start, skillroll to land safely, and vault over the chain link fence that runs across the next rooftop. Run through the first checkpoint beyond the structure in the middle of the roof.

Checkpoint 2



Jump off the roof near the first checkpoint to cross the next gap. Turn right and jump down to the orange awnings below. Jump to the edge of the rooftop adjacent to them and run down the edge of the roof, turning right to reach the second checkpoint.

Checkpoint 3



Vault up the stepped structures near the second checkpoint to reach the third checkpoint.

SECOND SECTION

Checkpoint 4



Springboard off the “Mr. Tronik” box to cross the next gap. Turn left and use the ramp to jump

onto the scaffolding. Jump from the end of the first scaffold platform to drop down a level and run through the fourth checkpoint.

Checkpoint 5



Turn right and wallrun-jump to climb up a level of the scaffold.

Run through the fifth checkpoint at the end of the scaffold.

Checkpoint 6



Turn left and jump onto the balance beam spanning the two buildings' scaffolds so that you don't

have to walk all the way across it. Wallrun-jump up the side of the scaffolding at the end of the beam to climb up another level and reach the sixth checkpoint.

THIRD SECTION

Checkpoints 7 and 8



Springboard from the pile of cinderblocks beyond the sixth checkpoint and run up the

ramp to cross the seventh checkpoint. Immediately wallclimb-turn-jump up the stack of pallets to reach the next level of the scaffolding and cross the eighth checkpoint.

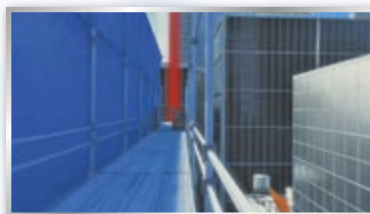
Checkpoint 9



Wallrun along a sheet of metal plating, then jump to cross a wide gap in the

scaffolding and reach the ninth checkpoint at the end of it.

Checkpoint 10



Turn left after the ninth checkpoint and run straight

toward the tenth, speedvaulting over the pile of pallets just before it.

FOURTH SECTION

Checkpoint 11



Wallrun along the metal plating to the left and jump

up to the next level of the scaffold to hit the eleventh checkpoint.

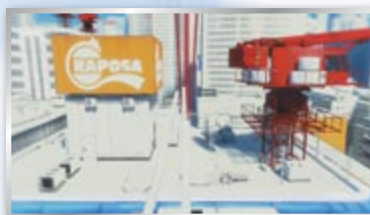
Checkpoint 12



Speedvault up onto the stack of pallets and vault up to the rooftop. Run

straight forward to speed through the penultimate checkpoint.

Checkpoint 13



Run and jump forward off the planks at the edge of the rooftop.

Skillroll to land safely and race straight forward through the final checkpoint.

CRANES TWO

HOW TO UNLOCK: Complete Chapter 4 in Story mode

★ **Qualifying Time:** 01:20.00

★★ **Qualifying Time:** 01:09.00

★★★ **Qualifying Time:** 01:02.00



FIRST SECTION

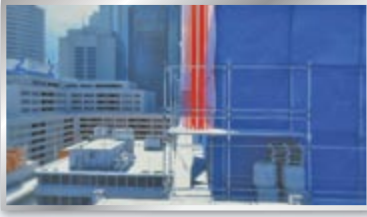
Checkpoint 1



Run forward and jump from the boards at the edge of the rooftop to reach the next one. Wallrun-turn-jump from the small square structure to the left of the corner of the barbed wire fence to clear the fence and land on some stacked objects. Immediately jump from them onto the structure with the first checkpoint on it, and then jump over the barbed wire fence and onto the scaffold that runs parallel to the fence.

SECOND SECTION

Checkpoint 2



Run along the top of the scaffolding and jump from the end of it to land at the bottom of a

ramp in the scaffolding across the street. Run halfway up the ramp, and then turn and jump to reach the second checkpoint.

Checkpoint 3



Run straight down the scaffolding toward the third checkpoint.

Leap the first gap in it and wallrun-jump to clear the second gap.

THIRD SECTION

Checkpoint 4



Round the corner and race down the next length of scaffolding, speedvaulting

over the pallets just before you reach the fourth checkpoint.

Checkpoint 5



To reach the fifth checkpoint, simply round the corner and drop to the next level of the scaffold.

Checkpoint 6



As soon as you land after getting the fifth checkpoint, turn and run forward to hit the sixth checkpoint.

FOURTH SECTION

Checkpoint 7



Turn the corner and run down the length of the scaffold. Jump from the very end of the wooden

plank at the end of it to leap to the next building and hit the seventh checkpoint.

Checkpoint 8

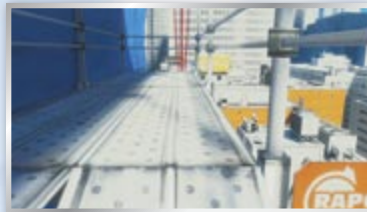


Run down the ramp leading from the seventh checkpoint and springboard off the pile

of cinderblocks to get up to the next level of the scaffold and the eighth checkpoint.

FIFTH SECTION

Checkpoint 9



Round the corner and run up the scaffolding ramp. Vault over the railing at the end of

the scaffold and skillroll to land safely. Run straight forward toward the final checkpoint, jumping off the very edge of the rooftop you're on to reach the rooftop and the checkpoint.

NEW EDEN

HOW TO UNLOCK: Complete Chapter 5 in Story mode★ **Qualifying Time:** 01:20.00★★ **Qualifying Time:** 01:01.00★★★ **Qualifying Time:** 00:55.00

FIRST SECTION

Checkpoint 1



Start by running forward and springboarding off the “Mr. Tronik” box to reach the top of the blue-striped structure. Jump from the wooden ramp and skillroll to land safely on the balcony below that holds the first checkpoint.

Checkpoint 2



Wallrun-jump across the gap beyond the first checkpoint to land on an AC unit. Make another wallrun-jump to cross the alley and land on another AC unit. Turn right to face a vertical duct and make a jumping wallclimb-turn-jump up to a third AC unit. Wallrun-jump to a fourth AC unit above you, and then wallrun-turn-jump (into a wallrun)-turn-jump to use the back of the billboard to reach the roof. The second checkpoint is up here.

SECOND SECTION

Checkpoint 3



Run and jump off the wooden ramp to cross the next gap. Run to the right of the blue-striped structure and springboard off the pile of cinderblocks to grab a zipline. Dismount as it crosses over a second zipline to grab that one and ride it straight to the third checkpoint.

THIRD SECTION

Checkpoint 4



Dismount from the zipline and speedvault over the ducting beyond it. Run down the balcony and springboard off the pile of cinderblocks, aiming for the wall to the left to begin a wallrun. Jump to land on a rooftop structure, and then run and jump along a series of structures to reach the fourth checkpoint on the large AC unit at the end of the balcony.

FOURTH SECTION

Checkpoint 5



Run and leap from the AC unit to the next balcony. Slide under the elevated structures and springboard off the "Mr. Tronik" box beyond them to clear a barbed-wire fence and hit the fifth checkpoint.

Checkpoint 6



Run straight toward the orange-striped structure to wallclimb-turn-jump from it. This gets you over another barbed-wire fence and puts you right in front of the final checkpoint.

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES
- WALKTHROUGH

TIME TRIAL STRETCHES

- QUICK REFERENCE

- DICE STUDIO PROFILE

FACTORY

HOW TO UNLOCK: Complete Chapter 6 in Story mode

★ **Qualifying Time:** 01:35.00

★★ **Qualifying Time:** 01:20.00

★★★ **Qualifying Time:** 01:10.00

FIRST SECTION

Checkpoint 1



Run straight from the start point to hit the first checkpoint.

Checkpoint 2



Run to the end of the hallway where you start and run straight to the end of the orange catwalk. Speedvault the railing to cross the second checkpoint.

Checkpoint 3



Make a series of jumps across the conveyor belts and crates to reach the third checkpoint.

Checkpoint 4



Turn left and run to the fourth checkpoint.

SECOND SECTION

Checkpoint 5



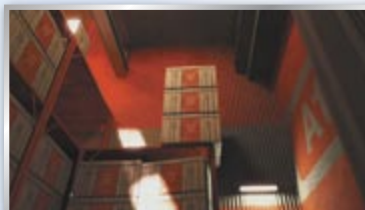
Speedvault over the nearby fence and run through the fifth checkpoint beyond it.

Checkpoint 6



Make a wide right turn past the forklift to reach the sixth checkpoint.

Checkpoint 7



Run into the corner of the warehouse and jump into a wallclimb-turn-jump to reach an empty area of shelving. Immediately turn around and jump back toward the wall for another wallclimb-turn-jump to reach the seventh checkpoint on top of the shelving.

THIRD SECTION

Checkpoints 8 and 9



Jump to the middle section of shelving and fall from it, skillrolling to avoid injury. Run through the eighth checkpoint, and then make a jumping wallclimb-turn-jump from the shelving near the end of the red catwalk to reach the catwalk and the ninth checkpoint.

Checkpoint 10

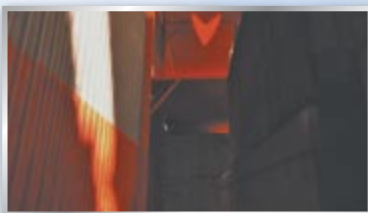


Wallrun past the end of the catwalk and turn and jump over the

cylindrical tanks to reach the tenth checkpoint in the shelving.

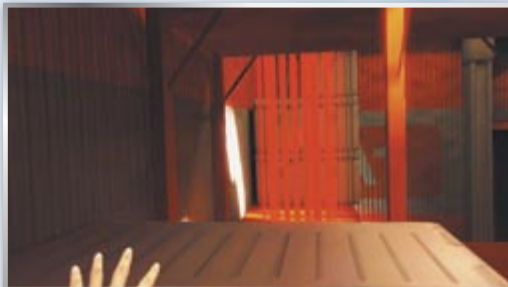
Checkpoint 11

Slide through the gap past the tenth checkpoint and wallrun-jump to reach the eleventh checkpoint, on a higher section of the shelving.



FOURTH SECTION

Checkpoints 12 and 13



Vault over the crate beyond the eleventh checkpoint to reach the twelfth. Immediately turn around and wallrun-jump along the warehouse wall to reach the top of the shelving and the thirteenth checkpoint.

Checkpoint 14

Run forward along the top of the shelving, jumping and sliding to cross the gap without hitting the beam overhead. Jump down to the red catwalk and skillroll into the fourteenth checkpoint.



Checkpoint 15

Run down the catwalk, jump over the railing, and vault the fence to get to the fifteenth checkpoint.



FIFTH SECTION

Checkpoint 16



Turn left immediately after reaching the fifteenth checkpoint to run through the sixteenth.

Checkpoint 17



Turn right and run toward the gray support pillar near the end of the catwalk.

Wallrun-turn-jump from the pillar to land on the catwalk and hit the checkpoint.

Checkpoint 18

Finally, continue running all the way down the catwalk and into the starting hallway to reach the final checkpoint.



INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CONVOY ONE

HOW TO UNLOCK: Complete Chapter 8 in Story mode

★ **Qualifying Time:** 01:20.00

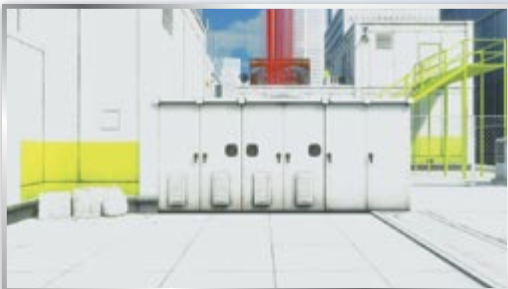
★★ **Qualifying Time:** 01:04.00

★★★ **Qualifying Time:** 00:58.00



FIRST SECTION

Checkpoint 1



From the start point, vault the structure directly in front of you and jump to the next structure. Vault up to the top of it to reach the first checkpoint.

Checkpoint 2



Drop from the structure and speedvault over the horizontal rails. Jump from the wooden ramp to the next rooftop, and run, jump, and skillroll to reach the second checkpoint on the next building.

SECOND SECTION

Checkpoint 3



Speedvault over another set of horizontal rails and jump off the ramp at the edge of the roof to land on a large AC unit. Run and jump from there onto the structure with the third checkpoint on it.

Checkpoint 4



Run straight forward and use a wallclimb-turn-jump to reach the top of the left structure, which has a ramp made of debris on top of it that lets you reach the next rooftop quickly and easily. Wallrun-turn-jump-wallclimb-turn-jump from the left side of the blue-striped structure to reach the roof of it, where the fourth checkpoint is located.

THIRD SECTION

Checkpoint 5



Jump forward to the next structure to be able to leap from it over the chain link fence. Slide under the horizontal duct and wallrun-turn-jump from the structure to the left to reach the top of the blue-striped structure. Wallrun-jump from the AC unit up here to reach the fifth checkpoint.

FOURTH SECTION

Checkpoint 6



Springboard off the cinderblocks near the fifth checkpoint. Speedvault over the horizontal pipes. Wallrun along the right side of the blue-striped structure and jump up onto it. Vault up to the top of it to make it to the sixth checkpoint.

Checkpoint 7



After reaching the sixth checkpoint, run and jump from the wooden ramp at the edge of the roof to reach the final checkpoint.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

CONVOY TWO

HOW TO UNLOCK: Complete Chapter 9 in Story mode

★ **Qualifying Time:** 01:20.00

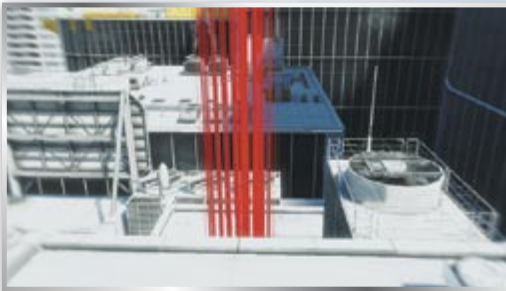
★★ **Qualifying Time:** 01:04.00

★★★ **Qualifying Time:** 00:58.00



FIRST SECTION

Checkpoint 1



From the start point, simply run straight toward the first checkpoint and run through it.

Checkpoint 2



Turn left and run toward the blue-striped structure with the second checkpoint above it. Speedvault the fence and wallclimb up to the checkpoint.

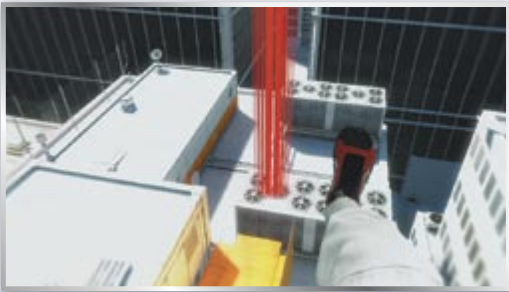
SECOND SECTION

Checkpoint 3



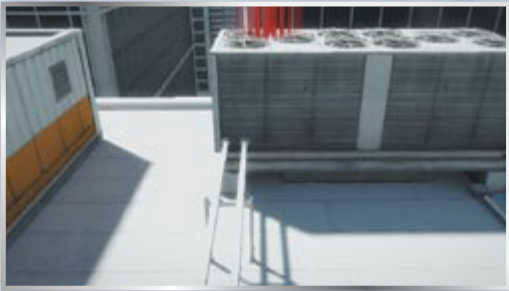
Leap from the roof of that structure to the top of the nearby scaffold, and then jump again to reach a large AC unit with the third checkpoint on it.

Checkpoint 4



Run and jump down to the yellow platform below, skillrolling to avoid injury, and then run and jump to the AC unit with the fourth checkpoint on it.

Checkpoint 5



Jump down to the pipes connecting the AC units and quickly jump again to land on the next AC unit and pass through the fifth checkpoint.

Checkpoint 6



Turn left and jump to the roof of the orange-striped structure to reach the sixth checkpoint.

THIRD SECTION

Checkpoint 7



Jump from the wooden ramp to land on the next rooftop. Use a wallrun-turn-jump from the right structure to get up to the left one. Leap up to the next roof. Run around the left side of the blue-striped structure and get up to the top of it with a wallrun-turn-jump-wallclimb-turn-jump. The seventh checkpoint is up here.

FOURTH SECTION

Checkpoint 8



Run and jump to one of the large AC units and leap from it to clear the chain link fence. Wallrun-jump from the next AC unit to get up to the top of the blue-striped structure. Wallrun-jump from another AC unit to get up to the next level and the eighth checkpoint.

Checkpoint 9



Finally, turn around and run down the blue platforms. Jump from the last one onto the AC unit to the right. Leap from that over the chain link fence and run through the final checkpoint.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

ATRIUM ONE

HOW TO UNLOCK: Beat a qualifying time on Convoy Two

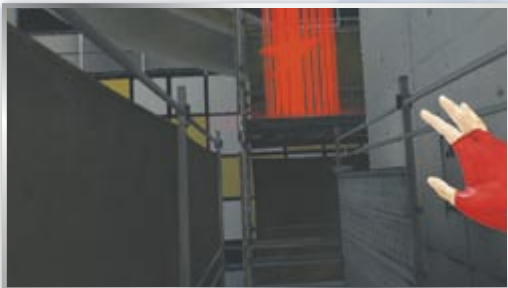
★ **Qualifying Time:** 02:00.00

★★ **Qualifying Time:** 01:15.00

★★★ **Qualifying Time:** 00:55.00

FIRST SECTION

Checkpoints 1 and 2



Start by wallrunning straight ahead and jump up onto the scaffold. Wallrun through the first checkpoint. As soon as you cross it, turn and jump to continue along the scaffold. Wallrun along the sheet of metal on the right side and jump up to reach the second checkpoint.

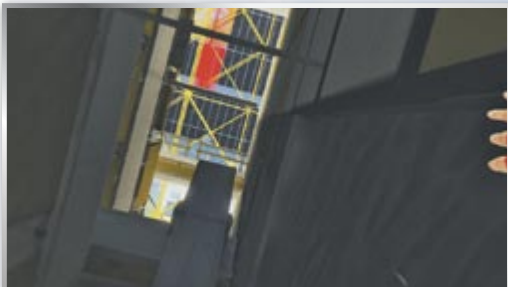
Checkpoints 3 and 4



Turn right and springboard from the pile of cinderblocks to reach a higher level of the scaffold and the third checkpoint.

Continue running along the concrete pathway to the fourth checkpoint.

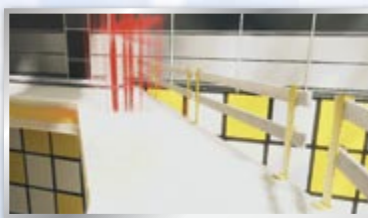
Checkpoint 5



Wallrun-jump past the fourth checkpoint to land on the inclined platform. Make another wallrun-jump from the top of the incline to reach a level of the scaffolding with the fifth checkpoint on it.

SECOND SECTION

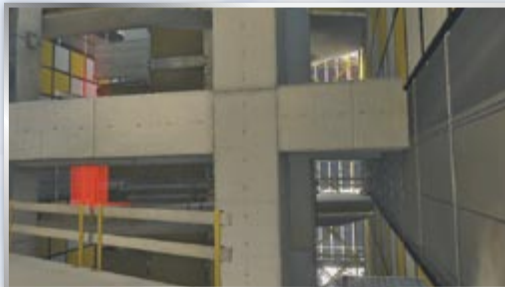
Checkpoint 6



Wallrun along the metal plating on the left wall of the scaffolding and jump up to the next level. Wallrun again at this higher level and turn

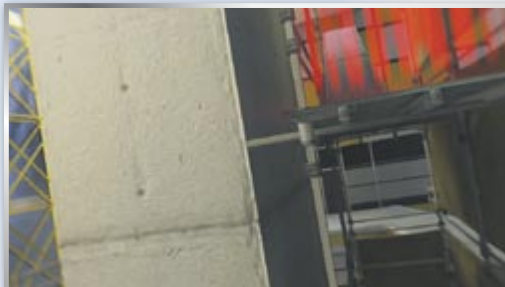
and jump to reach a concrete walkway with the sixth checkpoint on it.

Checkpoint 7



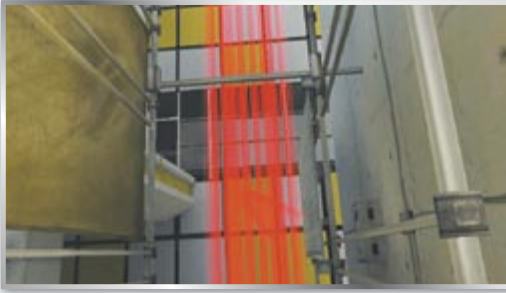
Run counter-clockwise around the concrete walkway and wallrun-jump up to a horizontal support pillar. Wallrun-jump forward to the next support pillar. Jump down from there to the concrete walkway and turn left to hit the seventh checkpoint.

Checkpoint 8



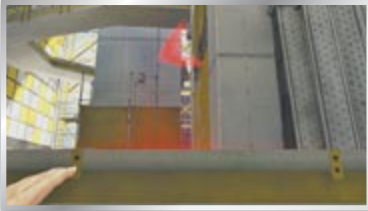
Run to the end of the concrete walkway and wallrun to the right. Turn and jump almost immediately to land on a level of the scaffolding with the eighth checkpoint on it.

Checkpoint 9



Run up the incline beyond the eighth checkpoint. Turn around and jump up to the next level of the scaffolding and the ninth checkpoint.

Checkpoint 10



Face the metal sheeting to the right of the ninth checkpoint. Make a jumping

wallclimb and turn and jump up to the concrete walkway and the tenth checkpoint.

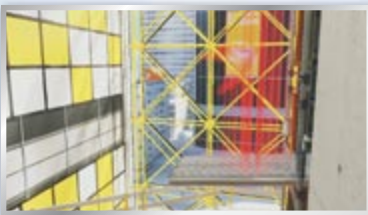
THIRD SECTION

Checkpoint 11



Wallrun along the yellow Callaghan sign to get to the next concrete walkway. Continue running straight across the walkway and jump onto the scaffolding. Wallrun and jump from the scaffolding to get up to the next level and hit the next checkpoint.

Checkpoint 12



Make a sharp right after reaching the eleventh checkpoint and jump to the

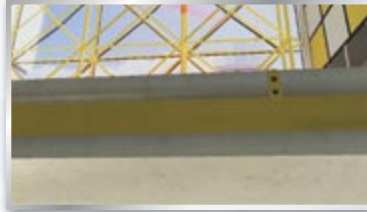
next section of scaffolding, which has the twelfth checkpoint on it.

Checkpoint 13



Turn right and make yet another wallrun jump to ascend the scaffolding and reach the lucky thirteenth checkpoint.

Checkpoint 14

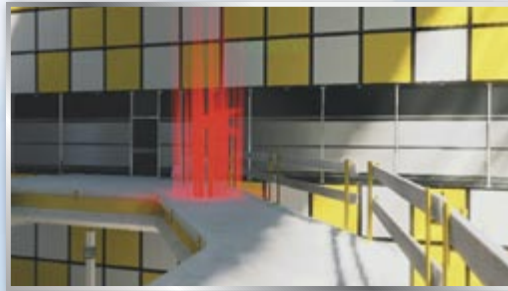


Wallclimb-turn-jump from the thirteenth checkpoint to

get up to the next concrete walkway and the fourteenth checkpoint.

FOURTH SECTION

Checkpoint 15



Run counter-clockwise around the walkway to hit the fifteenth checkpoint.

Checkpoint 16

Continue all the way to the end of the walkway. Jump from the metal platform at the end of it to land on the next section of concrete



walkway and trigger the sixteenth checkpoint.

Checkpoint 17



Wallrun-jump forward to reach the final checkpoint and complete the course.

ATRIUM TWO

HOW TO UNLOCK: Beat a qualifying time on Atrium One

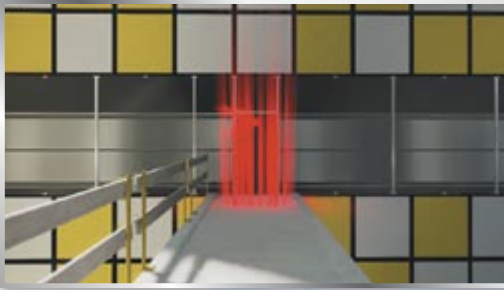
★ **Qualifying Time:** 01:25.00

★★ **Qualifying Time:** 01:07.00

★★★ **Qualifying Time:** 01:00.00

FIRST SECTION

Checkpoint 1



Run straight forward from the start point to cross the first checkpoint.

Checkpoint 2



Wallrun to the right after the first checkpoint and jump to land on a metal walkway extending toward the second

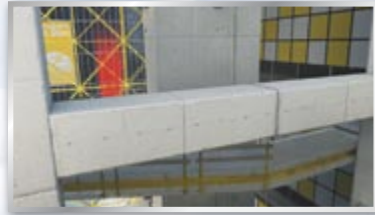
checkpoint. Run down it and jump from the end to hit the checkpoint.

Checkpoint 3



Turn right and run toward the wooden guardrail. Jump just before you reach it to vault up to the concrete support pillar and the third checkpoint.

Checkpoint 4



Leap across to the next support pillar (you may need to get a running start), and jump from there down to the concrete walkway below it. Run

clockwise around the walkway to reach the fourth checkpoint.

SECOND SECTION

Checkpoint 5 and 6



Continue past the checkpoint, jump off the right side of the walkway, and wallrun along the yellow and white wall to run through the fifth checkpoint. At the end of the wallrun that takes you through the fifth checkpoint, turn and jump to land on the scaffolding below with the sixth checkpoint.

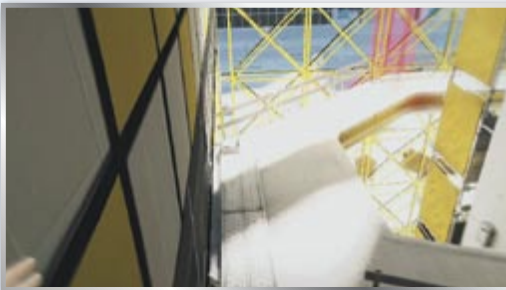
Checkpoint 7



Jump left and off of the scaffolding to land on the concrete walkway below. Wallrun-jump from the Callaghan sign to reach the next concrete walkway. Wallrun-jump from the yellow-and-white wall to hit the seventh checkpoint.

THIRD SECTION

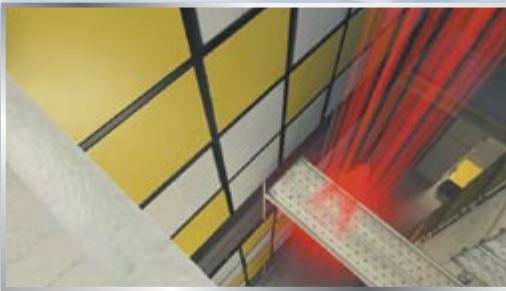
Checkpoints 8 and 9



Turn right and run down the walkway to the next checkpoint. Wallrun down to the horizontal concrete support structure. Wallrun along the wall to the left to reach the concrete walkway below you with the ninth checkpoint on it.

FOURTH SECTION

Checkpoint 10



Run almost all the way around the concrete walkway and jump down to the scaffolding to your right. Turn left and drop down to the tenth checkpoint.

Checkpoint 11



Make three consecutive wallruns along the left-hand wall to cross the concrete walkways and ultimately reach the eleventh checkpoint. You will swing from an overhead bar during the second wallrun.

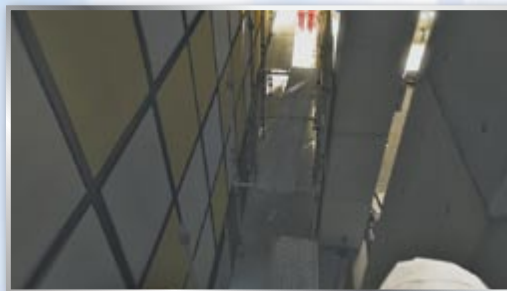
FIFTH SECTION

Checkpoint 12



Finally, wallrun past the twelfth checkpoint to drop down toward the scaffolding below. Jump to rebound off the concrete pillar as you near the scaffolding. Run and jump along the scaffolding platforms leading toward the final checkpoint and jump from the last one to fly through the checkpoint and complete the course.

Checkpoint 13



Finally, run straight through the twelfth checkpoint to drop off the concrete walkway and land on the scaffolding below. Be sure to skillroll to avoid injury. Run and jump along the scaffolding platforms leading toward the final checkpoint and jump from the last one to fly through the checkpoint and complete the course.

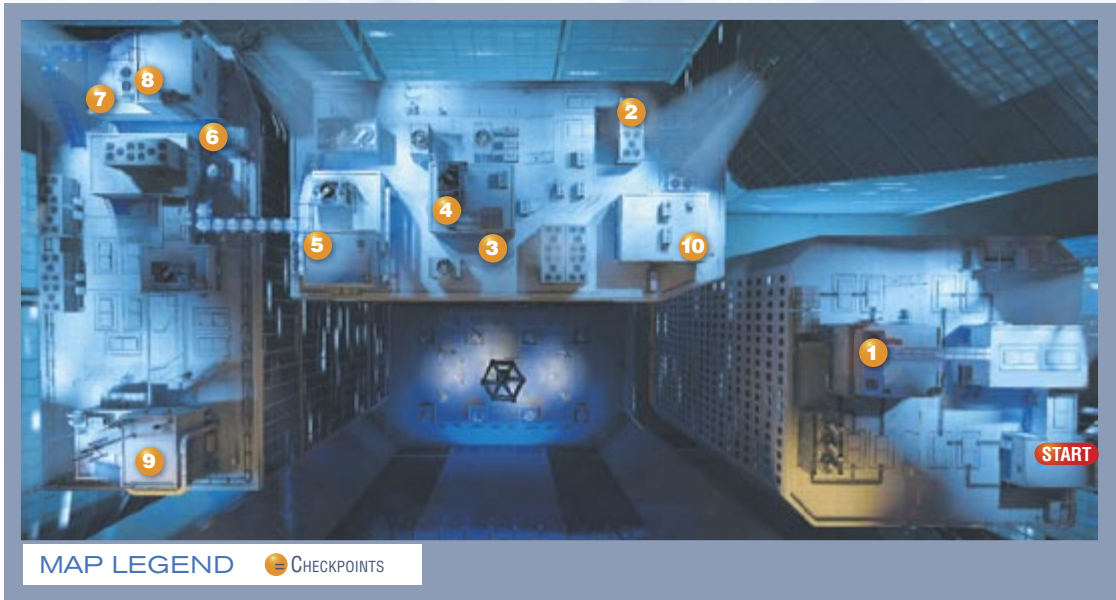
INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

SHARD ONE

HOW TO UNLOCK: Complete Chapter 9 in Story mode★ **Qualifying Time:** 02:00.00★★ **Qualifying Time:** 01:15.00★★★ **Qualifying Time:** 01:08.00

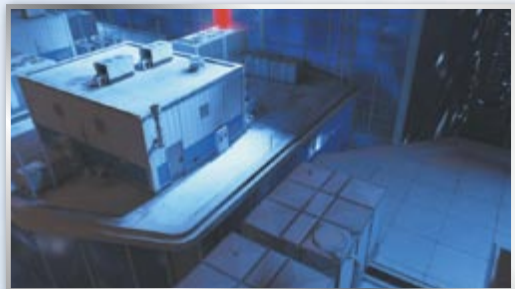
FIRST SECTION

Checkpoint 1



From the start point, vault up onto the ledge ahead of you and turn left. Run down the ducts and vault up onto the AC units at the end of them to trigger the first checkpoint.

Checkpoint 2



Drop off the AC unit and jump to the next rooftop. Speedvault up onto the square structures in front of the AC unit with the second checkpoint on it, and speedvault up onto the AC unit to hit the checkpoint.

SECOND SECTION

Checkpoint 3



Turn left and jump up onto the blue-striped structure. Turn right, jump onto the large AC unit, and then jump over the barbed wire fence to reach the third checkpoint.

Checkpoint 4



Get up to the top of the blue-striped structure next to the third checkpoint with a

wallclimb-turn- jump from the tall AC unit next to it. The fourth checkpoint is up here.

Checkpoint 5

Leap to the next rooftop. Wallrun-turn-jump from the structure on the right side of it to land on a roof with the fifth checkpoint.



THIRD SECTION

Checkpoint 6



Drop to the blue catwalk below. Vault over the railing and run through the sixth checkpoint at roof level.

Checkpoint 7



Run between the two blue-striped structures and wallrun-turn-jump-turn-jump

between them to land on the roof of the right one, where the seventh checkpoint is found.

Checkpoint 8



Turn right and springboard up to the next structure and the eighth checkpoint.

FOURTH SECTION

Checkpoint 9



Face the ninth checkpoint at the other end of the roof and run and jump forward onto the AC unit in

front of you. Jump forward to the next structure and run toward the balance beam. Jump onto it to save yourself from having to walk along the entire length of it. Vault up to the blue-striped structure's roof and run up the stairs to reach the ninth checkpoint.

FIFTH SECTION

Checkpoint 10



Drop to roof level and wallrun-jump from the right side of the blue-striped structure

to vault onto the blue catwalk and run down it toward the tenth checkpoint. Speedvault the railing at the end of it, and run and jump along the tops of the structures leading to the final checkpoint.

SHARD TWO

HOW TO UNLOCK: Beat a qualifying time on Shard One

★ **Qualifying Time:** 01:15.00

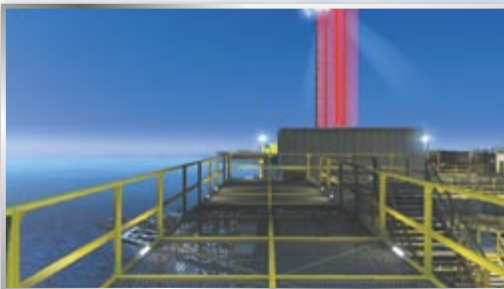
★★ **Qualifying Time:** 01:07.00

★★★ **Qualifying Time:** 01:02.00



FIRST SECTION

Checkpoint 1



To reach the first checkpoint, run straight ahead from the start and springboard from the small crate to land on the structure with the checkpoint on it.

Checkpoint 2



Turn right and drop to the elevated walkway below you. Run past the end of it and vault up to the catwalk with the second checkpoint.

SECOND SECTION

Checkpoint 3



Keep running forward and jump down to the structure beyond it. Turn toward the third

checkpoint and run along the ducts, vaulting up onto the structure at the end of them. Cross the structure, jump onto the next catwalk, and springboard from the end of the catwalk to reach the third checkpoint.

Checkpoint 4



Turn left to face the fourth checkpoint. Jump over the catwalk railing to land on the structure next to it.

Run along this structure and springboard from the duct at the end of it to land on the next structure. Continue on to the yellow catwalk ahead of you and jump through a gap in its railing to get to the fourth checkpoint.

THIRD SECTION

Checkpoint 5



The next checkpoint is on the same yellow catwalk, right next to the fourth checkpoint. Jump down to it to hit it.

Checkpoint 6



Turn and face the next checkpoint. Run forward and vault the yellow railing ahead of you.

Run under some ducts between two large structures. Turn slightly right and vault another yellow railing. Run right around the large structure beyond it to hit the sixth checkpoint.

Checkpoint 7



Turn right to see the seventh checkpoint near you on the yellow catwalk. Run up the stairs and run through it.

Checkpoint 8



Turn right immediately after passing the seventh checkpoint and springboard off the yellow crate

on the catwalk to fly right through the eighth checkpoint.

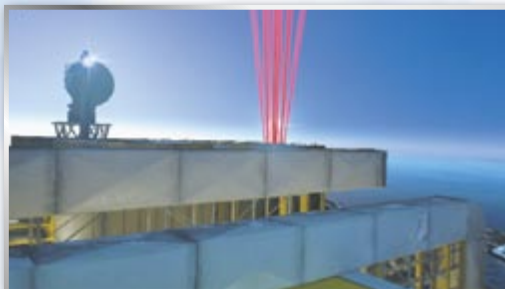
FOURTH SECTION

Checkpoint 9



Get up to the catwalk with a wallrun-turn-jump and run straight toward the ninth checkpoint. To reach the top of the structure where the checkpoint sits, wallrun-turn-jump from the object next to it.

Checkpoint 10



Turn toward the tenth checkpoint. Springboard off the ducts and onto the structure at the end of them, and then continue along the catwalk to reach the final checkpoint and complete the course.

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH

TIME TRIAL
STRETCHES

QUICK
REFERENCE

DICE STUDIO
PROFILE

OFFICE

HOW TO UNLOCK: Complete Chapter 7 in Story mode

★ **Qualifying Time:** 01:05.00

★★ **Qualifying Time:** 00:32.00

★★★ **Qualifying Time:** 00:27.00

Office is a unique course, in that there's only one section and two checkpoints, the start and the finish. The first one is right in front of you at the start point. The second is in a walkway high at the top of the course.



Run forward through the first checkpoint and wallrun-jump along the gray wall to the left of the two open doorways to reach the second floor. Run down the walkway toward the orange water wall and jump toward it, pulling yourself up.



Make a wallclimb-turn-jump from the water wall to reach the fourth floor walkway. Turn left and make another wallclimb-turn-jump to land on the fifth floor walkway.



Run down the walkway and turn right. Turn around and jump and run up the support cables on the right side of the walkway to reach a very narrow ledge just below the skylight.



Run down this ledge and jump through the checkpoint to complete the course.



(QUICK REFERENCE)

**ACHIEVEMENTS/TROPHIES**

The following tables list every Achievement (Xbox 360) or Trophy (PS3) in the game. Unlock them all to establish yourself as a truly elite Runner.

STORY

All the following awards can be earned only by playing through Story mode.

STORY ACHIEVEMENTS/TROPHIES

NAME	DESCRIPTION	XBOX 360 GAMER POINTS	PS3 TROPHY
Back On the Job	Complete the Tutorial	10	Bronze
Prologue Complete	Complete the Prologue	20	Bronze
Chapter 1 Complete	Complete Chapter 1	20	Bronze
Chapter 2 Complete	Complete Chapter 2	20	Bronze
Chapter 3 Complete	Complete Chapter 3	20	Bronze
Chapter 4 Complete	Complete Chapter 4	20	Bronze
Chapter 5 Complete	Complete Chapter 5	20	Bronze
Chapter 6 Complete	Complete Chapter 6	20	Bronze
Chapter 7 Complete	Complete Chapter 7	20	Bronze
Chapter 8 Complete	Complete Chapter 8	20	Bronze
That's a Wrap	Complete the story mode on any difficulty	60	Silver
Pro Runner	Complete the story mode on hard difficulty	80	Gold
Bag Lady	Find all three hidden bags in one chapter	20	Bronze
Ran Out of Fingers	Find 11 hidden bags	30	Bronze
Packrat	Find all 30 hidden bags	80	Gold

INTRODUCTION

TRAINING

CHARACTERS

ENEMIES

WALKTHROUGH

TIME TRIAL
STRETCHES**QUICK
REFERENCE**DICE STUDIO
PROFILE

RACE

The following awards are earned by completing Time Trials and Speedruns.

RACE ACHIEVEMENTS/TROPHIES			
NAME	DESCRIPTION	XBOX 360 GAMER POINTS	PS3 TROPHY
On the Clock	Beat the qualifier time on any Time Trial stretch	10	Bronze
Access All Areas	Unlock all Time Trial stretches	20	Bronze
Baby Steps	Attain a Time Trial star rating of 20	20	Bronze
A For Effort	Attain a Time Trial star rating of 35	25	Silver
Still Counting	Attain a Time Trial star rating of 50	30	Gold
Prologue Speedrun	Complete a Speedrun of the Prologue below the target time	10	Bronze
Chapter 1 Speedrun	Complete a Speedrun of Chapter 1 below the target time	10	Bronze
Chapter 2 Speedrun	Complete a Speedrun of Chapter 2 below the target time	10	Bronze
Chapter 3 Speedrun	Complete a Speedrun of Chapter 3 below the target time	10	Bronze
Chapter 4 Speedrun	Complete a Speedrun of Chapter 4 below the target time	10	Bronze
Chapter 5 Speedrun	Complete a Speedrun of Chapter 5 below the target time	10	Bronze
Chapter 6 Speedrun	Complete a Speedrun of Chapter 6 below the target time	10	Bronze
Chapter 7 Speedrun	Complete a Speedrun of Chapter 7 below the target time	10	Bronze
Chapter 8 Speedrun	Complete a Speedrun of Chapter 8 below the target time	10	Bronze
Chapter 9 Speedrun	Complete a Speedrun of Chapter 9 below the target time	10	Bronze

TECHNIQUE

These rewards can be earned in story mode or either of the race modes (Time Trial and Speedrun).

TECHNIQUE ACHIEVEMENTS/TROPHIES			
NAME	DESCRIPTION	XBOX 360 GAMER POINTS	PS3 TROPHY
Vrooom!	Maintain sprint speed for 30 seconds	40	Silver
Up, Over, Under, Onwards	String together the following: jump, coil (over obstacle), slide (under obstacle)	25	Silver
Free Flowing	String together the following: wallrun, jump, speedvault	25	Silver
May I Have this Dance?	String together the following: wallrun, turn, jump, wallclimb, turn, jump	30	Silver
Aaaand safe!	String together the following: wallrun, jump, coil (over obstacle), skillroll	30	Silver
Head Over Heels	Complete a chapter of the game without taking damage from a hard landing	20	Bronze
Untouchable	Complete a chapter without getting shot	15	Bronze
Pacifist	Complete a chapter without firing a gun	15	Bronze
Test of Faith	Complete the game without shooting an enemy	80	Silver
Martial Artist	Perform a melee hit from a wallrun	10	Bronze
Mine!	Perform 15 successful disarms (outside of the tutorial)	15	Bronze
Tango Down	Knock out 20 enemies in melee combat (not by disarming)	15	Bronze

TIP

For more information on how and where you can perform most of these actions, see the training section at the start of the guide.

HIDDEN

There are two hidden awards in the game that can only be earned in Story mode.

NAME	DESCRIPTION	XBOX 360 GAMER POINTS	PS3 TROPHY
Sweet Goodbye	Taunt an enemy while in the air	5	Bronze
Hey, It's-a-Me!	Execute a stomp move on an enemy	10	Bronze

Sweet Goodbye



To earn this award, jump, turn in the air, and press the attack button to taunt the enemies behind you and earn the award. One excellent place to execute this maneuver is when you're crossing the avenue and running down into the subway in Checkpoint D of Chapter 1 (Flight).

Hey, It's-a-Me!



To perform a stomp, you need to be directly over an enemy and press the attack button. Try it from the double-stacked shipping containers outside the Callaghan City Construction shipping entrance in Checkpoint E of Chapter 2 (Jackknife).

INTRODUCTION
TRAINING
CHARACTERS
ENEMIES
WALKTHROUGH
TIME TRIAL
STRETCHES

QUICK
REFERENCE

HIDDEN BAGS

There are three stash points in each of the ten chapters (counting the Prologue), and each stash point contains a hidden bag. Refer to the walkthrough for detailed locations on each of the hidden bag locations.

PROLOGUE HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
1	Checkpoint B	Near the duct entrance, just before the first set of Blues
2	Checkpoint B	On top of the shelves in the room at the top of the stairs
3	Checkpoint C	Under the catwalk near the pair of patrol cops

CHAPTER 1 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
4	Checkpoint A	On top of a structure past the first electrified fence
5	Checkpoint C	On a balcony near the blue fire escape
6	Checkpoint E	In a fenced-in area under the overpass

DICE STUDIO
PROFILE

CHAPTER 2 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
7	Checkpoint A	On the left side of the canal near some blue pillars
8	Checkpoint C	On a balcony near the snipers' post
9	Checkpoint E	Behind a shipping container near a forklift

CHAPTER 3 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
10	Checkpoint A	In a hallway inside the Z. Burfield Building, just after you drop out of the duct
11	Checkpoint C	On a rooftop just past the battle with the SWAT cops
12	Checkpoint D	On the upper catwalk of the second crane

CHAPTER 4 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
13	Checkpoint A	On a ledge near a red pipe and red door
14	Checkpoint C	Behind the SWAT cop who opens the doors at the bottom of the elevator shaft
15	Checkpoint D	At the other end of a set of three swing bars beyond the subway platform

CHAPTER 5 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
16	Checkpoint B	Between two rows of lockers in a fenced-in area on the rooftops
17	Checkpoint C	On a tall structure near a giant orange Callaghan sign
18	Checkpoint C	On top of a truck in the mall loading dock

CHAPTER 6 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
19	Checkpoint A	On a rooftop near the first zipline
20	Checkpoint B	In a shelf in the office near the SWAT cops on catwalks
21	Checkpoint C	On a high shelf in the corner of the warehouse near a forklift

CHAPTER 7 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
22	Checkpoint A	In an alley near the truck you use to infiltrate the boat
23	Checkpoint B	In the rafters of the parking deck
24	Checkpoint D	Inside a structure on the top deck of the boat

CHAPTER 8 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
25	Checkpoint A	Behind some boxes near the first elevator
26	Checkpoint C	Near ground level of the atrium scaffolding
27	Checkpoint C	In the ducts between the scaffolding and the sniper post

CHAPTER 9 HIDDEN BAG LOCATIONS

BAG NO.	CHECKPOINT	LOCATION
28	Checkpoint A	In the corridor with the gas valve and sparking electronic door lock
29	Checkpoint C	On an upper level on the right side of the lobby
30	Checkpoint D	In the ventilation ducts between the elevator shaft and the snipers on the roof

TIME TRIALS

There are 23 Time Trials in the race mode, each of which must be unlocked before it can be attempted. Eleven of them unlock over the course of the Story mode. The other 12 unlock as you beat a qualifying time on other Time Trials.

TIME TRIAL COURSE UNLOCK CONDITIONS	
COURSE	UNLOCK CONDITION
Playground One	Complete the training in Story mode
Playground Two	Beat a qualifying time on Playground One
Playground Three	Beat a qualifying time on Playground Two
Edge	Complete Prologue in Story mode
Arland	Complete Chapter 1 in Story mode
Flight	Beat a qualifying time on Arland
Chase	Complete Chapter 2 in Story mode
Stormdrains One	Beat a qualifying time on Chase
Stormdrains Two	Beat a qualifying time on Stormdrains One
Stormdrains Three	Beat a qualifying time on Stormdrains Two
Heat	Complete Chapter 3 in Story mode
Burfield	Beat a qualifying time on Heat
Cranes One	Beat a qualifying time on Burfield
Cranes Two	Complete Chapter 4 in Story mode
New Eden	Complete Chapter 5 in Story mode
Factory	Complete Chapter 6 in Story mode
Office	Complete Chapter 7 in Story mode
Convoy One	Complete Chapter 8 in Story mode
Convoy Two	Beat a qualifying time on Convoy One
Atrium One	Beat a qualifying time on Convoy Two
Atrium Two	Beat a qualifying time on Atrium One
Shard One	Complete Chapter 9 in Story mode
Shard Two	Beat a qualifying time on Shard One

- INTRODUCTION
- TRAINING
- CHARACTERS
- ENEMIES
- WALKTHROUGH
- TIME TRIAL STRETCHES

QUICK REFERENCE

DICE STUDIO PROFILE





BEHIND THE MIRROR'S EDGE: A DICE STUDIO PROFILE



DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR



FOREWORD



THE ART OF DICE

Five years ago I was at EA Partners and got the chance to move to DICE to work as the Senior Producer for *Battlefield 2*. Sweden became my home and I have stayed here ever since. The reason I wanted to come to DICE is the same reason that I've stayed. The people. To the outside world I guess our games are the most significant thing. But to us here at the studio, it is who we are.

What sets DICE apart from other studios is our culture. People come to DICE to change our industry and to make unique and innovative entertainment. To try the new, the weird, the different. Games take years to make and take a lot out of you. If you are lucky, you get to ship three or four games in your career. Life is too short to make bad games.

The people at DICE always want to experiment. Like any other place that experiments, there are a lot of failures, but sometimes, there is something brilliant that does change games and that's what we live for. *Battlefield* changed the way people played shooters online. We believe that *Mirror's Edge* will change the way people think about Movement.

Breaking new ground isn't always easy. You have to keep on trying and not give up. One of the "beliefs" in the gaming industry was that all action games had to be in third-person. We heard over and over again that *Mirror's Edge* should be in third-person, that what we wanted to do was not possible and that the art style was too different to be accepted. *Mirror's Edge*, there were a lot of doubters— but Owen O'Brien and his team had a vision and they stuck with it, and in the process have changed games.

Great people are really hard to find, but we have lots of them at DICE. That is why we make great games. The evidence is in your hands. I hope you will experience a new breed of first-person gameplay as you free run, fight and puzzle your way through the unique world of *Mirror's Edge*.

Enjoy!

— Sean Decker, DICE General Manager

DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

BEHIND THE MIRROR'S EDGE

Game development isn't a sprint. Game development isn't even a marathon. **Game development is a sprint, followed by a marathon, ending in another sprint that you repeat over and over until the job's done.**

No single individual makes a game of course, but Owen O'Brien was brought to DICE specifically to help create a new franchise that wasn't based on the company's incredibly successful *Battlefield* brand, which has 17 million plus copies sold to date. As the Senior Producer on *Mirror's Edge*, he's sat month in, month out with the team, shaping and suffering the daily rhythm of success and failure that over the course of 18 months has created a coherent and beautiful-looking game from the initial sparks of long-discussed ideas, a video animation, and a handful of character sketches.

"It's been hell for leather for the whole team for over a year now. They have really worked hard to create this game from nothing," says O'Brien of the development process. "The internal reaction to the concept very quickly went from 'We're not really sure this will work' to 'We want this and we want it now before someone else does it.'"

"We got the bug count down into single figures yesterday," he says. Thousands of bugs have been fixed to get to this point of almost completion. Now that the final finishing line is in sight, *Mirror's Edge* only requires its final polishing and honing before it's released into the holiday market.

"We set out to try and do something new with this game. A first-person game where the focus is not on the experience of firing a gun, but on the experience of being the action hero. There are already great first-person shooters out there and there are plenty of third-person action adventures. We wanted to create something more visceral and personal. *Mirror's Edge* looks different, sounds different, and literally has a different perspective on the action adventure genre. We're a game that's not about weapons or vehicles. We're probably the exact opposite of what people are expecting from a first-person game. We are about freedom; freedom of movement, freedom of thought, freedom of expression."



At this point, we can't wait to play the game but we're going to have to be patient for a few more weeks. O'Brien and his team can't wait either—to finish the game and have a well-earned holiday. They'll have to be patient, too. And to experience the story behind *Mirror's Edge*, we'll have to leave the future behind anyway and head back to the early 1990s—back to the days of the bedroom programmers.

INTRODUCTION



“We’re probably the exact **opposite** of what people are expecting from a first-person game. We are about **freedom**; freedom of movement, freedom of thought, freedom of expression.”

– Owen O’Brien

DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

"It was only supposed to be a job for the summer," recalls Markus Nyström of his former 17-year-old self, a student artist who hooked up with some small-town Swedish demo coders operating under the name The Silents, back in 1991. "I didn't take game development very seriously. At that age, I didn't take anything very seriously."

The four slightly older founders of Digital Illusions Creative Entertainment (DICE), Fredrik Liliegren, Andreas Axelsson, Ulf Mandorff, and Olof Gustafsson, didn't take things much more seriously either. So after successfully completing their first game—*Pinball Dreams* for the Amiga home computer—they decided to spend their profits on beer and partying.

"Actually the game sold really well, much better than we thought. So after about a year, we realized we would probably kill ourselves if we spent all the money on beer," Nyström jokes. He's now the only one of the founders still working at DICE.



FIRST ROLL OF THE DICE™



Instead, they got on with making more games. A couple more successful pinball titles later, DICE absorbed another small outfit of cowboy developers, which resulted in *Benefactor* (a puzzle/platformer for the Amiga) and the never-released Sega Megadrive shoot-em-up *Hardcore*, which was prematurely wiped out by the sudden 16-bit console crash. DICE's approach to business remained chaotic in other aspects, too.

"A bunch of us wanted to travel around the world, but we hadn't got our game completely finished. So Andreas, who was the programmer, just printed out all the source code and, whenever the testers in Sweden had a problem, he had to work it out manually wherever he was in the world, and phone them the fix," Nyström laughs. "The game only consisted of a couple of thousand of lines of code. Now that would be impossible. Now it's millions of lines."

DICE STUDIO PROFILE

- INTRODUCTION
- **FIRST ROLL OF THE DICE**
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

FIRST ROLL OF THE



Some of the cool artwork on the office walls



Then, somewhere in New Zealand, when making the regular call to see if there were any more bugs, the travelers got the all-clear. “What shall we do next?” came the question from DICE HQ, which by this time was located in the Swedish port city of Gothenburg. “Andreas leaned out the phonebox to ask us, and me and Olof shouted back ‘Car game!’” Nyström enthuses. “We were all fans of car games, so although we needed to develop a 3D engine and a physics engine, we thought, ‘How hard can it be?’”

The result was PC and PlayStation racer *Motorhead*. Released in 1998, it sold over a million copies, including plenty of OEM versions, which were bundled with the then just-exploding PC 3D graphics card market. It was another case of right place, right time for DICE, which was starting to make waves that were being felt far beyond their Scandinavian heartland.

“At that point, we hadn’t yet done a deal with EA, but we had spoken to them,” says Nyström, presciently. “I remember being in London for the ECTS game show. I was in a taxi with Fredrik, who was then our CEO, and he said, ‘EA is the goal. That’s the company we need to be working with.’”

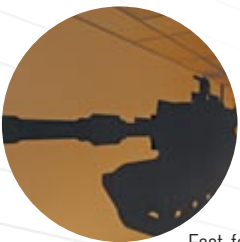
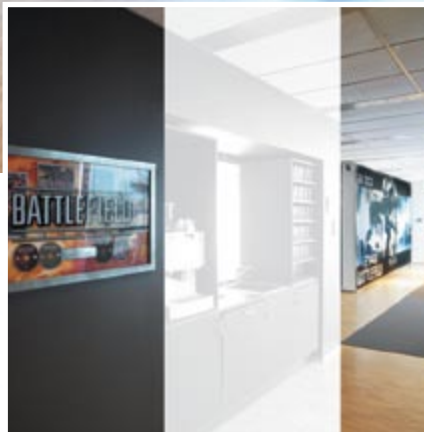
“What shall we do next?”

“Andreas leaned out the phonebox to ask us, and me and Olof shouted back **‘CAR GAME!’**”

– Markus Nyström

DICE™

MIRROR'S
EDGE
MIRROR'S



Fast forward a number of years and the strategy was rightly fulfilled as *Battlefield 1942*, DICE's game published by EA, became the first Swedish game to hit the number one spot on the US game charts. After a number of successful ventures together, by October 2006, DICE had become a fully owned EA studio, officially known EA Digital Illusions CE AB. But there was plenty more action to occur before those events came to fruition. Enter an ambitious bunch of Swedish start-up developers operating under the name Refraction Games.

DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

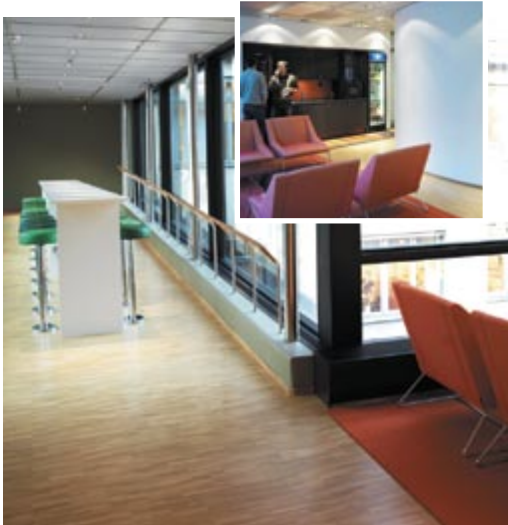
REFLECTION OF ANGLE

By the end of the 1990s, DICE was the biggest studio in Sweden. It had broken out from its legacy of pinball games and successfully moved into making technically advanced 3D racing games. One, *S40 Racing*, had even been commissioned by Volvo to promote its new car. The company was making its way in terms of business acumen, too, as it had floated on the New Market of the Stockholm Stock Exchange in 1998, raising the cash required for further expansion. One early result was relocation to a new impressive office in Gothenburg.

Despite this, the nature of the games industry was changing. Team sizes were growing fast, as were budgets. Companies were bulking up to try to reduce their risk.

“It didn’t feel like a big company at the time because of the two offices,” Nyström says. “It was only when we all meet up once for a company away day that we began to realize what we had created. The four founders were standing on a wall and looking down at all these people. It was a bit of a **SHOCK.”**

Chillout Areas



Test Room



“Making games was getting expensive,” says Markus Nyström. “We realized we needed to be bigger to survive.” In the search for likely candidates, DICE’s attention turned to a group of graduates based in Stockholm, who were working on an incredibly ambitious debut PC title. Called *Codename Eagle*, it has been described as an everything-and-the-kitchen-sink game. Set in an alternative universe in 1917, where the Russian Revolution hasn’t happened, you play a soldier out to stop the Tsar’s war machine. So far, so normal. But as well as being a first-person shooter, *Codename Eagle* let players get in and use most of the in-game vehicles, from motorcycles and tanks to aircraft. And, as well as the story-based single-player mode, there were also multiplayer options.

Game Room





Kitchen



Board Room



Workstation



Reception Area

By the end of the 1990s, **DICE** was the **biggest studio** in Sweden.

DICE STUDIO
PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

ANGLE OF

"I remember meeting Patrick Söderlund [then Refraction's MD, now Senior Vice President, EA Games Europe] and looking at the game," Nyström says. "We all thought, these guys are crazy. There's a reason people haven't tried to make this sort of game before. That's because it can't be done. *Quake* works because when everyone's playing online, they're all running around on foot so you can deal with lag. When you have some players on foot, some in tanks and some zooming around in planes, it's a completely different problem because in 200 milliseconds, the on-foot players have moved a couple of meters, but the pilots have flown halfway across the map."

Looking back, Söderlund confesses it was only the naivety and enthusiasm of the Refraction team that got the game finished. "We were four guys making a demo in an apartment with one PC," he says. "We thought 'We don't need artists', but of course, we couldn't get any publishers interested in the game. They all said 'Call us when you're at alpha.'"

Eventually, reality set in and Refraction hired a couple of artists and a designer. It then took those seven people 13 months to finish *Codename Eagle*, which was published in 1999 by Take Two's military sim label Talonsoft to mixed reviews. But a community grew up around the multiplayer mode, even if Söderlund says they had to release "a patch a day" to get the game stable. "The fans were great. We had people offering to fly in pizza from LA to help us get the patches done," he laughs.

"They just didn't realize how hard it would be," points out Nyström. "I remember people from Microsoft and EA looking at the game and they didn't think it could be done, either. It's the Bumblebee Effect. Aerodynamically it shouldn't be able to fly, but the bumblebee doesn't realize. Refraction shouldn't have been able to make that game but no one told them."

"The fans were great. We had people offering to fly in pizza from LA to help us get the patches done."

– Patrick Söderlund

Some of the cool artwork on the office walls



REFRACTION

Still, takeoff had been accomplished: Refraction Games was now in flight. “*Codename Eagle* didn’t sell as much as we hoped because the quality wasn’t high enough, but the multiplayer was fun, so we decided our next game would be multiplayer-only,” Söderlund says.

That was *Battlefield 1942*, but while development was still in its early stage, DICE used some of its stock market cash to buy Refraction, doubling its overall size to more than a hundred staff, albeit spread across the company headquarters in Gothenburg and the satellite office in Stockholm.

“It didn’t feel like a big company at the time because of the two offices,” Nyström says. “It was only when we all meet up once for a company away day that we began to realize what we had created. The four founders were standing on a wall and looking down at all these people. It was a bit of a shock.”

DICE STUDIO
PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

Life at DICE settled down into as close to routine as ever occurs in a game development studio. In the Stockholm office, development continued apace on *Battlefield 1942*, which for all intents and purposes was the spiritual successor to *Codename Eagle*, albeit with a real-world setting, five times the staff, and a signed publishing deal with EA. Upon its launch in September 2002, the demand for the PC-only title would crash EA's multiplayer game servers, redefine the gameplay of team-based multiplayer shooters, and go on to sell over two million units. As well as *Battlefield 1942*, DICE's racing heritage was also extended with games such as *Swedish Touring Car Championship 2*, *Rally Masters*, and *RalliSport Challenge*.

However, in the Gothenburg office, the company was increasingly finding itself doing work-for-hire; effectively making games on demand for cash to ensure it hit its quarterly sales predictions so the company's share price remained high and its investors happy.

"Maybe we lost track of things for a while because you have to focus on your quarter and making money, not making the best games," ponders Markus Nyström. "For that reason, EA buying us has made it much easier because we can take chances again."

The success of *Battlefield 1942* did make the future direction of the company much clearer. This was a multi-million selling game to which DICE owned all the intellectual property rights. Handled correctly, it could be a gold mine for years to come. But that would only happen if some tough decisions were made. The toughest was shutting down the Gothenburg office and relocating everyone who wanted to move to a new combined DICE office in Stockholm.

"Having two offices wasn't efficient. We weren't really sharing technology, so we were ending up reinventing the wheel. In Gothenburg, people were tired of racing games, while in Stockholm they had only started making war games. By merging, the two we were hoping to make a diversified culture," argues Nyström. "Also, *Battlefield* was so huge, as a company we had to go all in on it."

"In Gothenburg, people were tired of racing games, while in Stockholm they had only started making war games. By merging, the two we were hoping to make a diversified culture," argues Nyström.



Upon its launch in September 2002, the demand for the PC-only title [*Battlefield 1942*] would crash EA's multiplayer game servers, redefine the gameplay of team-based multiplayer shooters, and go on to sell over two million units.



DICE

TWO BECOME ONE AND PROSPER

Head of Art Robert Runesson says there was some initial friction to the move. "We in Gothenburg thought we were the most hardcore developers while those in Stockholm thought the same," he reveals. "There's also a bit of West Coast-East Coast rivalry between Gothenburg and Stockholm, but when we joined up in the same office, we had the same interests. We were all geeks and it quickly became one big family. Actually, I'm surprised how many people relocated and stayed in Stockholm."

"We were all **geeks** and it quickly became one **BIG** family."

— Robert Runesson

Of course, it helped that by this stage, the majority of the games being developed at DICE were part of the *Battlefield* franchise. Gothenburg had been working on the multiplayer element of the console game *Battlefield 2: Modern Combat* (the single-player mode was developed at EA's UK studios), while Stockholm was working on true sequel *Battlefield 2*. Both sold well. The first game to be released by the fully combined studio was the futuristic *Battlefield 2142*.

The legacy of the Gothenburg studio wasn't completely lost, though. Over the years, there had been several attempts to take *Battlefield's* themes—first-person shooter, team and class-based, with vehicles—into a non-military urban setting. Various codenames had been used—*Contractor*, *Dagger*, *Cops & Robbers*—but the basic idea had been akin to the famous scene in Michael Mann's film *Heat*, with a gang of criminals making a tactical retreat through Los Angeles after a failed bank heist. For whatever reason, though, none of the concepts ever made it past the prototype phase. Somehow, they didn't have a coherent core. There wasn't any hook. That was all about to change, however.



The success of *Battlefield 1942* did make the future direction of the company much clearer.

DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- **TWO BECOME ONE AND PROSPER**
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

YOU GOTTA HAVE FAITH

Owen O'Brien has spent most of his computer games career at EA. He spent three years in marketing before moving into development in 2000 as Senior Producer on the *Harry Potter* Games.

"After you've worked at EA for seven years, you get to take a seven-week sabbatical," he says. "I traveled around the world and, when I came back, there was a position going at DICE. I'd worked with them before on *Battlefield 2: Modern Combat*. They were looking for someone to come in and start a new franchise."

O'Brien started to look at what the team had been kicking around. "There were some interesting ideas," he recalls. "At the time, DICE had a North American studio and it was working on a *Battlefield*-style *Cops and Robbers* game, while in Stockholm they were working on a heist game. Both were interesting ideas, but at the time nothing quite gelled, so around July 2006 we shelved the ideas and started afresh."

"We wanted to stay in a genre we understood, but do something new within that genre. For example, lots of people know how to make good third-person games, but our core competence was first-person. However, the first-person genre was very crowded, but everyone was focusing on bigger guns, better armor, and more technology. We wanted something that was more about the person. Using their physicality as a means of locomotion and even as a weapon. That led us toward first-person movement."



Around the same time, the lead character emerged from the most unlikely of areas. Concept artist Pierre Hanna had worked on the shelved *Cops & Robbers* game, sketching up different teams of criminals. One of the teams had been a Yakuza crew, and one of the characters was an athletic female fixer or hacker.

"She was just one of the characters: a hacker girl I sketched out really quickly without thinking of the consequences," says Hanna. "It was a hectic schedule so I was working fast. I had thought a lot about the color scheme of the gang, but it was just a rough thing to set the scene."



"However, the first-person genre was very crowded, but everyone was focusing on bigger guns, better armor, and more technology. We wanted something that was more about the person. Using their physicality as a means of locomotion and even as a weapon."
 — Owen O'Brien

DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

YOU GOTTA HAVE

"The sketch was great and everyone immediately liked her," adds *Mirror's Edge* Art Director Johannes Söderqvist. "Personally, I wanted to get away from the whole standard video game look where all the guys are muscley and all the women are [T&A]. I wanted female players to be proud of the character, and I think this is much more grown-up, more minimalist, more fashion-oriented. We toned down Faith's techy aspects a little [originally she had a PDA in a shoulder holster], but she has stayed quite similar to that original sketch."

FINALLY things were starting to fall into place.



FAITH



DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- **YOU GOTTA HAVE FAITH**
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

YOU GOTTA HAVE

"I wanted a strong female character, one that would appeal to women as much as men," continues O'Brien. "A truly human heroine that, although athletic and attractive, was not overly sexualized. Someone who became a hero not because of superpowers or high-tech weapons, but because of how they reacted to the extreme situation they were put in. Someone who looked iconic and aspirational without being unattainable—this sketch delivered on all of these."

"So we had our core mechanic and our heroine and everything else grew organically out of that—the art direction, the city, the storyline, the music," explains O'Brien. "The vision for the game grew over time—we did not start out with all the elements in place. People like to hear that one person had the vision for the whole game from day one and it came to them in a dream or something equally inspirational, but life is not always like that. In reality, this game is the sum of a lot of people's ideas focused into a coherent direction—and it is much stronger because of that."

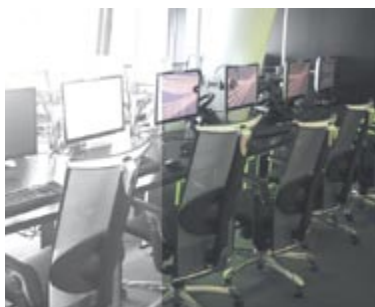
Indeed, the as-yet untitled game may have **found its main character, an agile, Asian-looking girl called FAITH** who moves seamlessly through the urban environment, but there was still plenty of baggage that had to be shed before the game we now know as *Mirror's Edge* emerged.



FAITH

For example, with DICE's expertise in vehicle-based games, it was always assumed players would be able to make their way through the city on foot but also using cars, motorcycles, and the rest. **"In the end, we found having vehicles in the city was limiting in a chase game because you'd drive them for about 50 metres, then jump and duck into a subway or up a fire escape. That was how the core idea of moving fast through a city on foot came about—that and all those classic film foot chases,"** says O'Brien.

Vehicles were dropped. The gameplay mechanic of *Mirror's Edge* was falling into shape.

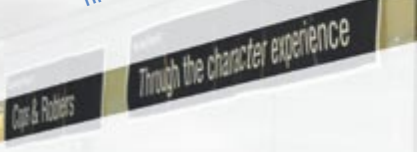


But there was still one big, big problem to overcome. O'Brien wanted a game using the first-person perspective but, with some notable exceptions—*Trespasser*, *Breakdown*, *The Chronicles of Riddick*—the view in such games is limited to a gun floating in the middle of the screen. Players can't look down and see their feet. "Technically, the genre known as first-person shooters should be renamed first-gun shooters," jokes Johannes Söderqvist. For DICE's first-person movement game, things would have to be very different. To orient themselves in the world, players would have to be able to see their feet and their hands would always be in the shot.

Senior animator Tobias Dahl was unequivocal: It couldn't be done. "I think everyone has their own story about how *Mirror's Edge* started," he smiles. "We had lots of ideas and we were prototyping them in the *Battlefield 2* engine, trying to pin down the moves. There was a lot of weird stuff that just didn't work, but the main focus was always cool moves in an urban environment using the first-person perspective. I just didn't think it could be done."

Dahl's attitude wasn't defeatist but based on experience. Creating an animation rig for the character of Faith would be difficult because, for the complex parkour moves to look cool from the player's first-person perspective, her arms and feet would have to be very unrealistically proportioned. For example, her arms would need to be long and attached to narrow shoulders. But for the in-game shadows to look right, there would have to be another realistic animation rig running simultaneously. That would double the amount of animations to be created, and there were going to be hundreds of animations to create.

"There was a lot of weird stuff that just didn't work, but the main focus was always cool moves in an urban environment using the first-person perspective. I just didn't think it could be done."
— Tobias Dahl



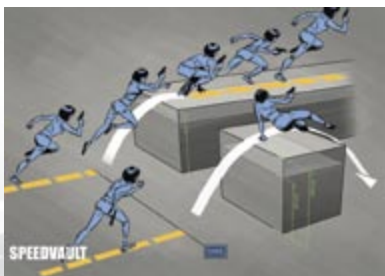
Key areas of the game are listed as *Cops & Robbers*, *Through the Character Experience*, and *The Chase*.

DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

YOU GOTTA HAVE

"In the *Battlefield* game, like most FPSs, you only have simple moves such as reload, fire, sprint, and crouch," Dahl points out. "The flexibility of the moves in *Mirror's Edge*, however, means that even for something simple like using a ladder, there are over 40 animations. You can get onto the ladder from the left, the right, and straight on. You can jump into it from above or below. You need different idles when you're climbing up or hanging with one hand, shooting with different hands, and then exiting the ladder left, exiting right, jumping off, or jumping backwards. The list just goes on and on."



So with this skepticism in mind, he bunkered down for a couple of weeks to try to make a short animated movie to test whether moves such as jumping of the roof, grabbing ladders, sliding across the floor, and shooting would actually work, and look as cool as everyone seemed to assume they would.

"It was only supposed to be a test for the team, not shown to anyone else," Dahl says of the minute-long video in which you see a character shooting at guards, jumping backward off roofs, sliding down ladders, and jumping over cars, before shoulder barging their way through a door to safety. It's high octane stuff and it most certainly worked.

"Yes, it was awesome," Dahl confesses. "We showed it to the people with the money and it convinced them, but more importantly, **it convinced us that the game's core mechanic would actually work.**"



These walls demonstrate Faith's various move sets, as well as the different flows players can take to overcome the game's obstacles.

FAITH



“With *Mirror’s Edge*, the focus was the **‘through the character’** experience, so I started thinking about how a character like Faith would see the world.”

– Johannes Söderqvist



DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR



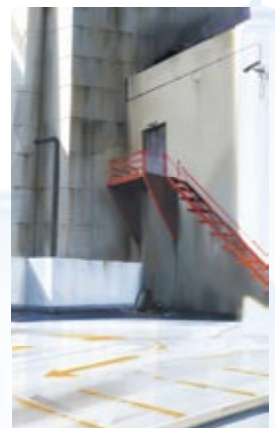
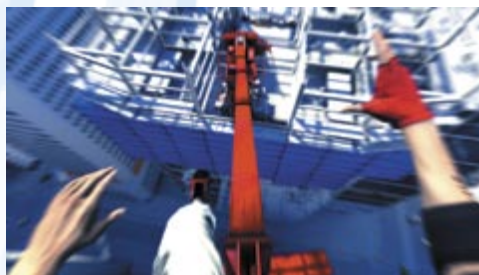
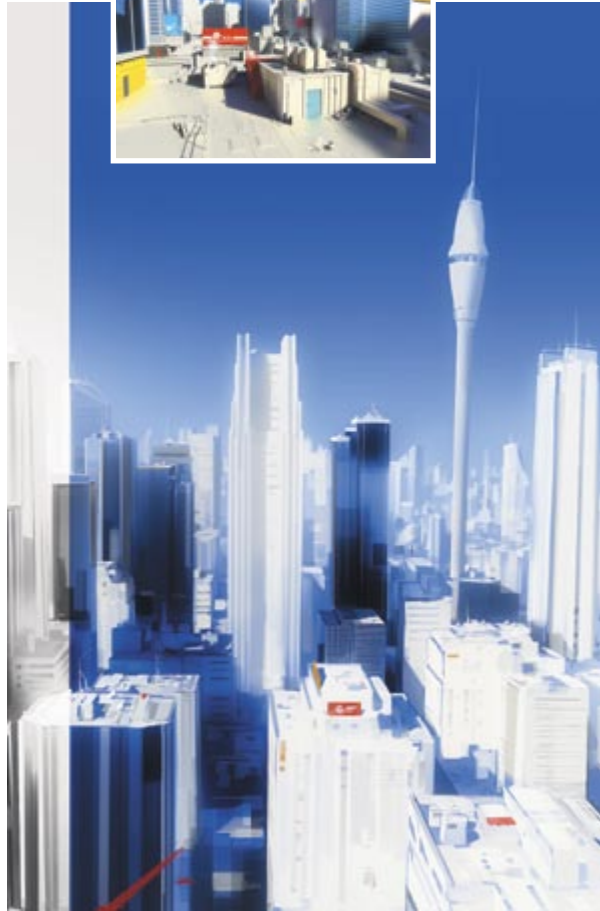
LIGHTING, CAMERA, ACTION

As every piece of the puzzle started to fall into place, so the team's confidence grew that they could pull off something special. Yet while art director Johannes Söderqvist had been tasked with creating a game that Owen O'Brien could immediately recognize from a line-up of a hundred other game screenshots, he didn't yet have his vision of what this would actually be.

"When I was working on *Battlefield* games, we really focused on what we call the 'through the gun experience.' Making sure the view through the gun's iron sights is punchy and visceral, that it sounds and feels right," he says. "With *Mirror's Edge*, the focus was the 'through the character' experience, so I started thinking about how a character like Faith would see the world."

Drawing on his own experience—Söderqvist says he can't play games without noticing tiny technical details such as the quality of textures or the inefficient use of polygons—he tried to see through her eyes. Akin to Spider-Man's tingling spider-sense, he came up with something he jokingly refers to as **Faith-O-Vision**.

"I think if you were a runner, you would start to read the environment, getting rid of details that didn't matter. Most colors would be irrelevant but your intuition as a runner would highlight significant details, which is where the idea came about of having a generally white world with blocks of strong primary colors to show the player where to go," he says.



“In the wider game, too, there’s a lot of stuff we’ve only just touched on. The world we have created is as much a part of *Mirror’s Edge* as Faith is.”

– Owen O’Brien

This approach was very tricky to get right, however.

“It’s pretty bold,” states DICE’s Head of Art, Robert Runesson. “It’s been a struggle because we’re making a very clean game, while most other games, including DICE’s games, are gritty. Details like dirt and rust make objects interesting, but a clean, white surface is boring.”



The solution was two-fold. “**The city in *Mirror’s Edge* looks clean and pristine but there is a seedy underbelly to it,**” Söderqvist says. “This feeds into the plot as the leadership of the city want the people to feel like it’s a perfect city and they’re using strong colors to make the people feel happy, but if you get up close to the surfaces, you can see there is dirt and pollution. **It looks modern and shiny from a distance, but it’s not as pretty as you think it is.**”



DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

LIGHTING, CAMERA,

The second art technique used was more advanced. It was born partly out of the desire to make this white game look as interesting as possible and partly to overcome a technical problem. "A third of the game takes place on street level and because there are so many tall buildings, there are lots of shadows," explains Söderqvist. "If we use the standard stencil shadows, we would have ended up with flat shaded environments that aren't very interesting, so we had to come up with something more visually stimulating."

Here comes the science bit. Like an increasing number of games, what the *Mirror's Edge* art team chose to do was to use a technique whereby all the lights for a level are set up in the level editor and then send the set-up to a rendering program that takes hours calculating the interactions of all those light photons as they bounce around the various walls, floors, and objects in the scene. The result is a huge lightmap, which can then be baked into the normal textures that give each object in the scene its color. Effectively, it's the same process that film studios such as Pixar and Dreamworks use to create each frame of their animated movies. The advantage is you can hand tweak the effects of the lights in the scene and make it look beautiful, something particularly important in *Mirror's Edge* because of the interaction of the strong colors and white backgrounds in terms of the way the colors bleed over the white surfaces. The disadvantage, however, is it takes a phenomenal amount of time to process.



Most of the team was on a well-earned holiday during the visit, but some were still working away fixing the final bugs.

ACTION

"In most games, you spend your time making objects but in *Mirror's Edge*, our time was spent on tweaking the lighting."

— Robert Ruesson

It's also a notoriously difficult technique to get looking absolutely correct. For example, it took the artists on Pixar's film *Ratatouille* six months of experimenting just to get the skin of the vegetables in the film looking nice and tasty. DICE's artists didn't really have that sort of time to spend, but actually that's about how long it took.

"It was a nightmare but it works now," says a relieved Robert Ruesson. "We worked so hard to nail the lighting. It was months of struggle and pain. In most games, you spend your time making objects but in *Mirror's Edge*, our time was spent on tweaking the lighting."

Luckily, they got some help from their friends at Illuminate Labs, a Swedish rendering company based in Gothenburg. It sells a renderer called Turtle and, working with DICE, it redesigned it into a product specifically created to solve this radiosity baking problem for game developers called Beast. In fact, because of *Mirror's Edge*, lots of other developers are now getting their hands on the technology, with games such as *Tomb Raider: Underworld* and *Killzone 2* boosting their visuals in a similar manner.

"Of course, the end result is a mixture of our strong art direction and the technology itself but I don't think we would have dared to be so extreme if we hadn't been using Beast," says DICE's Chief Technical Officer, Joakim Grundwall. "Instead we would have had to use more standard techniques such as normal maps and complex textures."

To properly use Beast, however, DICE had to invest in a lot of extra computers. "We have a renderfarm of around 400 cores that we use to bake the textures for *Mirror's Edge*," reveals Ruesson. "When we first installed them, they were all in one room, being kept cool by the biggest air conditioning unit I've ever seen. There were so many flashing lights, it looked like the bridge of the *USS Enterprise*."

Happiness is a Hot Gun Lamp.



DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

LIGHTING, CAMERA,

ECHOES FROM MIRROR'S EDGE

"The cinematic approach to a game soundtrack doesn't always fit as well as people think it does," muses David Möllerstedt, DICE's head of audio, when asked about how the company approached the task of creating the music and audio for *Mirror's Edge*. "Games are non-linear, much longer than a movie, and the player will repeat stages, sometimes over and over."

Indeed, as seems to be the case with most aspects of the game, the music of *Mirror's Edge* is different than what you might expect. There were no big budget sessions with the Prague Symphony Orchestra, for example. Instead, there's a beautiful main theme titled "Still Alive," specifically composed for *Mirror's Edge* by Swedish producers Rami Yacoub and Arnthor Birgisson and sung by Swedish pop star Lisa Miskovsky. This, combined with fantastic attention to detail and a sweeping in-game score composed by Solarfields, ensures the audio tracks—which in total clock in at around two and a half hours—work with the rest of the playing experience.

"It's about you and the flow of the game world," says Möllerstedt. **"We approached the design to make sure we have tracks that fit well together so there's a good flow whichever way you play through the game. The important thing is to make sure the transitions work."**

As important as the game's music were the audio effects. These required DICE's well-equipped audio engineers to rethink their approach as compared to the all-explosive audio of the *Battlefield* games.

"Mirror's Edge is very different from Battlefield," Möllerstedt explains.

"Because those games are multiplayer shooters, you have to deal with the almost constant barrage of guns firing and explosions because everyone is shooting at each other all the time. We created an automatic system to work out what sounds to play, but with *Mirror's Edge*, the focus is one character and her sounds aren't very loud."

In fact, it's the exact opposite, with the character of Faith requiring subtle effects to make the player feel as if they're fully in the world. Scratch realistic bazooka effects; *Mirror's Edge* is all about the sounds of an agile body moving almost silently through the urban environment.

"We did a lot of foley sessions where we very sensitively recorded grabbing and touching noises. Then, it was about mixing and treating them in post production to really bring out the sounds," he says. "That *Mirror's Edge* is a full-body first person perspective game helps us a lot because you're not just a camera floating in the world. Because the player can see their hands and feet, we can use a lot of sound effects in terms of touching and sliding and running over surfaces, which helps to build up that first person in-game experience."



ACTION



As for Möllerstedt's favorite sound effect, that's somewhat surprising, too.

"I really like the combination of the scream and speed sound effect you hear when you fall to your death," he grins. "I don't know how Magnus [Walterstad, *Mirror's Edge* Audio Director] did it, but it sounds very much like how I'd imagine falling from a tall building would sound—a distorted scream, ending in bone-crushing squash. I think that's a very good moment in the game."

DICE STUDIO PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

LOOKING INTO THE MIRROR

With the lighting sorted out, the final big decision for the *Mirror's Edge* team was the world unveiling of the game they had spent so long refining. This was scheduled for the August 2007 edition of UK gamer bible *Edge* magazine. The only problem was what to call the game. Up to that point, the working title had been Project Faith. It was only at the very last minute that *Mirror's Edge*, a suitably nondescript choice was made. Apparently, there's the idea that the city is a mirror to its inhabitants, plus mirrors feature in the game, although less heavily than the team had originally planned.

From that point on, there have been problems to overcome, of course, but effectively the development process has been exactly that—a process within well-defined limits. Or as Joakim Grundwall explains, “At that stage, it takes a lot of time but it's not risky.”

Indeed, as the period before release started to become measurable in weeks, the attention of the *Mirror's Edge* team shifted from completing the tasks and booking their holidays to the reaction of the wider game-playing public. As with all developers of a completely new game, they were slightly nervous. They had been following the forum threads to see people's reactions to the various demos and videos released. “It's funny but everyone says they get the game and really like it, but they're worried other people won't get it,” says Johannes Söderqvist.

What is clear though is all the team members are extremely proud of what they have created. “It's by far the most fun and innovative game I've ever worked on,” says Tobias Dahl. “I think it's a once-in-a-lifetime opportunity.”

And while the most obvious metric for the success of *Mirror's Edge* will be measured in the number of boxes passed over beeping cash registers, the team also seems to have a firm belief that they are introducing revolutionary ideas into the wider games market.

“*Mirror's Edge* will change how people perceive first-person games. For people who play the game, it will be hard to go back to the standard floating gun view,” states Dahl. **“Equally, one of our catchphrases during the development has been, ‘HOW CAN YOU SAVE THE WORLD WHEN YOU CAN'T JUMP OVER A ONE-METER-HIGH OBSTACLE?’ I think the freedom and movement we've put into the game will have a wider impact.”**

Owen O'Brien agrees. “If you play this game, then go back to another shooter, it feels incredibly restrictive,” he says. “You're supposed to be winning World War II and you can't even climb over a fence! I really hope that the first-person movement filters out into other games. We have a really strong mechanic which I think deserves to become the standard, and we've only just scratched the surface.”

“In the wider game, too, there's a lot of stuff we've only just touched on. The world we have created is as much a part of *Mirror's Edge* as Faith is. Batman doesn't make sense outside of Gotham City and I think that's the same with Faith,” O'Brien says. “Faith is defined by the city. The city is almost the bigger character. In that sense, Faith is the way we are interpreting the city. She is the mirror for the city.”

“There's so much more we can do.”



DICE STUDIO
PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- **LOOKING INTO THE MIRROR**

DICE™ STAFF



*Owen O'Brien,
Senior Producer, DICE*



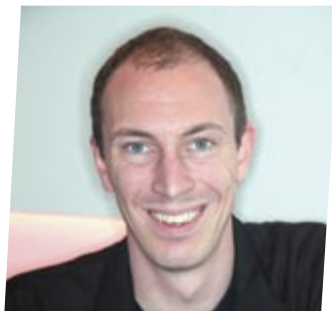
*David Möllerstedt,
Head of Audio, DICE*



*Markus Nyström,
Artist and DICE co-founder*



*Johannes Soderqvist,
Art Director, Mirror's Edge*



*Robert Runesson,
Head of Art, DICE*



*Tobias Dahl,
Senior Animator, Mirror's Edge*



Acknowledgements

Thanks to Gustav Enekull, DICE's International Product Manager for *Mirror's Edge* for arranging the interviews.

Thanks to the *Mirror's Edge* team: Senior Producer, Owen O'Brien; Art Director, Johannes Söderqvist; Head of Animation, Tobias Dahl; and Concept Artist, Pierre Hanna, for their time.

Finally, thanks to other DICE staff for further background interviews, even if we didn't manage to include all the information: Executive Producer, *Battlefield* franchise, Ben Cousins; Head of Audio, David Möllerstedt; Chief Technical Officer, Joakim Grundwall; Senior Producer, *Battlefield* franchise, Karl Magnus "KM" Troedsson; Senior Artist and DICE co-founder, Markus Nyström; and Head of Art, Robert Runesson.

DICE STUDIO PROFILE

- ▶ INTRODUCTION
- ▶ FIRST ROLL OF THE DICE
- ▶ ANGLE OF REFRACTION
- ▶ TWO BECOME ONE AND PROSPER
- ▶ YOU GOTTA HAVE FAITH
- ▶ LIGHTING, CAMERA, ACTION
- ▶ LOOKING INTO THE MIRROR

DICE MAJOR EVENTS

- 1988, fall**
- concept for *Pinball Dreams* is conceived
- 1989, fall**
- Olof Gustafsson, Fredrik Liliegren and Andreas Axelsson start work on *Pinball Dreams*
- 1990, August**
- Team travels to ECTS in London to try and sell *Pinball Dreams*
- 1990**
- 1991, August**
- Team travels to ECTS again to try and sell *Pinball Dreams*
- 1992, March**
- *Pinball Dreams* (Amiga) released by 21st Century Entertainment
- 1992, October**
- *Pinball Fantasies* (Amiga) released by 21st Century Entertainment
- 1993, January**
- Digital Illusions HB becomes Digital Illusions CE AB
- 1994, January**
- DICE moves to Gothenburg
- 1994, October**
- *Benefactor* (Amiga) released by Psygnosis
- 1995**
- 1995**
- *Pinball Illusions* (Amiga) released by DICE
- 1996, March**
- *True Pinball* (Saturn/PlayStation) is released by Ocean
- 1997, October**
- *S40 Racing* (PC) released by Volvo
- 1998, March**
- DICE is floated on the New Market of the Stockholm Stock Exchange
- 1998, April**
- *Motorhead* (PlayStation, PC) released by Gremlin
- 1999, November**
- *Codename Eagle* (PC) developed by Refraction Games and published by Take Two
- 2000, February**
- DICE buys Refraction Games
- 2000, April**
- *Rally Masters* (PC) is released by Infogrames
- 2000, October**
- *NASCAR Heat* (PlayStation) is released by Hasbro Interactive
- 2000**
- 2001, March**
- Acquisition of Sandbox Studios in London, Ontario, Canada
- 2001, November**
- *Shrek* (Xbox®) released by TDK Mediactive

2002

2002, March

- *Rallisport Challenge* (Xbox, PC) released by Microsoft

2002, September

- *Battlefield 1942* (PC) released by EA

2002, October

- *Shrek Extra Large* (Nintendo GameCube™) released by TDK Mediactive

2003, February

- *Battlefield 1942 Road to Rome expansion pack* (PC) released by EA

2003, March

- DICE enters a 15 year strategic cooperation agreement with EA

2003, June

- *Midtown Madness 3* (Xbox, PC) released by Microsoft

2003, September

- *Battlefield 1942 Secret Weapons of WWII expansion pack* (PC) released by EA

2004, March

- *Battlefield Vietnam* (PC) released by EA

2004, May

- *Rallisport Challenge 2* (Xbox) released by Microsoft

2004, June

- DICE announces it will shut down Gotherburg studio and centralised all development in Stockholm

2004, September

- DICE buys New York-based Trauma Studios

2004, November

- EA announces its public offer on DICE

2005, June

- Trauma Studios is shut down

2005, June

- *Battlefield 2* (PC) released by EA

2005, October

- *Battlefield 2: Modern Combat* (Xbox/PlayStation® 2) released by EA

2006, April

- *Battlefield 2: Modern Combat* (Xbox 360®) released by EA

2006, October

- EA/DICE merger completed

2006, October

- *Battlefield 2142* (PC) released by EA

2007

2007, March

- *Battlefield 2142 Northern Strike expansion* (PC) released by EA

2007, June

- *Mirror's Edge* announced with a cover feature in *Edge* magazine
- *Mirror's Edge* is officially announced by EA

2008, February

- First gameplay demo of *Mirror's Edge* revealed at Game Developers Conference

2008, June

- *Battlefield: Bad Company* (Xbox 360, PLAYSTATION® 3) released by EA

2008, November

- *Mirror's Edge* (Xbox 360, PS3) released by EA

2004

DICE STUDIO
PROFILE

- INTRODUCTION
- FIRST ROLL OF THE DICE
- ANGLE OF REFRACTION
- TWO BECOME ONE AND PROSPER
- YOU GOTTA HAVE FAITH
- LIGHTING, CAMERA, ACTION
- LOOKING INTO THE MIRROR

MIRROR'S EDGE CONCEPT ART

