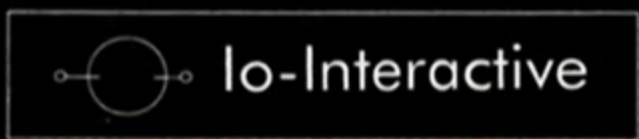


# HITMAN™

BLOOD  MONEY



**WARNING: READ BEFORE USING YOUR PLAYSTATION®2  
COMPUTER ENTERTAINMENT SYSTEM.**

A very small percentage of individuals may experience epileptic seizures when exposed to certain light patterns or flashing lights. Exposure to certain patterns or backgrounds on a television screen or while playing video games, including games played on the PlayStation 2 console, may induce an epileptic seizure in these individuals. Certain conditions may induce previously undetected epileptic symptoms even in persons who have no history of prior seizures or epilepsy. If you, or anyone in your family, has an epileptic condition, consult your physician prior to playing. If you experience any of the following symptoms while playing a video game — dizziness, altered vision, eye or muscle twitches, loss of awareness, disorientation, any involuntary movement, or convulsions — IMMEDIATELY discontinue use and consult your physician before resuming play.

**WARNING TO OWNERS OF PROJECTION TELEVISIONS:**

Do not connect your PlayStation 2 console to a projection TV without first consulting the user manual for your projection TV, unless it is of the LCD type. Otherwise, it may permanently damage your TV screen.

**USE OF UNAUTHORIZED PRODUCT:**

The use of software or peripherals not authorized by Sony Computer Entertainment America may damage your console and/or invalidate your warranty. Only official or licensed peripherals should be used in the controller ports or memory card slots.

**HANDLING YOUR PLAYSTATION 2 FORMAT DISC:**

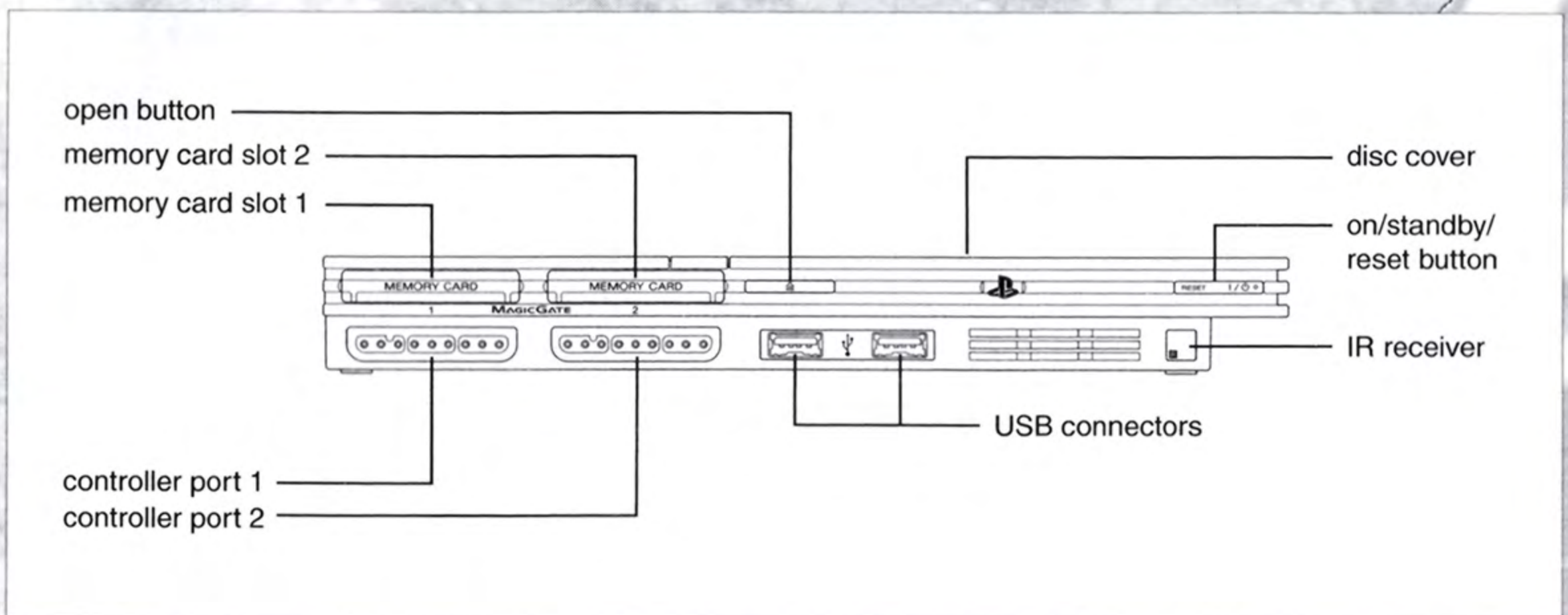
- This disc is intended for use only with PlayStation 2 consoles with the NTSC U/C designation.
- Do not bend it, crush it or submerge it in liquids.
- Do not leave it in direct sunlight or near a radiator or other source of heat.
- Be sure to take an occasional rest break during extended play.
- Keep this disc clean. Always hold the disc by the edges and keep it in its protective case when not in use. Clean the disc with a lint-free, soft, dry cloth, wiping in straight lines from center to outer edge. Never use solvents or abrasive cleaners.



# CONTENTS

<b>GETTING STARTED</b> .....	<b>2</b>
<b>CONTROLLER</b> .....	<b>3</b>
<b>CONTROLS of the PROFESSIONAL</b> .....	<b>4</b>
<b>GETTING INTO the GAME</b> .....	<b>5</b>
<b>Profile Management</b> .....	<b>5</b>
<b>Difficulty</b> .....	<b>5</b>
<b>A Manual for the Professional</b> .....	<b>5</b>
<b>Notoriety</b> .....	<b>6</b>
<b>UP CLOSE &amp; PERSONAL</b> .....	<b>6</b>
<b>AGILITY</b> .....	<b>10</b>
<b>Climbing &amp; Scaling</b> .....	<b>10</b>
<b>SUBTERFUGE TECHNIQUES</b> .....	<b>11</b>
<b>Disguises &amp; Concealment</b> .....	<b>11</b>
<b>INGRESSION</b> .....	<b>12</b>
<b>Doors, Locks &amp; Security</b> .....	<b>12</b>
<b>Distraction</b> .....	<b>14</b>
<b>TOOLS of the TRADE</b> .....	<b>15</b>
<b>Firearms, Situational &amp; Equipment</b> .....	<b>15</b>
<b>COMPENSATION</b> .....	<b>18</b>
<b>Weapons &amp; Tools</b> .....	<b>19</b>
<b>Cleaning</b> .....	<b>19</b>
<b>Recovering Surveillance Tapes</b> .....	<b>20</b>
<b>POST MISSION</b> .....	<b>20</b>
<b>GAME CREDITS</b> .....	<b>21</b>
<b>MUSIC CREDITS</b> .....	<b>23</b>
<b>URBAN CHAOS™: RIOT RESPONSE DEMO™</b> ..	<b>24</b>

## GETTING STARTED



Set up your PlayStation®2 computer entertainment system according to the instructions in its Instruction Manual. Make sure the MAIN POWER switch (located on the back of the console) is turned ON. Press the RESET button. When the power indicator lights up, press the OPEN button and the disc tray will open. Place the HITMAN BLOOD MONEY™ disc on the disc tray with the label side facing up. Press the OPEN button again and the disc tray will close. Attach game controllers and other peripherals, as appropriate. Follow on-screen instructions and refer to this manual for information on using the software.

### MEMORY CARD (8MB)(FOR PLAYSTATION®2)

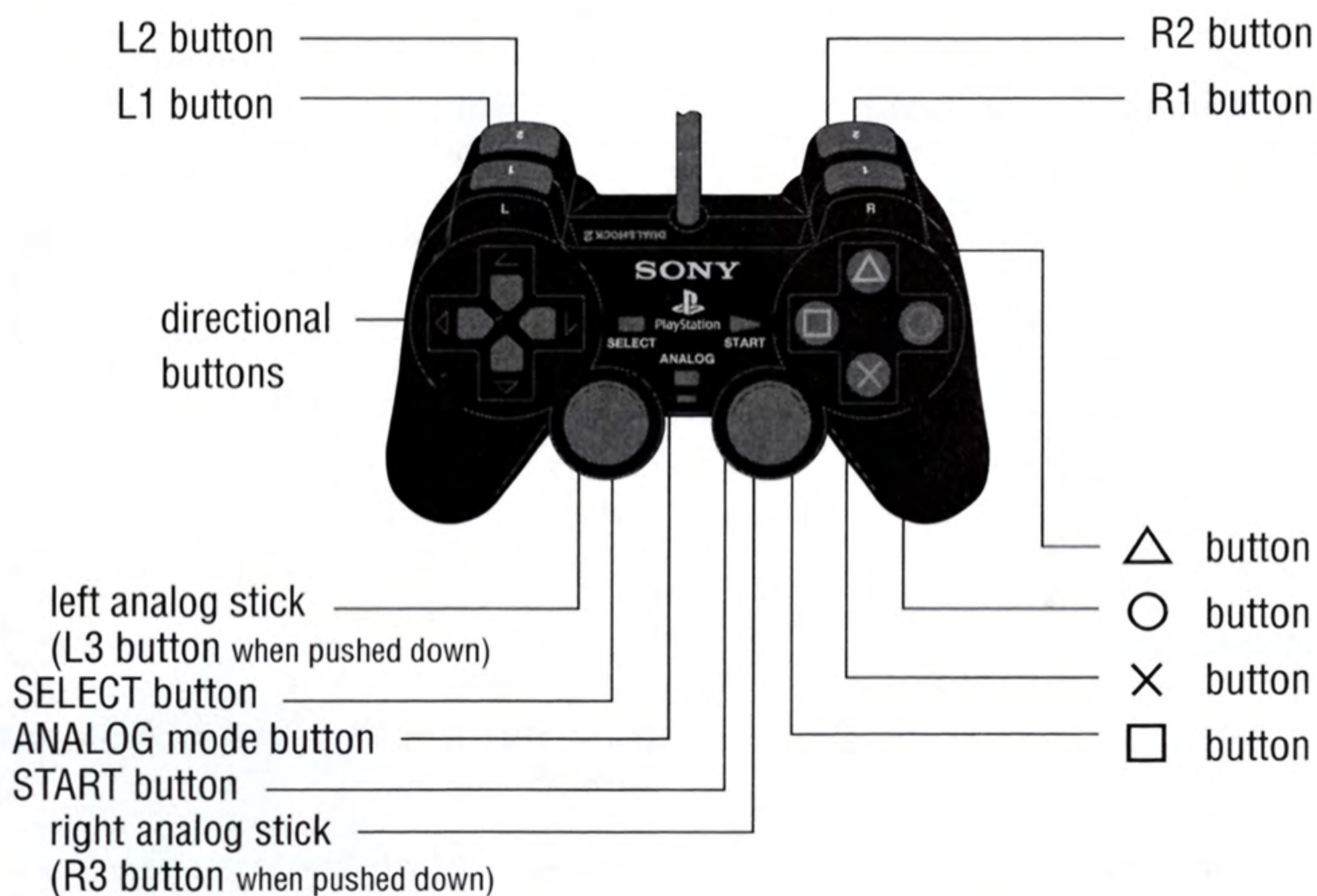
To save game settings and progress, insert a memory card (8MB)(for PlayStation®2) into MEMORY CARD slot 1 before powering on the system. At least 2200KB of free space on the memory card is required to save game data.

This game supports saving and loading of game data in MEMORY CARD slot 1 only. You can load saved game data from the same memory card or from any memory card containing previously saved HITMAN BLOOD MONEY™ games.

I  
MERCES

# CONTROLLER

## DUALSHOCK®2 ANALOG CONTROLLER CONFIGURATIONS



Connect the DUALSHOCK®2 analog controller to controller port 1 before starting play. When the vibration function is On, the controller will vibrate in response to game events. You can reconfigure the controls and toggle the vibration function ON/OFF in Options mode.

**Note:** All controls used in this manual are the default controls.

# CONTROLS of the PROFESSIONAL

BUTTON	ACTION
left analog stick	Move character; Zoom map; Highlight menu options
<b>L3</b> button (push in, hold and release)	Throw item
right analog stick	Rotate camera; Pan across map
<b>R3</b> button	Open/Close sniper scope; View Mode switch
directional buttons /	Zoom sniper scope/binoculars; Scroll through actions/items; Highlight menu options
directional buttons /	Scroll through maps/inventory
button	Drop item; Exit map; Exit legend; Cancel
button (tap) (hold/release)	Holster/Unholster weapon Open/Close inventory
button (tap) (hold/release)	Pick up item Pick up list
button (tap) (hold)	Carry out action; Confirm View action list
<b>L1</b> button	Crouch; Sneak
<b>L2</b> button	Map
<b>R1</b> button	Fire; Use weapon; Close combat
<b>R2</b> button	Reload weapon
button SELECT	Objectives
button START	Pause

I  
MERCES

# GETTING INTO the GAME

## PROFILE MANAGEMENT

Before embarking on a career as a Hitman, you must first prepare a profile. The profile keeps a record of your progress and preferences, along with weaponry choices, funds and other equipment and items you acquire.

From the PROFILE MANAGER screen, choose CREATE PROFILE and enter a name for the profile. If you have a previously created profile, you can select this to resume the career. You can also delete profiles you no longer want.

## DIFFICULTY

Once you've created a profile, you will then choose a difficulty level:

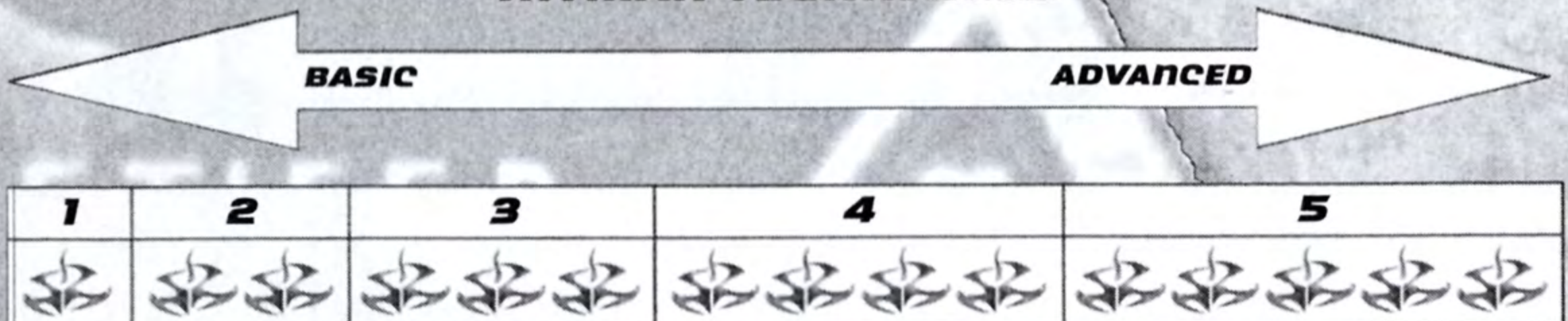
- **ROOKIE** For the inexperienced, and those new to the world of the assassin. There are no limitations on how many saves you can make while attempting a mission.
- **NORMAL** Suitable for those comfortable with contract killing. Each mission allows seven saves.
- **EXPERT** For the practiced and experienced. Only three saves per mission are permitted.
- **PROFESSIONAL** For the true professional only. No saves are permitted once a mission is in progress.

## A MANUAL FOR THE PROFESSIONAL

This manual provides insight into the mind and practices of the professional Hitman. This manual refers to the Hitman as "the professional." It explores the complexities, skills and the intricacies with which "the professional" conducts his craft.

The professional techniques outlined in this manual vary in complexity, and are graded by difficulty to execute using the following ranking system:

### HITMAN TECHNIQUES



## NOTORIETY

### ANONYMITY, THE DISGUISE OF THE PROFESSIONAL

Longevity in the profession is dependent on transparency in the world. The professional seeks solace in a world where the only way to carry out this sort of work is with anonymity.

- The professional avoids the blood bath wherever possible, as this attracts the unwanted eyes of the law or multiple witnesses and an audit trail to his door.
- If a witness lives, the professional's notoriety increases. The professional negates this by making sure he is not discovered on a job, and that no witnesses or clues are left on the scene.
- When the professional takes civilian lives, the invariable result is taped TV footage and witnesses at the scene of the crime. When this happens, the professional gains notoriety. As notoriety increases, the ease with which the professional can carry out his next contract decreases.
- For further insurance against discovery in areas covered by TV cameras, the professional can make sure to destroy all video-surveillance tapes.
- The professional can assess his successfulness and his notoriety following a contract through the media. If there have been witnesses, the newspaper is his best way of finding out. The professional should look out for newspapers while on location. These may detail previous targets and missions, and may even give a clue to the professional's identity.

## UP CLOSE & PERSONAL

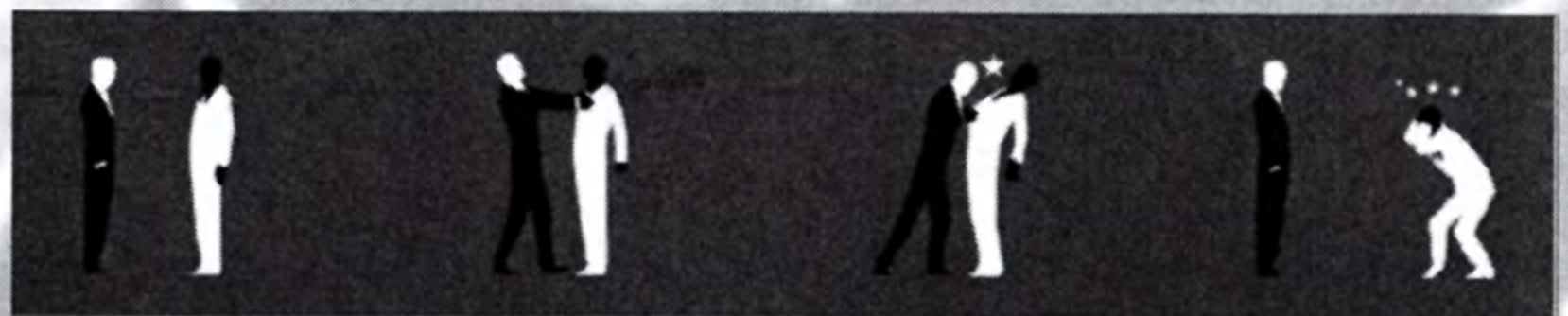
### CLOSE COMBAT

The professional uses close hand combat skills to eliminate the mark with minimum noise and when dealing with unforeseen circumstances. The majority of these skills are ideal in firearm-restricted areas.

### HEAD USE



Use the left analog stick to position yourself in front of the victim, then press the **R1** button to head butt your target.





## THE PUNCH

While the victim is dazed, use the left analog stick to position yourself in front of your target, then press the **R1** button to punch.



## DISARMING

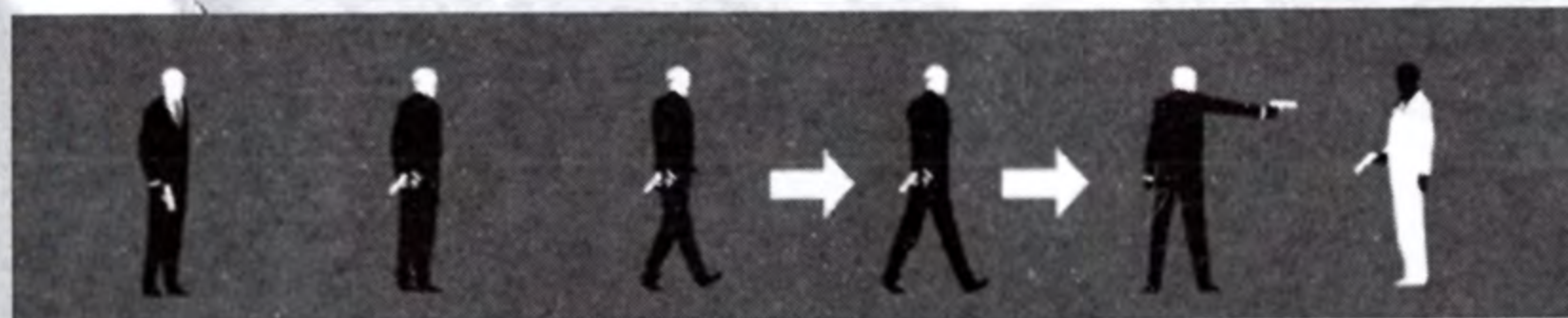
Use the left analog stick to position yourself in front of the armed victim, then press the **R1** button to disarm the person.



*Note: During the struggle, it's possible that the firearm will go off accidentally.*

## CONCEALING WEAPONS

Whenever possible, the professional carries out his work using tools that can be concealed on his person. He has a number of tools at his disposal that, when concealed, can go undetected in most public areas.



Use the left analog stick to walk toward the mark, hold the **□** button to access the inventory and then select a firearm. Press the **R1** button to discharge the firearm, then tap the **□** button to holster and conceal it.

## FIBER WIRE

The fiber wire is the most difficult of your weapons to use but the easiest to conceal. It is also the quietest and most efficient tool to use to avoid raising an alarm.



Select the fiber wire from inventory, then press and hold the **R1** button to tighten the fiber wire and automatically enter sneak mode. Use the left analog stick to maneuver behind the mark, then release the **R1** button to strangle the victim.

*Note: If you are spotted or you fail to execute this move in one fluid movement, your intended victim may become alerted, and attempt to raise an alarm or attack!*

## ELEVATOR



The professional often looks for secluded areas away from TV cameras and civilian witnesses to eliminate a guard or mark. Elevators provide an excellent space in which to do this.



While in an elevator, access the roof hatch by pressing the **X** button. Equip the fiber wire from inventory, and then look toward the open hatch. While a victim is visible below, press the **X** button to strangle and pull the mark up and out of the elevator.

## KNIVES



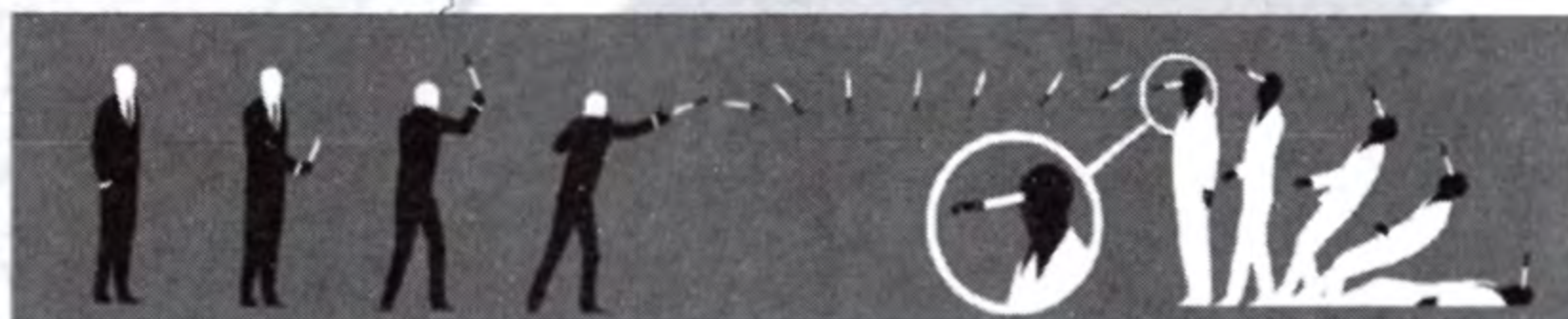
Knives are another silent, easy to conceal, efficient means for the professional to eliminate the mark.



Select the knife from inventory. Press and hold the **L1** button to enter sneak mode, and sneak toward the mark. When you're behind the victim, press the **R1** button to silently slit the mark's throat.



To throw a knife, use the right analog stick to aim at the victim, press and hold the **L3** button, then release the **L3** button to kill your mark.



## SYRINGES



The professional uses two types of syringes. The sedative syringe (non lethal) is an effective means of sedating guards and civilians obstructing your path. This reduces your notoriety by limiting the amount of civilian casualties. Use the poison syringe (lethal) either to eliminate a mark directly or to administer poison to food and drink, allowing you to terminate the mark from a safe distance.



Select a syringe type from inventory, and then use the **L1** button and left analog stick to sneak up behind the victim. Once behind the mark, press the **R1** button to inject poison into the victim's neck.

**POISON**

The professional often studies behavioral patterns, and then uses poison to eliminate the mark with clinical precision from a safe distance.



Stand in front of the food or beverage, open the inventory and select the required syringe. Use the right analog stick to aim the crosshair at the food or beverage, and press the **R1** button to poison the item.

*Note: The professional will use any means at his disposal to gain the strategic advantage required to successfully execute his contract.*

**HUMAN SHIELD**

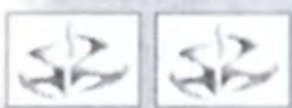
When backed into a corner, the professional must take every advantage to safeguard his exit from the scene; this may mean using a human life as a protective shield.



Equip a firearm from inventory, then approach the victim from behind and press the **X** button to grab the mark and use him as a human shield.



Press the **R2** button to reload the firearm while holding a human shield.



When out of danger, press the **X** button again to knock the human shield unconscious, or press the **△** button to push the human shield to the floor once his usefulness is over.



LETIFER I

**JUMPER**

The professional can use the veil of suicide when offered a huge height and a target. Walk up behind the mark.

When you're close enough, press the **R1** button to push the mark over a ledge or railing.

**AGILITY****TRAVERSING THE ENVIRONMENT**

The professional looks for the most anonymous path through the environment and will exhaust all possible avenues of access to the mark in preparation for a contract.

**CLIMBING & SCALING****JUMPING WALLS**

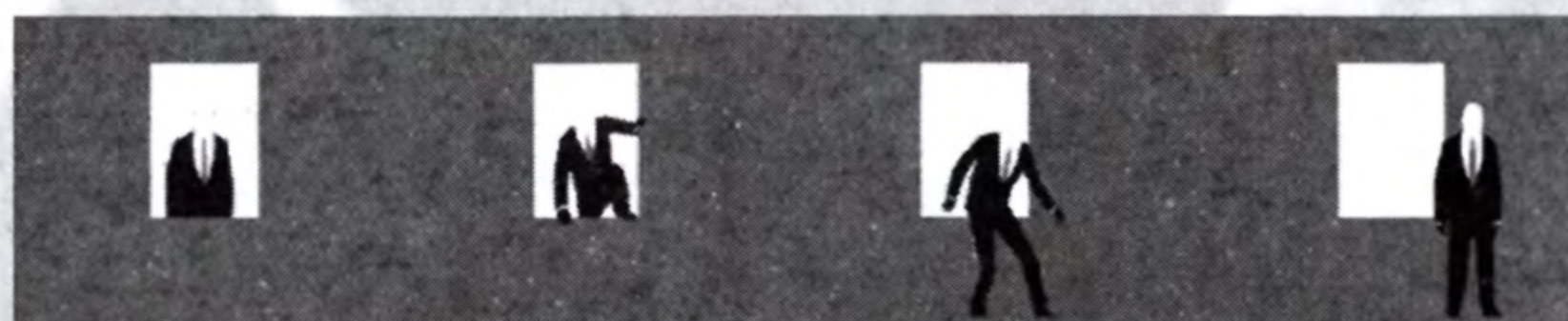
Using the left analog stick, first approach the wall, then push forward toward it to automatically jump it.

**JUMPING BALCONIES**

Using the left analog stick, approach the balcony, then push forward toward the edge to automatically jump across it.

**CLIMBING THROUGH WINDOWS**

Using the left analog stick, approach the open window, then push forward toward it to automatically climb through.



## WALKING A LEDGE





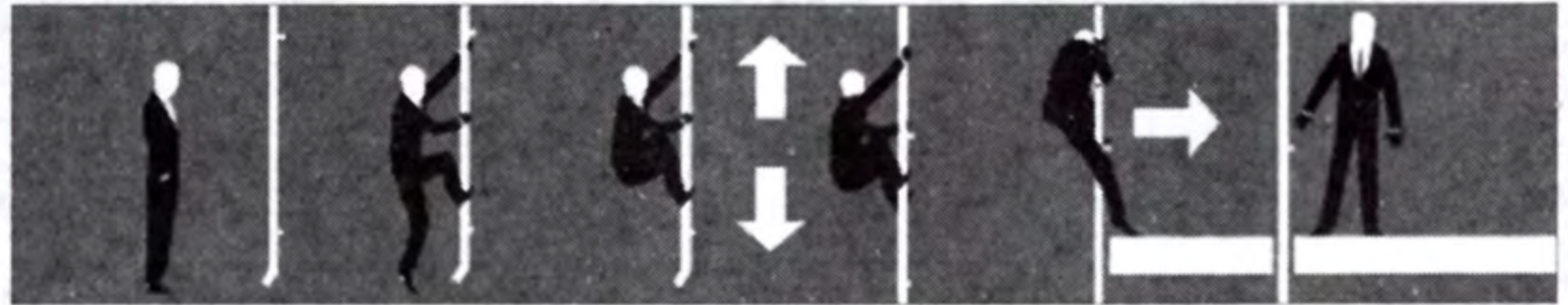
Approach the ledge, then push toward it to automatically climb onto it.



## CLIMBING DRAIN PIPES





Approach the drainpipe, then push toward it to automatically climb onto it. Push the left analog stick / to ascend/descend.



## CLIMBING LADDERS



Approach the ladder, then push toward it to automatically climb onto it. Push the left analog stick / to ascend/descend.



# SUBTERFUGE TECHNIQUES

## DISGUISES & CONCEALMENT


The professional will often apply subterfuge techniques to evade detection and introduce the element of surprise to an unsuspecting mark.

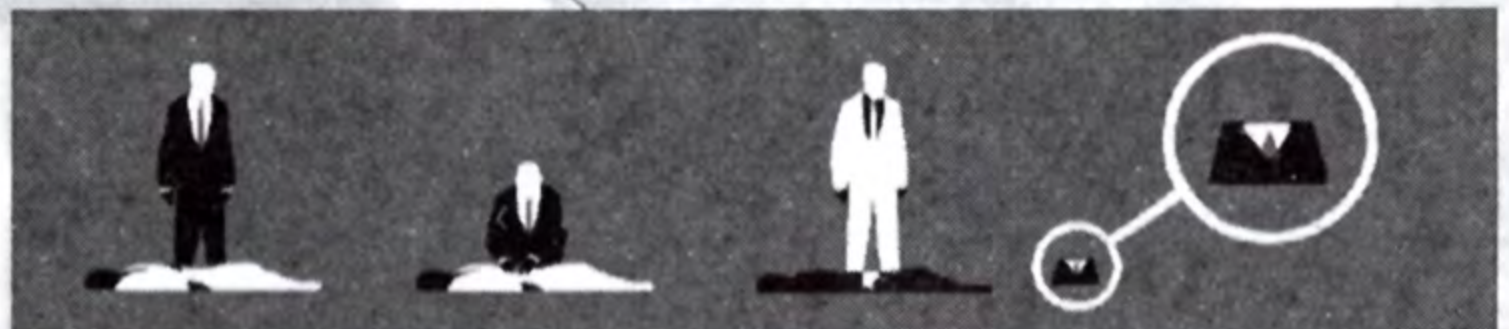
## DISGUISES



The professional seeks anonymity on a contract, acquiring disguises from rooms and changing areas, and opportunistically from the people wearing them.

Disguises allow the professional to infiltrate and move undetected through areas of high security. Similarly, when dressed as a worker, the professional carries the tools of that profession and can use them as weapons without raising suspicion. For example, as a workman the professional will carry hammers and nail guns; as a gardener he will carry shears; and so on.

Stand near a dead or unconscious body, then press the  button to change into the disguise.



## CONCEALING BODIES



The professional carries out his work exercising discretion.

When unplanned terminations are made during a

contract, the professional quickly seeks out a hiding place to conceal the body or bodies.



Stand near a dead or unconscious body and press the **X** button to begin dragging it. Press the **△** button to drop the body.

## DISPOSING OF BODIES



On more complicated contracts, unplanned casualties may occur.

These terminations can jeopardize cover, alert security and

arouse suspicion in the mark. The professional avoids this at all costs, quickly adapting to the environment, disposing of bodies in freezers, wardrobes, showers and badly lit areas.



Stand near a dead or unconscious body and press the **X** button to drag it. Press the **X** button to open the lid of a container, then press the **X** button again to dump the body inside.

# INGRESSION

## DOORS, LOCKS & SECURITY

The professional is an expert locksmith with a number of specialist tools and distraction techniques at his disposal to gain access to the highest secured areas.

## SURVEILLANCE & COMMUNICATION TECHNIQUES

Knowledge is integral to the professional's survival. Every detail is meticulously researched so that all possible scenarios, exits and escape routes are thoroughly explored.

## SURVEILLANCE



The professional will often scope out a room before entering it, negating any unnecessary surprises and ensuring that nothing is left to chance.



Using the left analog stick, approach the door. Press and hold the **L1** button to crouch in front of it, then press the **X** button to look through the keyhole. Press the **X** button again to exit keyhole view.

## COMMUNICATION



The professional often applies subtle communication techniques on staff members to gain layout and location information.

Walk up to the person and press the **X** button to initiate conversation.



## LOCK PICKS



The lock pick is a default tool used by the professional on every job; it is easily concealed and is not detectable by hand-held or walk-through detection devices. The professional can also purchase more enhanced lock picks for slicker, speedier access.



Approach a locked door and press the **X** button to begin picking the lock.

## KEY CARDS & READ/WRITE DEVICES



In areas of high security, the professional requires access key cards to gain access to the mark. You can steal key cards from rooms or security when on a contract.

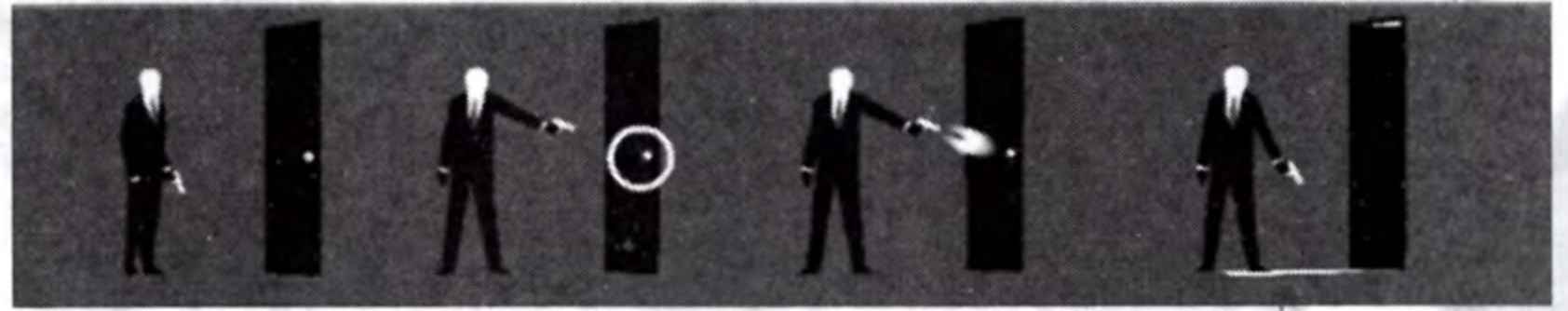


Approach the locked door and press the **X** button to equip the key card and open the door.

## BREAKING LOCKS



Things occasionally go wrong on a job and the professional needs to gain quick entry to an area without time to use a lock pick. When faced with no other option, you can gain access by shooting the door lock. (This only works on conventional door locks and not on key card areas.) This is the riskiest solution as the noise of shooting the lock may alert security or result in discovery of a damaged door.



Select a firearm from inventory, walk up to the door, and use the right analog stick to aim the crosshair at the lock. Press the **R1** button to fire and break open the lock.

## HIDING IN THE CLOSET



Stand in front of the closet and press the **X** button to enter it. Press the **X** button when inside the closet to exit.

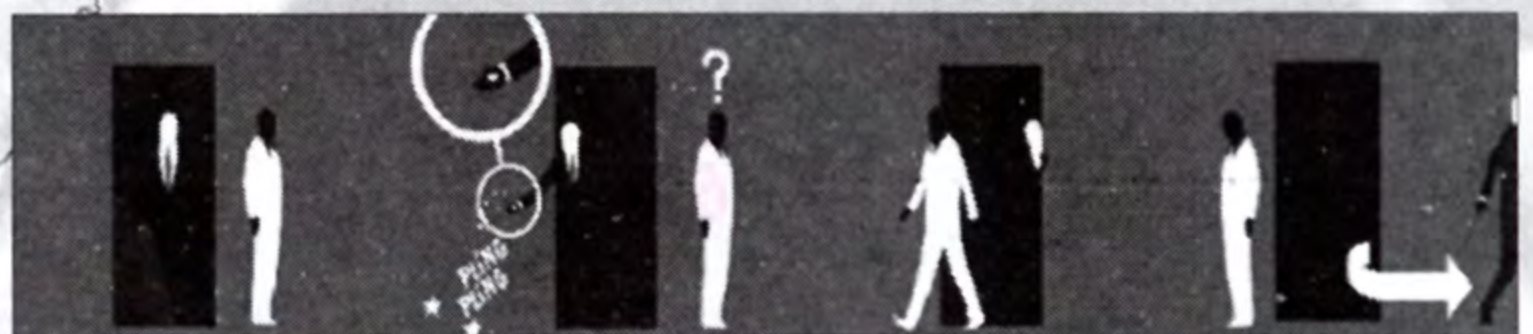


## DISTRACTION

Using a range of distraction techniques, the professional gains extra time on a contract and access to high security areas.

## COINS & THROWN ITEMS

The professional will often throw an item such as a coin into a guarded area to force security to investigate the created distraction. The professional often uses these techniques to lessen civilian and security casualties, or to enable an undetected passage into high security areas.



Select a coin from inventory (or equip another small item to throw) then push in and hold the **L3** button to prepare to throw. Use the right analog stick to aim the crosshair, then release the **L3** button to throw the item.



## MANIPULATING LIGHT

The professional can use a firearm to shoot out lights and shut down power junction boxes



to plunge an area into darkness, forcing security to investigate. The professional will manipulate light wherever possible to remain anonymous.

Stand in front of the switch or junction box and press the **X** button to plunge the room or area into darkness. You can also destroy lights. Equip a firearm from inventory, use the right analog stick to aim the crosshair at the light source and press the **R1** button to fire a shot and destroy it.

## TOOLS of the TRADE

Tools are the only things in the professional's life that can be truly relied on. The professional studies and masters each of his tools so that he can use the correct application on every contract — guaranteeing anonymity and minimum exposure in the field.

### FIREARMS, SITUATIONAL & EQUIPMENT

#### PISTOLS & HANDGUNS

The professional opts for the pistol and handgun for their power and size. Pistols and handguns are easily concealed, and once silenced become a highly effective means of eliminating the mark. The professional uses these weapons only in close proximity to the mark, since they offer limited clip capacity and accuracy over long distances.



#### ASSAULT RIFLES

The professional opts for assault rifles as an option only when cornered or in clutch situations. The size and noise of the assault rifle makes it very difficult to conceal. In its favor, the assault rifle offers a range of 300m but must be used with single shot and burst fire to afford any kind of accuracy.



## SUB-MACHINE GUNS

The sub-machine gun offers the professional a high rate of fire and lightweight maneuverability when in close proximity to the mark. The sub-machine gun is the least subtle choice when on a job and doesn't offer the accuracy or anonymity of a silenced weapon.



## SHOTGUNS

The shotgun is devastating in close quarters but makes a lot of noise! The professional will only resort to using this type of weapon when backed into a corner or as a last resort.



## SNIPER RIFLES

The professional's choice, the sniper rifle is the most powerful and accurate means of eliminating the mark. This weapon can be silenced and used long distance from a safe vantage point, then broken down into a concealed briefcase.

The sniper rifle is the favorite weapon of the professional and when mastered is the deadliest ally.



## REMOTE BOMBS

The remote bomb is another useful tool which the professional can plant in a mark's room and then detonate from a safe distance.

The professional uses explosives intelligently and strategically to eliminate the mark.

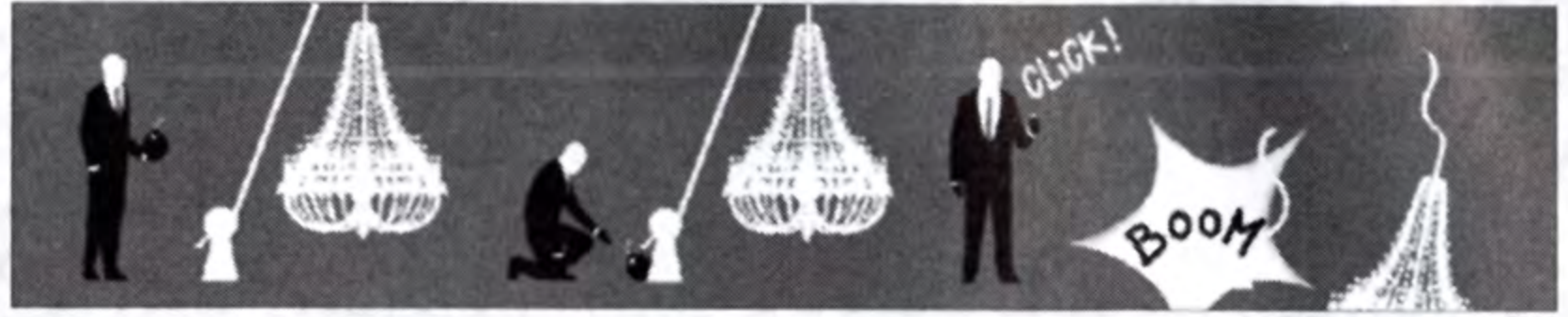


I  
MERCES

## RIGGING BOMBS

An explosive device placed on the fixing point of a chandelier not only eliminates the mark successfully,

but is also initially perceived as an accident, ensuring your smooth exit from the scene. There are other ways a professional can choreograph a hit to be perceived as "accidental." See ENVIRONMENTALIST below for an example.



## THE FALL

The professional looks for opportunistic suspended items that could demolish a mark. These can be brought crashing down with clever use of explosives, or by shooting glass or fixture points using a high-powered weapon such as a sniper rifle.

## ENVIRONMENTALIST

The professional has an eye for ingenious ways of dressing a hit as an accident. For example, when in a kitchen, the professional notices the gas burner and its explosive potential. He weighs every opportunity and makes the hit look like a freak accident whenever possible.

## BINOCULARS

The professional's best tool for surveillance work. Binoculars provide an excellent tool for surveying and spying on the mark's behavioral patterns from safe distances.

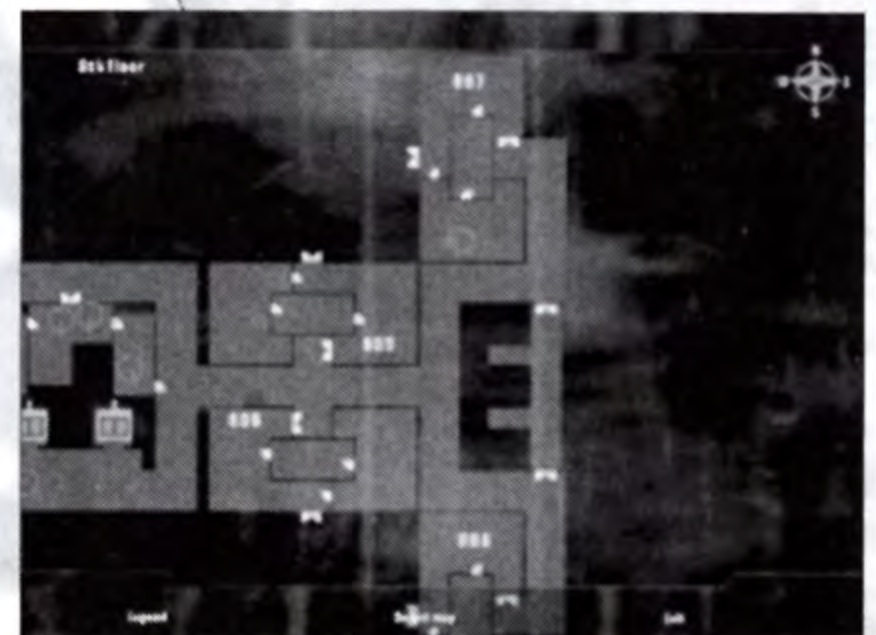
## MISSION BRIEFING

The professional carries the mission briefing throughout the contract so that he can refer to objectives and mark information at will and leave nothing to chance.

## MAPS

Detailed maps and intelligence are paramount to the success of a contract. The professional uses maps as his main navigational means. The map's attention to detail ensures that he never gets lost and that detailed intelligence on guards, security and the mark's location are always at his fingertips.

The professional can buy additional info and intel on more complicated jobs to ensure that everything goes smoothly. This additional data is always included on the map.



# COMPENSATION

## PAYMENT

The professional takes payment in unmarked bills, which he can easily transfer to an offshore bank account, avoiding detection. The professional is paid according to risk and the social or political prominence of the mark. The higher the profile and complexity, the higher the price. The professional often receives bonuses for executing a contract quickly, smoothly and without trace. The professional can earn additional cash by retrieving suitcases and money from safes on the scene.

*Note: Replaying a mission can earn you more money; however, you will only receive the difference between the initial and new earnings.*

## SPENDING

The professional leads a frugal existence, preferring not to draw attention to himself with extravagant spending. The professional can choose to spend money on new tools, information and — when required — cleaning services on contracts that went badly with high civilian casualties.

## INTELLIGENCE

Before beginning a contract, the professional can choose to purchase information aiding completion of mission objectives and concerning the mission as a whole. He can also purchase target location information (room location, behavior, next expected location) and access information (disguise requirements, location of off-limit areas, key-carded doors, frisk and search points, possible smuggle opportunities).

The professional often tries to purchase structural information for the location in question.



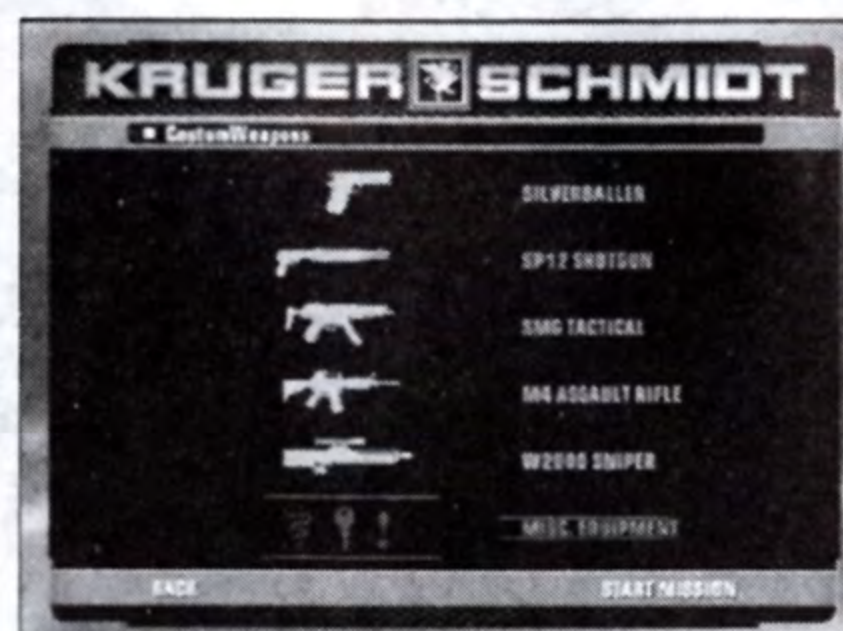
## PURCHASING AGENCY PICKUPS

The professional can purchase additional items to aid completion of the contract. These are placed and marked on the map as Agency pickups. The Agency may sometimes employ a contact to deliver valuable information.

## WEAPONS & TOOLS

The professional often elects to purchase upgrades in the form of specialized weapons. These weapons are always untraceable, so they have to be ordered through a trusted fence before purchase. The professional chooses the highest-quality tools and weapons on the market:

- **ADVANCED LOCK PICKS:** Key card reader/re-router. Allows access to key-carded doors without the relevant key card; requires additional time.
- **ADVANCED BINOCULARS:** Incremental zoom, with better overall vision capabilities and digital distance counter.
- **ADRENALINE:** Restores partial health.
- **KEVLAR VEST:** Allows the professional to absorb some projectile hits.
- **PAINKILLERS:** Provide a small health boost.



## CLEANING

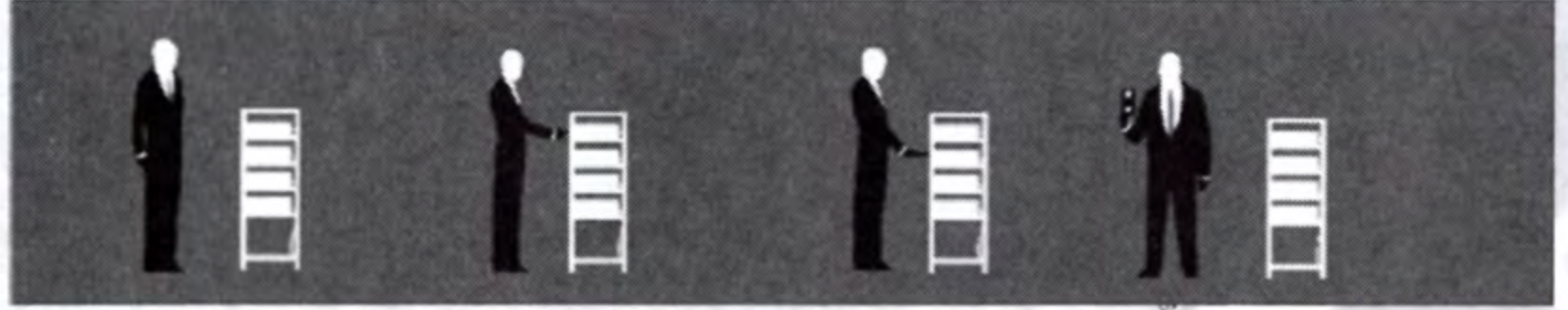
The professional, performs all his own cleaning where possible, but occasionally is forced to hire external help if he has had to make an emergency exit when a contract has gone badly. He can take care of non-disposed-of bodies and use bribes to reduce notoriety.

**Note:** *Replaying a mission and finishing with a lower notoriety value than originally awarded in turn lowers your current notoriety level.*


## RECOVERING SURVEILLANCE TAPES



The professional meticulously plans the contract ahead using information provided in the Agency's mission briefing.



From the briefing the professional knows where TV cameras are located, but sometimes under pressure he is forced to perform an unplanned action that may be caught on camera. The professional always (circumstances allowing) carries out his own cleaning on an untidy contract. The professional locates the TV control room and removes all evidence.

Stand in front of the recording unit and press the  button to remove the tape.

## POST MISSION

Once the professional has successfully completed a mission, he will often need to address several expenses. These cover a number of different circumstances, for example the retrieval and replacement of items left at the scene, such as suits and custom weaponry.

It may also happen that potential witnesses have been left at the scene. These can both jeopardize your anonymity and make future contracts that much harder to complete efficiently.

Additionally, the unlawful killing of innocents and law enforcement officials will raise the profile of completed missions. This is also an expense to the professional; the Agency charges him for the killing of innocent civilians and officers in duty. Unnecessary publicity is bad for business and this contributes to the final Damage Control penalty, displayed post mission.

The professional can handle all expenses (both mandatory and optional) upon successful completion of the mission.



# GAME CREDITS

IO-INTERACTIVE

## Game Director

Rasmus Højengaard

## Technical Producer

Martin Amor

## Art Director

Tore Blystad

## Gameplay Director

Peter Fleckenstein

## Producer

Helle Marijnissen

## Programmers

Jens Bo Albretsen  
 Brian Meidell Andersen  
 Marcell Baranyai  
 Carsten Brüggemann  
 Zoltán Buzáth  
 Bo Cordes  
 Neil Coxhead  
 Theo Engell-Nielsen  
 Chris Gilbert  
 Martin Harring  
 Morten Heiberg  
 Michael Holm  
 Morten Suldrup Larsen  
 Pèter Málnai  
 Peter Wraae Marino  
 Sandor Nyako  
 Stein Nygård  
 Lars Piester  
 Mads Østerby Olesen  
 Rasmus Sigsgaard  
 Jens Skinnerup  
 Hakon Steinø  
 Jeroen Wagenaar

## Artists

Jacob Andersen  
 Tobias Biehl  
 Marek Bogdan  
 Svend Christensen  
 Timothy Evison  
 Peter Fleckenstein  
 Thor Frølich  
 David Giraud  
 Allan Hansen  
 Bo Heidelberg  
 Tom Isaksen  
 Søren B. Jensen  
 Sascha Jungnickel  
 Jesper Vorsholt Jørgensen  
 Rasmus Kjær  
 Sebastian "Vlad" Lindoff  
 Oskar Lundqvist  
 Stephan Nilsson  
 Mads H. Peitersen  
 Anders Pedersen  
 Jesper Kieler Petersen  
 Alexander Pshenichniy  
 Birgitte Bay Overgaard  
 Thomas Storm  
 Gyorgyi Szakmar

## Animators

Barbara Bernád  
 Frederik Budolph-Larsen  
 Jens Peter Kurup  
 Søren Lumholtz  
 Frederic Poirier  
 Martin Poulsen  
 Thomas P Theede

## Gameplay Scripters

Jesper Donnis  
 Jonas Lind  
 Thomas Løfgren  
 Jacob Mikkelsen

## Sound Designers

Ivan Brandt  
 Thomas "Tomzen" Dietl  
 Simon Holm  
 Michael Ziegler

## Engine Programmers

Rune Brinckmeyer  
 Micky Kelager Christensen  
 Kasper Engelstoft  
 Károly Faragó  
 David Guldbrandsen  
 Karsten Hvidberg  
 Michael Bach Jensen  
 Asger Mangaard  
 Mircea Marghidanu  
 Allan Merrild  
 Morten Mikkelsen  
 Kasper Høy Nielsen  
 Martin Pollas  
 Jon Rocatis  
 Henning Semler  
 Gyula "Luppy" Szentirmay  
 Torsten Kjær Sørensen  
 Andreas Thomsen

## Script Writer

Greg Nagan

## Additional Programmers

Peter Andreasen  
 Jesper Christiansen  
 Henrik Edwards  
 Martin Gram  
 Martin Lütken  
 Michael Juel Nielsen

## Additional Artists

Michael Bing  
 Alan Cameron Boyle  
 Morten Bramsen  
 Miklos Büte  
 Johan Flod  
 Henrik Hansen  
 Mads Prahm  
 Morten "Mazy" Hedegren  
 Michael Heilemann  
 Balázs von Kiss  
 Peter von Linstow  
 Roberto Marchesi  
 Peter Eide Paulsen  
 Rasmus Poulsen

## Additional Animators

Anders Haldin  
 Gabor Horvath  
 Craig Kristensen  
 Martin Madsen  
 Doron Meir  
 Simon Sonnichsen  
 Kim Zoll

## Additional Sound Designer

Peter Wendelboe Hansen

## Additional Engine

### Programmers

Thomas Jakobsen  
 Ulf Johansen  
 Steffen Toksvig

## Additional Script Writer

Morten Iversen

## Music

Composed and Produced  
 by Jesper Kyd (Score)  
 Performed by the Budapest  
 Symphony Orchestra (Score)

## QA

Petronela Cimpoesu  
 Hugh Grimley  
 Klavs Kofod  
 Janus Rau  
 Oliver Winding

## Additional QA

Natasza Ashkanani  
 Christian Egense  
 Mikkel Havmand  
 Frederikke Hoff  
 Uffe Holm  
 Tatiana Højengaard  
 Marja Konttinen  
 Jakob Mygind  
 Thomas Møller  
 Kristian Rise  
 Jakob Rød

## Management

Janos Flösser  
 Morten Borum

## Support

Mette Agerbæk  
 Else Andersen  
 Michael Andersen  
 Ulla Andersen  
 Anni Greve Andersen  
 Fredrik Ax  
 Jakob Bondesen  
 Charlotte Delran  
 Chris Edgar  
 Peter Fischer  
 Cæcilie Heising  
 Thomas Howalt  
 Tiantiana Højengaard  
 Niels Jørgensen  
 Søren Reinhold Jensen  
 Christoffer Kay

# EIDOS U.K. IO-INTERACTIVE

(continued)

## *Support (continued)*

Jørgen Larsen  
 Tamir Lomholt  
 Karsten Lund  
 Ulf Maagaard  
 Foad Mojib  
 Jonas Nielsen  
 Rune Petersen  
 Mads Prahm  
 Genevieve Ripeau  
 Niels Ole Sørensen  
 Martin Schröder  
 Christine CT Thårup  
 Kjartan Vidarsson

## *Voice Casting & Direction (US)*

KBA Voice Production

## *Featuring the Voice Talents of*

David Andriole  
 David Bateson  
 Barbara Bernád  
 Brian Beacock  
 Joan M. Bentsen  
 Michael Benyer  
 Nicole Black  
 Scott Bullock  
 Billy Cross  
 Christopher Curry  
 Vinny Curto  
 Mark Deakins  
 Christine Dunford  
 Wayne Duvall

Alfred Fair  
 Crispin Freeman  
 Jorge Garcia  
 Grant George  
 Jessica Gee  
 Bob Glouberman  
 Francois Eric Grodin  
 Nemi Fadlallah  
 Jean Claude Flamant  
 Thor Frølich  
 Heather Halley  
 Danielle Hartnett  
 Stew Herrera  
 Tish Hicks  
 Stephani Hodge  
 Tray Hooper  
 Roger L. Jackson  
 Peter Jessop  
 Bill Jurney  
 Barry Gordon Mc. Kenna  
 Mark Klastorin  
 Celestino Lancia  
 Noah Lazarus  
 Micheal Lindsay  
 Deborah Marlowe  
 Jennifer Martin  
 Don Mathews  
 Vivienne McKee  
 Jim Meskinen  
 Ennis Morris  
 Bob Neches  
 Byrne Offutt

Jeremy C. Petreman  
 Carlos Reig Plaza  
 Billy Pope  
 Earth Miller Bernard Reeves  
 Sam Riegel  
 Daniel Riordan  
 Paul Rugg  
 Sam Sako  
 Pete Scherer  
 Karen Strassman  
 Mathew Stravitz  
 Miles Stroth  
 Jim Thornton  
 Trey Turner  
 Sal Viscuso  
 Wade Williams  
 Laura J.K. Wrang

## *Voice Recording Studio (US)*

Studiopolis

## *Mocap Actors*

Christopher (Jack) Corcoran,  
 Tina Robinson,  
 Bo Thomas, Jamie Treacher

## *Cellist*

Helle Sørensen

## *Additional Artwork*

Supplied by Mine Loader  
 Software Co., Ltd.

## *CEO*

Jane Cavanagh

## *Commercial Director*

Bill Ennis

## *Financial Director*

Rob Murphy

## *Company Secretary*

Anthony Price

## *Head of European Publishing*

Scott Dodkins

## *Product Acquisition Director*

Ian Livingstone

## *Worldwide CTO*

Julien Merceron

## *Development Director*

Darren Barnett

## *Executive Producer*

Neil Donnell

## *Assistant Producer*

Adam Lay

## *Creative Development Director*

Patrick O'Luanaigh

## *Head of Global Brand*

Larry Sparks

## *Brand Manager*

Kathryn Clements

## *Head of Support Services*

Flavia Timiani

## *Senior Localisation Manager*

Monica Dalla Valle

## *Localisation Manager*

Alex Bush

## *Creative Manager*

Quinton Luck

## *Senior Designer*

Jodie Brock

## *QA Manager*

Marc Titheridge

## *QA Supervisor - Functionality*

John Ree

## *QA Lead Technicians*

David Haddon  
 Germaine Mendes  
 Shams Wahid

## *QA Technicians*

Richard Acherki  
 Steve Addis  
 Linus Dominique  
 Allen Elliott  
 Steve Inman  
 Carl Perrin  
 William Wan

## *Special Thanks*

A big thanks to all our European Marketing, Sales and Web teams as well as our Finance department who have done a wonderful job to make this game happen. Your tremendous work is much appreciated. A big thanks also to Tom Waine for writing this manual.



*CEO & President,  
Eidos North America*  
Bill Gardner

*Executive Vice President  
of Marketing & Sales*  
Robert Lindsey

*Vice President,  
Legal & Business Affairs*  
James O'Riordan

*Vice President, Finance*  
Malcolm Dunne

*Vice President, Human  
Resources*  
Edie Dykstra

*Marketing Manager*  
Jefferson Dong

*Public Relations Director*  
Michelle Seebach Curran

*Public Relations Manager*  
Tali Fischer

*Online Public  
Relations Specialist*  
Matt Dahlgren

*National Sales Manager*  
Joe Morici

*Channel Marketing Manager*  
Janty Sumimoto

*Senior Channel  
Marketing Specialist*  
Ilana Budanitsky

*Channel Marketing  
Project Manager*  
Diane Eng

*Channel Marketing  
Coordinator*  
Rafal Dudzic

*Director of Marketing  
Communications*  
Stephanie Lipetzky

*Creative Services  
Project Manager*  
Eileen Buenviaje

*Media Specialist*  
Micheal Tran

*Graphic Designer*  
James Song

*Web Producer*  
Roderick Van Gelder

*Web Designer*  
John Lerma

*Operations Manager*  
Gregory Wu

*Senior External Producer*  
Nick Goldsworthy

*Associate Project Manager*  
Clayton Palma

*QA/CS Manager*  
Mark Cartwright

*Senior QA Technician*  
Stephen Cavoretto

*Assistant Lead QA Technician*  
Richard Hartzell

*Quality Assurance*  
Katie Bieringer,  
Richard Campbell,  
Nicholas Coopriider,  
Ergin Dervisoglu,  
Wil Dimas, Kip Ernst,  
Stephanie Greer, John Hayes,  
Mackenzie Hume,  
Nick Jacobson,  
Jason Johnson,  
Aaron Keillor, Erik Kennedy,  
Chester Lee, Jeff Lowe,  
Joshua Pfeiffer

*Special Thanks*  
Jordan Romaidis,  
Patrick Goodspeed,  
Annie Meltzer, Sean Mylett,  
Petrol Advertising,  
Shane Francis Co.,  
Danny Jiang, Susan Kwon  
Julie Spund, Jason Bergquist,  
Hanshaw Ink & Image

## MUSIC CREDITS

Music sourced by



"Double Trouble" Performed by John Mayall's Bluesbreakers Courtesy of The Decca Record Company Ltd

Licensed by kind permission from the Film & TV licensing division. Part of the Universal Music Group.

"Double Trouble" composed by Otis Rush. Published by Conrad Music, A Division of Arc Music Corp.

"White Noise" performed by The Vacation. Written by Ben Tegal & Steve Tegal. Produced by Tony Hoffer. Published by Chrysalis Music Limited.

Appears by kind permission of Chrysalis Music and The Echo Label (P) & (C) The Echo Label Limited 2004

Taken from the album *Band From World War Zero* Published by Zenith Publishing Ltd. © 2003 Zenith Publishing Ltd. Written by P Watts/S Gillett/J Reeve. Performed by "Airbiscuit" from the album *Caldo-Freddo*. Recording Copyright 2003 Zenith Café Ltd

[www.airbiscuit.net](http://www.airbiscuit.net) —  
[www.zenithcafe.co.uk](http://www.zenithcafe.co.uk)  
[info@zenithcafe.co.uk](mailto:info@zenithcafe.co.uk)

"Tomorrow Never Dies" (Karaoke version) Music: Rosendahl/Christensen. Lyrics: Rosendahl/Rosendahl. Performed by Swan Lee. Karaoke version sung by Barbara Bernád.

"Tomorrow Never Dies" (Original version) Music: Rosendahl/Christensen. Lyrics: Rosendahl/Rosendahl. Performed by Swan Lee. Original version sung by Pernille Rosendahl

Franz Schubert (1797): "AveMaria." The work is in the Public Domain.











Artists: Daniel Perrett, Soprano. Praxedis Rütli, Soprano. From the album *Tudor4 7029* Ave maria. Zürcher Sängerknaben. Conductor: Alphons von Aarburg. © 1995 Tudor Recording AG, Zürich/Switzerland

"Slasher" Music and lyrics: Bo Heidelberg & Kim G. Hansen Performed by Institute for the Criminally Insane

# URBAN CHAOS™: RIOT RESPONSE™

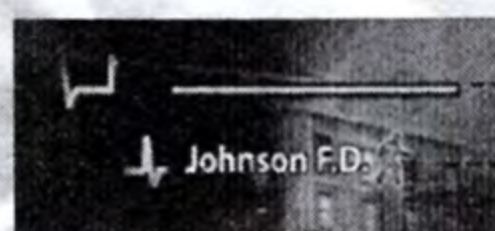
## DEMO

### IN-GAME CONTROLS

BUTTON	ACTION
left analog stick	Move character
<b>L3</b> button (push in and hold)	Crouch
right analog stick	Look
<b>R3</b> button (push in)	Zoom aim
directional buttons 	Action order
directional buttons 	Open orders (when teamed up)
directional buttons 	"Follow me" order/Heal
directional buttons 	"Take cover" order/Don't heal
 button	Cycle available thrown weapons (hold for quick throw)
 button	Cycle available firearms
 button	Cycle melee weapons (hold for quick use)
 button	Reload/Action/Skip cutscene
<b>L1</b> button (hold)	Use Riot Shield
<b>L2</b> button	Equip/Unequip Thermal Breather (when available)
<b>R1</b> button	Fire selected weapons
<b>R2</b> button	Use Secondary Fire mode (or Flashlight when using one-handed firearms)
 button	View objectives
 button	Start/Pause game



## THE GAMESCREEN



Nick's Health

Teammate's Health

Thrown weapons

Firearms

Melee Weapons



Total available

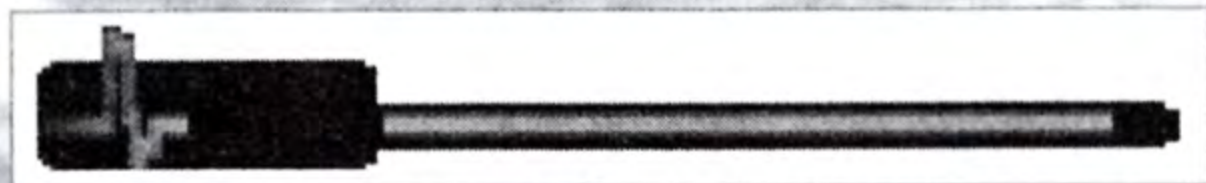
Number of rounds/items available

Currently selected weapon

Flashlight On/Off

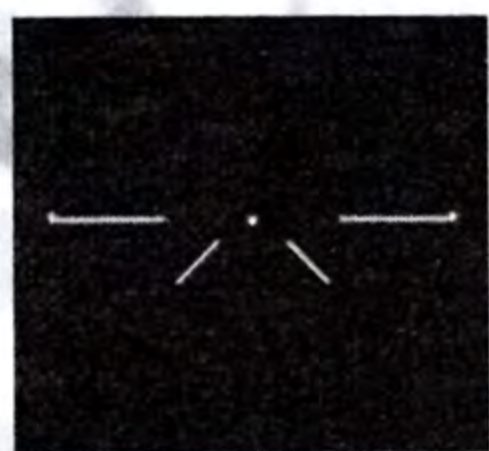
## SCREEN DISPLAYS

### HEALTH



This gives you an idea of how Nick's doing. If the bar's almost empty, you'd better find a paramedic.

### AIMING/DIRECTION CURSOR

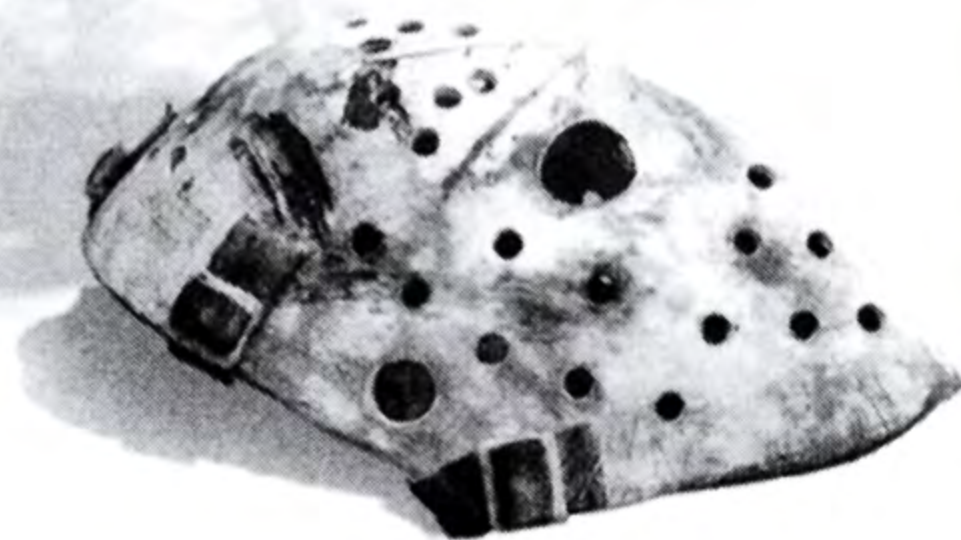


An aiming cursor is always present in the center of the screen. Its appearance depends on what weapon is currently selected. If the cursor is green, the target is friendly — so hold your fire.

Tip: If the cursor is red, you're hitting an enemy target.



Use the right analog stick to change the direction Nick is aiming or looking in.



## WEAPON AND AMMO




This overlay shows the weapon you've selected and how many rounds of ammunition are in its clip.

Note the on-screen buttons. Press the indicated button to equip that weapon type. Press the button again to toggle through other weapons of that type.

## THE BUTTON




Whenever you approach something Nick can interact with, such as a door, an on-screen prompt appears. Press the Action button to carry out the command.

Note: The  button returns to its normal function when you move away from a door or other interactive item.



## DISPLAY ORDERS ICON

When you move the cursor over certain colleagues or items, a Display Orders icon appears.

- Press the directional button  to open the Order Panel.
- Use the directional buttons to select the order you want to issue.

## PAUSE SCREEN

The Pause Screen provides access to game options.

- Press the  button to view the Pause Screen.
- Use the directional buttons to highlight the following options and press the  button to select:

**RETURN TO GAME** — Get back into the fray.

**CONTINUE** — Restart from the last checkpoint in the current mission.

**RESTART MISSION** — Return to the beginning of the mission.





**OPTIONS** — Open the Option Menu.

**OBJECTIVES** — View the Objectives screen.

**QUIT** — Return to the Main Menu without saving your progress.

## OBJECTIVES MENU

The Objectives Menu lets you take a break from the action and check on your progress.

- Press the  button to open the Objectives Menu.
- Press the directional buttons / to scroll through the list of objectives.
- Press the  button to return to the game.

Objectives are orders that must be completed in order to finish the mission. The Primary Objective is the key to completing the mission. Complete Special Objectives to win medals. Medals bring rewards as well as street cred.

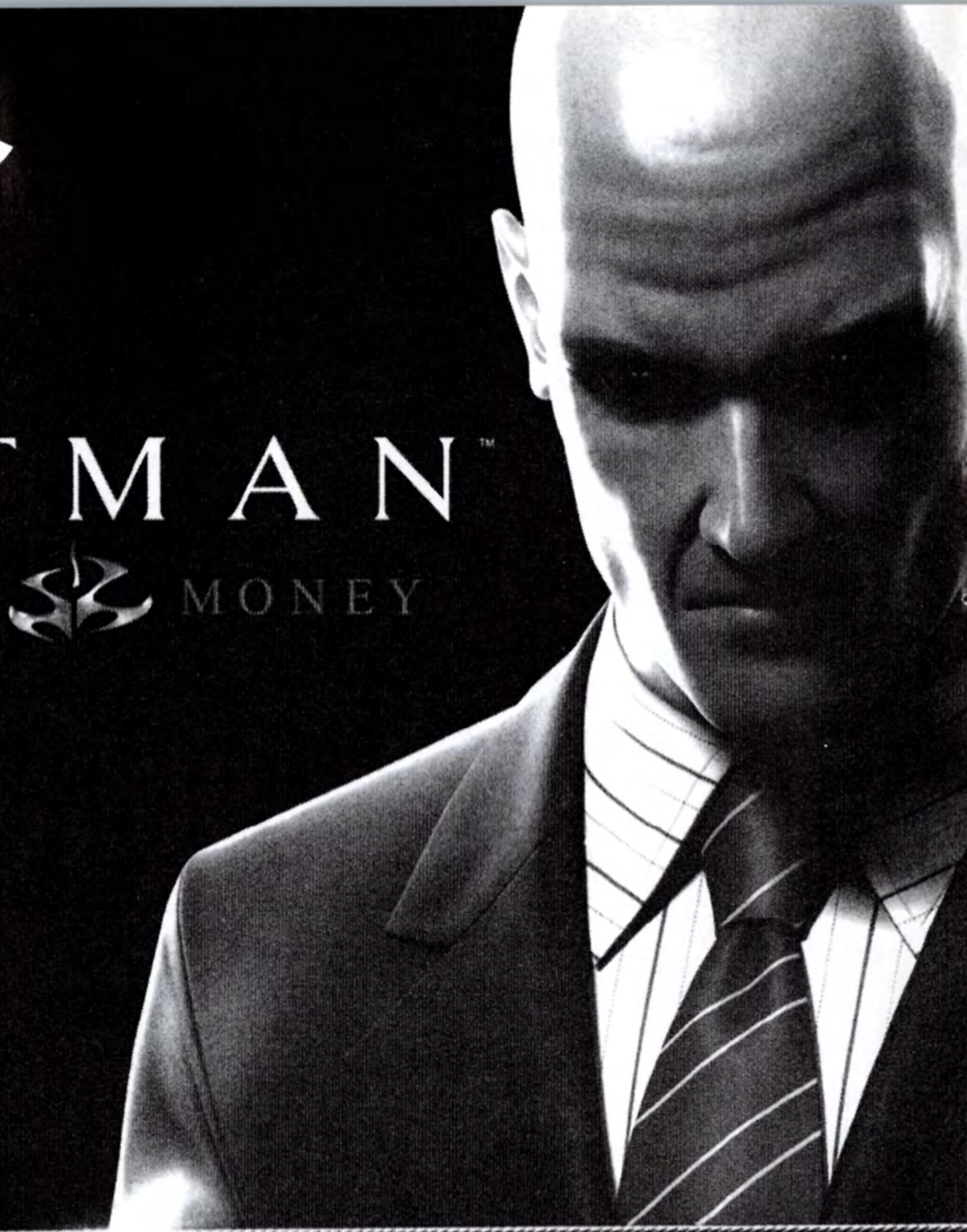
Tip: Weaponry and other upgrades are available to the best of the best. Emergency Missions are awarded for non-lethal capture of gang leaders.



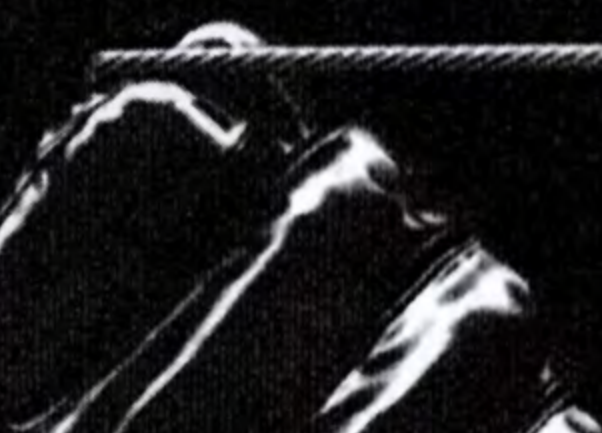


# HITMAN™

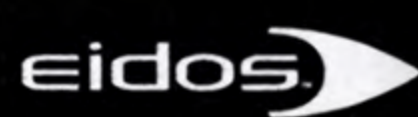
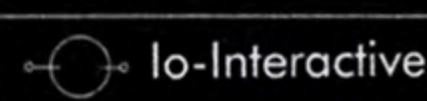
BLOOD  MONEY



**DOWNLOAD NOW**  
[www.eidosmobile.com](http://www.eidosmobile.com)



Visit [www.esrb.org](http://www.esrb.org)  
for updated rating  
information.



Hitman: Blood Money Vegas and Hitman: Blood Money L.A. © 2006 IO Interactive A/S. Developed by Morpheme Wireless Ltd. Published by Eidos Inc. Hitman, Hitman: Blood Money, Eidos, Eidos Mobile, the Eidos logo, and the Eidos Mobile logo are trademarks of the SCI Entertainment Group. © 2006 InfoSpace, Inc. All rights reserved. Other trademarks represented are owned by their respective companies. The rating icon is a registered trademark of the Entertainment Software Association. All rights reserved.

*Register online at  
[www.eidosregistration.com](http://www.eidosregistration.com)*

#### **EIDOS, INC., LICENSE & LIMITED WARRANTY**

Eidos, Inc., warrants to you, the original purchaser of this disc, that for a period of ninety (90) days from the date of your purchase, this disc shall be free from defects in materials and workmanship. If, at any time during the applicable ninety (90) day warranty period you determine that this limited warranty has been breached, Eidos, Inc., agrees, in its sole option, to repair or replace, free of charge, any such disc, provided the disc is returned postage-paid to the Eidos, Inc., Factory Service Center and a proof of date of purchase is included. This limited warranty is not applicable to normal wear and tear and shall be void with respect to any defects that arise from disc abuse, unreasonable use, mistreatment or neglect. This disc is sold "as is" without any warranties of any kind, express or implied, including implied warranties of merchantability or fitness for a particular purpose, other than the limited warranty expressly stated above.

No other claims arising out of your purchase and use of this disc shall be binding on or obligate Eidos, Inc., in any manner. Eidos, Inc., will not be liable to you for any losses or damages incurred for any reason as a result of your use of this disc, including, but not limited to, any special, incidental, or consequential damages resulting from your possession, use or malfunction of this disc.

This limited warranty states the entire obligation of Eidos, Inc., with respect to the purchase of your disc. If any part of this limited warranty is determined to be void or illegal, the remainder shall remain in full force and effect.

For warranty support please contact our Customer Support department at (415) 615-6220. Our staff is available Monday through Friday, 9:00 a.m. to 12:00 noon and 1:00 p.m. to 5:00 p.m. Pacific Time. You are responsible for all toll charges.

**Customer Support Representatives will not provide game hints, strategies or codes.**

#### **PRODUCT RETURN PROCEDURE**

In the event our support agents determine that your game disc is defective, you will need to forward material directly to us. Please include a brief letter explaining what is enclosed and why you are sending it to us. The agent you speak with will give you an authorization number that must be included and you will need to include a daytime phone number so that we can contact you if necessary. Any materials not containing this authorization number will be returned to you unprocessed and unopened.

Send your postage-paid package to the following address:

Eidos, Inc. Customer Services  
RMA# (state your authorization number here)  
651 Brannan Street, Suite 400  
San Francisco, CA 94107

**You are responsible for postage of your game to our service center.**

# URBAN CHAOS™

RIOT RESPONSE™



**IN STORES NOW!**  
**THE CITY NEEDS A SAVIOR**

[www.UrbanChaosGame.com](http://www.UrbanChaosGame.com)

**MATURE 17+**  
®  
**M**  
CONTENT RATED BY  
**ESRB**

Blood and Gore  
Intense Violence  
Strong Language



©2006 SCi Games Ltd. "Eidos" and the Eidos Logo are trademarks of the Eidos group of companies. "Urban Chaos" and "Urban Chaos: Riot Response" are trademarks of Eidos Interactive Ltd. The rating icon is a registered trademark of the Entertainment Software Association. All rights reserved. PHTBMSUS03