

Resident Evil: Directors Cut: Dual Shock Edition Jill Arranged Mode Speed Guide

by Ghidrah

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This walkthrough was originally written for Resident Evil: Directors Cut: Dual Shock Edition on the PSX, but the walkthrough is still applicable to the PSX version of the game.

RESIDENT EVIL
DIRECTOR'S CUT, DUAL SHOCK
JILL, ARRANGED MODE
SPEED GAME
Ver. 1.1

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My guides can be viewed at these sites:

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Table of contents

01. Crap
02. Introduction
03. RE1 Versions
04. Characters
05. Inventory
06. Weapons
07. Definitions
08. Insights
09. Orientation

Walkthrough

01. Mansion
02. Guardhouse
03. Mansion (return)
04. Sewer
05. Underground Labs
06. Tyrant Lab
07. Escape to the Heliport
08. 'fd?j',t'矣

01. CRAP

(NOTICE)

This guide is "BAM" free!

It became all too apparent at the end of writing the Dino Crisis In-Depth and Speed Guide, that I had a "BAM" problem. My Checker and my wife, (both one and the same, lucky me) pointed out that I was hooked on "BAM". "Ridiculous", I said. "You're blocking", she said. "Am not", "Are too", "Nuh-uh! ...'BAM'! GOT THE LAST WORD!" "SEE!!!" she cried. "What?" I said. "OOOhh, you can't even see the problem ... you're just ... just too close to it." She ran into the kids' room, grabbing both around the necks. Dragging both out into the kitchen, whispering in their ears, "BREATH DEEP AND SLOW AND MAKE COW EYES AT YOUR FATHER. If you won't do it for yourself, do it for the children ... and MEEE!" (This was said at a volume and pitch that made all her neck veins bulge out, distorting them horribly and shattering glass throughout the neighborhood.) So, discretely, with the assistance of close friends and family, I admitted myself into the Emeril Lagasse Clinic for BAM addiction. I'm happy to be able to say that I am now pretty much cured. After six months of intensive psychological and physical revulsion and shock therapy, I am free. The doctors say that the facial ticks, incontinence and nightmares will gradually subside, fading into the past. I hope it doesn't take too long. I had to defend myself against a man who thought I was making a pass at him in a convenience store last week. I hate wearing depends, they make me sweat too much in the crotch area. My wife kicked me out of the bedroom, she's tired of the animal like screams and thrashing about that wake her up in the middle of the night.

Resident Evil has been out a long time, since '96 I think. My copy has 1997 and 1998 typed all over the place. I'm guessing it has something to do with the release of the Director's Cut version. Most of the people I've spoken to say Resident Evil debuted in '96. I'm not into the history or the ins and outs of the game aside from playing it.

In the summer of '98, for the month of August, I traded with a friend (Pat, a paying friend - he worked for me at the time, thus the "paying" part) - my copies of Tomb Raider 2, Porsche Challenge and Odd World/Abe's Odyssey for his copies of Nightmare Creatures and Resident Evil. I played NC first and liked it a lot. However, I was disappointed in the ending because I found it to be anticlimactic, considering how eventful and exciting the game was. The ending bummed me out.

Resident Evil, like Nightmare Creatures, had me weirded out from the beginning with it's eerie music - dark, "EVIL"! The beginning FMV gave it a dark and sinister atmosphere in the "Night of the Living dead" style, campy B-movie genre. I had never heard of Resident Evil, can you believe it? Well, there was that stint in the Trappist Monastery.

Anyway, I got moused on by the first zombie, the one dining on Kenneth, in the sitting area of the hall off the Dining Room. I didn't know what to do. I didn't even know how to open inventory because Pat had lost the manual. I called him and asked for the how-do-you's. He had never finished the game. (What a help!) I made it to the long hall on the way to the outside patio where the rusty boiler and the chemical bag are. I proceeded to get moused on by the zombie Dobes after they blew through windows. I swear, the shock of hearing the breaking, shattering glass as they jumped through the windows nearly gave me whiplash. Of course, the act of throwing myself out of the chair I had been sitting in only a few seconds before didn't help. (My neck hurt later in the day.) I had never played anything that made me jump like that. I LOVED IT! I WAS HOOKED, BAD!!! A week later I had completed the Jill version and went to work on Chris. I hated playing as Chris. He's as dumb as a stick and his inventory size sucks bilge, although I got the impression that he could take a hit better than Jill. The screams made by a hunter shot in the sewer area made the hair stand up on my back. (I mean Jill's back.) I played as Jill three times and as Chris once. When Pat threatened to file a small claims suit against me, I reluctantly gave both games back. I went out and bought RE2 as soon as I had the spare cash. It's my favorite of all the RE games. I now have RE1, 2 and 3.

I haven't played RE Survivor or Code Veronica. I hear I'm not missing anything in Survivor and I'm bummed about CV, but what are you gonna do?

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02. INTRODUCTION

I don't feel much need going into RE's history. If you've been playing the game long enough, you probably know more about the ins and outs of the story than I do. If you've been playing speeds, then you should know the house and the other structures in the estate as well as anyone by now. Up to this point, if you're into speeding RE, and you know you can do it faster but just can't figure out what you should do differently, watch out for:

- * Backtracking too often.
- * Too many pickups.
- * Hitting the save rooms repeatedly to empty the inventory.

- * Getting hammered by the uglies too often.
- * Forgetting to bring something.
- * Forgetting to "X" out the FMVs.

Any or all of the above cut into the game clock. Maybe this guide will help you figure out what it is.

This is not an easy program, it's near brutal. I have more restarts than I care to mention. I get hacked severely, the maneuvers are incredibly tight - there is no room for error. Oft-times, if I get hacked on by anything other than a dog, I restart, especially if it's close to the beginning of the game. The time lost in an attack blows it for me. These are the times when the ball gag serves me well, so, if I'm able to, I shoot first. (This rarely happens, I always get moued on). This means that there are times when more than 12 targets may be taken.

The only shooting in the game will be to clear an area of one or more targets that are too difficult to navigate with any reliability on a regular basis. Aside from the Boss shoots, there will be 12 kills made by Jill in this guide, all using the Launcher. I used to carry the Revolver. I love that piece. The response time for aim and fire is faster than the Launcher. This is important when you are tempting fate. In an effort to cut more time off the game clock, I stopped carrying the Revolver.

- * Time saved in switching weps.
- * Freeing up one spot in inventory for pick-ups.

The latter point is the most important point of all. What this does is eliminate the need to stop at the SAVE/INVENTORY room in the Sewer, thereby eliminating the left turn and all it entails. Basically, it means saving approximately 30 seconds of game time. When you enter the sewer, to avoid the need to access the S/I room, you must have four free spaces in Inventory for the required pick-ups in said Sewer.

12 kills might seem like a lot, but, up to this writing, it's the only way I can navigate the game and stay as healthy as I do, which isn't to say that I'm always in the "GREEN". More often than not, I'm at or around YELLOW/GREEN or YELLOW/YELLOW caution. Often, I'm in "RED" danger health through the Guardhouse and the Sewers. I'm usually hacked on by the dogs in the garden area. (The bastiches hack me to pieces.) The Guardhouse and Sewer are relatively safe in the speed version.

All FMVs are to be "X'd" out to conserve time. I've clocked the FMVs to give some perspective to the time saved by X'ing them out. Each FMV in itself doesn't amount to much. However, collectively they total more time than most speed gamers are willing to sacrifice for the sake of watching them. If you have an uncontrolled desire to watch the FMVs in the game, go to a PS website and D/L PSMPlay or PSXPlay. Then you can watch them any time on your comp.

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03. RE1 Versions, (Commentary)

As stated, there are three different versions of the RE1 CD on the market. We have the original version which rightfully holds the name Resident Evil. Resident Evil, (The Directors Cut) this RE1 CD improved the graphics in certain cut scenes and FMVs, moved articles around to different locations and it increased the number of hostiles in the game, e.g.,

where (in the original) there would be one zombie, there are now two. Whether they also became tougher or not I can't tell. Arranged Mode is a alternate version of the original, complete and separate. Resident Evil, (The Directors Cut) Dual Shock. This is RE DC, but has the added benefit, (you decide) of the Dual Shock option. You get to feel the controller vibrate in your hands when you fire off a weapon or get mowed on by a gruesome. I'm sure someone must like it, it gets on my nerves, so I have it shut off when I play. Maybe you could figure out how to have fun with it while you're by your lonesome.

Many people prefer one version over the other, Original or Arranged. I prefer Arranged, reflected by the writing of this guide. Like many players, (original and arranged) I also prefer to speed the game. This is where some contentions arise, "SPEED TIMES" we're all looking for the key to the fastest time. The (Psycho Puppies) of which I "MAY" be a member, (I'm afraid to think deeply on this subject) work to define the fastest possible time allowed by the particular game. Most of us, when we find a crack in the game armor, blab it to all the rest of the gamers in hopes of being the first to find it. Some, like myself, write guides for the game so that others may play and or verify the claims made, thereby adding another notch to our search for the "PERFECT RUN" belt.

There are differences in the two versions of RE1 that prevent any comparison. In this case it's akin to comparing apples to oranges. Each version has it's own requirements of play, what you can get away with in the original version, you can not in the arranged version, unless there is a shark code that allows you to scoot around it. When talking technique, one should be specific as to which version you're playing so as not to further confuse the other who may lose control of their bowels and attempt to bully you into believing them. Using foul language and personal attacks on the individual, to belittle them into conceding a claim makes one look like a dick to anyone with even half a civil mind. Stalking can occur too, it's crazy what lengths some kids will go to, to force an issue.

So, The amendment to this Arranged guide, is in light of, (not so new) new info that works for both the Original and the Arranged game. It's the only one of the many, that I can personally verify. The rest of the so called "TRICKS or SECRETS" that were given to me under duress I'm sure, could not be accomplished by moi on the Arranged version for Jill. This one instance does help knock some time off the grand total, close to two minutes, an eternity in a speed game eh! How many would kill their weasel brother or sister for a two minutes savings on RE1? "OOH, OOH, Me Monty, I'd like to kill my weasel siblings for two whole minutes on my game!" I knew you would!

This little humdinger comes from Firebrand, and he/she, (not sure which) certainly is a "Firebrand". I can't remember what Firebrand's brother's SN is, but from what they say, He or they both have or had the fastest RE1 time on the planet, somewhere around the 1:09:00 mark. Be aware that this time is for the Original version of RE1 only, not Arranged. This time, and the game that produced it is supposed to be on tape at a game verification site on the NET. Unfortunately we weren't allowed to see it, also, Firebrand and Firebrand's brother refuse to write a guide for text verification from the masses, claiming that it would compromise their game secrets. I tried to get them to write, but they refused to acquiesce. C'est la vie!

From ensuing conversations with the often volatile brothers and some of their minions, (they followed me to other sites I go to, in an effort to get others to believe them and I'm guessing to harrass me.)

"HELLO" I'm a doubting Thomas, so sue me for not taking everything I'm

told or read as the truth, so much of it isn't.

Needless to say, in much of the word wars that emerged from the bros, out of all the secrets they did divulge, only one of their "SECRETS" did in fact work for both versions, (it must have killed them both just a little) even though all but one of them appears to be proprietary to the Original version.

It's this one tactic, it kills me in it's simplicity, I can't figure out why it never occurred to me, !!!DUH!!! This is what comes from wearing blinders while playing.

"DON'T ACCESS THE COMPUTER IN THE B3 LAB LEVEL"

Don't even go in the room, you don't need it when speeding the game.

Don't you just hate it!!! I deserve to punch me in the face for being so blind, I would too, if I didn't know how much it would hurt!

So, When the little tidbit comes up in the game, expect to see an asterisk (*) designating the change where the option is placed.

Here's to you and your bro Firebrand for a killer solution.

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04. CHARACTERS

The main group isn't large for Jill's version of the game. We have Jill, Barry, Wesker and much later in the game, Chris is discovered locked in a cell for the entire game. HAAAA HA HA HA - in our version, "dumb-as-a-stick" stays in the cell. TOOOO BAD! We know everyone by now. "Jill, You. You, Jill." "Hey, don't touch me there!" I'll avoid any in-depths for the human characters, aside to say that, except for Wesker's greed, everyone in this game has the IQ of a paperclip. Jill has a whiney voice and it gets on my game nerves. I like her game voice in RE3 much better.

The denizens of Resident Evil, however, need some discussion. If one of the reasons you're having a problem in the game is zombies, dogs, ceiling monkeys or hunters this section of the guide may help you knock some time off the clock and minimize damage to your avatar.

ZOMBIES:

They aren't very fast, but they have excellent extention for lunges/long reaches. They can attack equally from either side. (Damn ambidexterous zombies.) Their only drawback is that you have about 2 seconds of surprise time. This means that as soon as you enter a cell (room), and once you are in a line of sight condition, you have about two seconds to get by them without damage. This condition is made more serious if you are in a close quarters situation, like a narrow hall with one zombie or a wide hall with side by side hall hogs. A staggered set of zombies is easier to deal with by weaving through them, but only if there is enough space between the two. The game controller and the camera angles don't allow for perfect control, so it's more or less an art form. The time it takes to be attacked and to recover from said attack is a longer moment than it is to shoot the blighter. There will be a few opportunities to shoot zombies. I have noticed that I'm able to make it by zombies to the left or right with equal success.

DOGS:

The dogs are very fast and appear in groups of two or three. They attack from either side and the attack is short in duration. So, if you get hit, you most likely won't lose much time - a second at most. Don't allow Jill to be dragged down - it's "GAME OVAH" if she does. If Jill has been hit three or four times and is in the RED, quickly access inventory and heal. As long as the dogs aren't bunched up, you should be able to weave through them without extreme damage. The worst point in the game is on the way to the sewers. Jill must pass through the dogs 4 times to power the elevator and drop the gate in the pool. The second worse point is on the way to the Guardhouse. I almost always get hammered between the last gate and the Guardhouse door. One trick I'm working on is switching direction at the last second. It seems to work somewhat. On the way to the Guardhouse there is room to see ahead, so the swerve is successful more often.

HUNTERS:

These are big, green and FUGLY! Their screams gave me chills when I killed them in the Sewer. Usually, with four swipes from a Hunter a healthy Jill is toast. Once they lock on, they can move pretty fast and they can jump over Jill, landing on her other side. It can take up two revolver rounds to chunk a Hunter, so don't get hit. Two major drawbacks: one is that Hunters are left handed, so always pass to the Hunters' right side. Jill's right side should pass closest to the Hunter. You'll see the difference on your first pass. Secondly, if you can get by them on a run, they'll give up on the chase after a few steps.

CEILING MONKEYS:

They are black with long arms and they like to hang from the ceiling and jump on Jill's back to hack on her. Disgusting monkeys! They have a long reach from the ceiling and, like Hunters, they are also left handed. So, if they're hanging from the ceiling, have Jill pass so that her left shoulder brushes the Monkey's right side. If they're on the floor, then treat them like Hunters.

Another weird, gross thing of note - if you kill a ceiling monkey, it appears to have maggots strewn about it after it's on the floor - EEEWE.

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05. INVENTORY

Jill carries an inventory, I call it her Mobile Inventory. Jill is allowed to carry eight working items in her inventory, not a lot when you think about it, so you must be very selective as to what you keep in it, what you pick up and when you pick it up. When Jill starts the speed game, she will have these items in inventory:

- * David Bowie's knife, (whodah thunk?)
- * One semi auto pistol (default)
- * One FAS
- * The rocket launcher

* The revolver

(*) I'm told by one NET friend that his version of RE1 doesn't allow the Launcher and Revolver to be in inventory together, maybe he has the Original version. I don't recall him saying whether he has the original or the first Dual Shock version. It may be an anomaly, I don't know.

At your first inventory room stop, you'll be getting rid of the knife, pistol, acid rounds and the FAS. For a good portion of the first half of the game, her inventory will go from full to about half full. This is critical at the beginning of the game, in the Mansion. The acquisition of the stones keeps the inventory full. The rest of the time, inventory is around half full. (This is in the off chance that you get hacked on by an ugly and need to pick up some weed.) Later on, in the second half of the game, it fluctuates between half and 3/4 full.

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06. WEAPONS

For the entire game, Jill will be carrying the Rocket Launcher. At the beginning she will have the aforementioned weapons with her and all but the Launcher will be dumped at her first opportunity. The launcher is used for all kills.

That is it for les weapons, mes amis. Our Jill, she has no need for anysing else, n'est-ce pas?

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07. DEFINITIONS

Save Room: Any room where a typewriter is stationed for the purpose of saving your position.

Inventory Room: Any room where an inventory box is stationed for the purpose of storing or removing supplies and weapons.

S/I Room: Any room where Jill may save her position and utilize the inventory box.

S/S/I Room: The Serum, Save, Inventory room.

FMVs: Full motion videos, these pop up in the game now and then and should be (X'd) out.

Mobile Zombie: A zombie that may appear anywhere in a zone of occupation

Zone of Occupation: A mobile zombie's area of patrol, e.g., 2nd fl. Dining rm. There are two mobile zombies, one on each side of the dining rm. The zombie on the movable statue side, can patrol from the edge of the broken balcony railing to the opposite end of the room, (near the big window area) The 2nd mobile zombie is on the north side of the Dining Room where the small door is. This zombie patrols from the small door to half way to the big double doors

Cletus zombie clones: The FMV zombies, in the 1st floor sitting room and at the Basement Stairs FMV. They had the FMVs written into their contracts - big bucks. Oh, Yeah!

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08. INSIGHTS

When navigating through a room or hall, always try to stay close to the wall where the door or stairs are going to show up, unless there are zombies along that side. It will make hitting the door with the action button easier than swinging into it and missing by a hair either way, having to adjust and possibly take a hit from one of the rotten bunch.

Get in the habit of using the controller's (L1) shoulder button when shooting more than one target. It will help save a few fractions of a second for each round. Remember to release the action button, tap solidly on the (L1) shoulder button and fire the next round. It only happens twice in this game, once in the guardhouse and once in the 2nd floor Library. That could translate into a couple of seconds in game time.

Always run - walk only to adjust for hitting your marks in the game. i.e, hitting switches, making pick-ups and accessing doors. These are points you should be hitting without walking, but if you're on edge it happens. Having to re-adjust often can be upsetting and consume a lot of time in the entirety of the game.

I have been informed by one RE player that he is unable to have the infi launcher and the infi revolver in inventory simultaneously. For this speed, use the Launcher only in the mobile inventory. There are only two events where two targets are taken out together. Two zombies in the #3 Dormitory room bathroom and two in the 2nd floor Library. In this case, tap (L1) after the first shot to acquire the second target - fast enough?

Never hit the "X" (Action button) when approaching an object like the Pump in the Mansion's plant room, the Crank station for the Pool's Flume gate in the Garden, the doom books, etc. Immediately go to Inventory instead. This is a big time-saver, not having to read all that crap.

Picture Puzzle Room: When doing the picture puzzles, it is too easy to screw up by hitting the wrong button, When the type starts to roll by, start tapping the "X" (action button) until "There is a switch, will you push it?" is visible. Stop tapping the "X" button and wait for the "Yes/No question to materialize, then hit "X"

FMVs: seven in all. I'm going to cover the duration of each, just to get a perspective on their combined length.

FMV1. Cletus zombie, 1st floor Sitting area, duration 14 secs.

FMV2. Garden, Pool Flume door, duration 13 secs.

FMV3. Ustus Shark, Guardhouse, Basement, duration 7 secs.

FMV4. Manny the Hunter, Mansion rear entrance, duration 15 secs.

FMV5. Cletus zombie, Basement, Kitchen, duration 14 secs.

FMV6. Secret Garden, Fountain, duration 12 secs.

FMV7. Tyrant, duration, 23 secs.

Total time: 98 seconds. One minute and thirtyeight seconds is an eternity in a speed game. Totaled up, it's one of the largest time-saving tricks in the game.

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09. ORIENTATION

Since RE doesn't list the names of the rooms as you enter them, we must adopt other ways of identifying the areas of the game to eliminate confusion. For the seasoned RE player, this will not be necessary - saying "1st floor Statue map room" or "2nd floor Armor room" is enough. For an easy way to navigate the mansion, I designate the Main Lobby as starting point. Facing the central stairs with your back to the front door, NORTH is toward the stairs and the back of the mansion, SOUTH is to the front door, EAST is to the Statue/Map room and WEST is toward the Dinning room.

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RESIDENT EVIL, DC,DS
ARRANGED MODE
JILL
WALKTHROUGH

OK, get a nice hard kitchen chair with no arms to get in the way of your thrashing spasms and set it in front of the tube. Get a cushy blanket and lay it in front of you, (it serves a dual purpose), It catches the controller if and when you throw it (they're getting too expensive to break these days) and when you throw yourself to the floor after getting killed for the umpteenth time today. Lastly, if you have children about the house and neighbors within yelling distance, you may want to invest in a ball gag. This keeps your mouth from getting washed out with soap everytime the swears go flying. They are too difficult to distinguish with the ball and gag in place and keeps the volume down, too, so you won't have to worry about the police showing up on a Disturbance of the Peace report.

You'll be working from a Jill saved file in arranged mode that has the Launcher and Revolver in inventory.

Load the game, X out all the beginning crapola until you get to the Jill's saved file. Click it in and let's get rocking. ("Hon, where's my

cowboy hat and spurs?")

Anyway, aside from repeatedly being mowed on, the worst part of the game is putting up with all the cut scenes. It's almost as bad as Dino Crisis, but never as bad as Metal Gear Solid.

01. MANSION

Wesker lets Jill and Barry investigate the gunshot heard from another part of the house.

(Cut scene) The cut scene forces Jill and Barry to go west to enter the Dining Room. As soon as you have control of Jill, run to the other end of the room to where Barry is standing. (cut scene) Watch and listen as Barry gets stumped by blood on the floor. When you have control of Jill, run north to the door that gives access to the sitting area hall, turn left and run into the sitting area. Meet Cletus the zombie, FMV, (14 seconds), X Cletus FMV out and piss him off. Run back to the Dining Room (cut scene) and allow Barry to deal with the miffed Cletus zombie.

Run east back to the main lobby and drag Barry with you. (cut scene) Run behind the stairs and pop out on the other side. Barry will be waiting for you. (cut scene)

(If you stand still long enough, Barry starts walking back and forth along the front of the lobby, staring at the walls, waiting for Jill to run around the back of the stairs.)

Barry gives Jill a lock pick and leaves. As soon as you have control, access inventory and arm with the Launcher. Climb the stairs, go east to the 2nd floor and follow the balcony south to the second door which is to the right of the 2nd floor Hallway. Enter and run the length of the hall and out to the veranda. (2nd floor porch) Meet up with Forrest Whitaker - a tad pale, I know, but hey, it's expected under the circumstances, he's a dead zombie. He looks like he lost a lot of weight, let his hair grow and permed it, too. You know where the KEY is so go for it and cap Forrest as he stands up for a bite.

Exit the veranda and meet up with Barry Bear on the main lobby's balcony. (cut scene) Take the acid rounds from him, like you have a choice in the matter. Return to the 1st floor, go east and pass through the Statue/Map room, then continue east, enter the long "L" shaped hall; it carries two window-crashing dobes. Now run, and do not stop to play "fetch the human".

Exit the L-shaped hall at the north end and run to the door on Jill's right and use the Armor Key. Enter the Rusty Boiler/Patio area,

(Ignore the dog, if you can. It will be faster and, in many cases, safer to hit it once with the launcher.)

Keep to your left and run between the dog and the inside wall. Take the corner a little wide, but not so wide that you slam the railing on the outside fence. This slows you down too much, giving the dog behind you a chance to catch up. Just graze the fence railing so that you approach the chemical bag from the right side near the fence, moving toward the rusty boiler. (This gives the best approach to the chemical bag, it's important to hit the bag perfectly.) As Jill kneels down to get the chemical, the 2nd dog will leap over the fence, land and pass right in front of her. The 1st dog will now be very close. If you hit your mark

correctly, Jill is still unscathed. It's very important to be exacting on this next move, you may still take a hit here, maybe even two hits. I have been able to make it out of here about 10% of the time without being touched, about 50% of the time I take one to two hits, the rest, two and more.

As soon as you have control of Jill, you want to have your thumb on the forward/left turn area of the directional button and your right thumb on run. Don't try to cut the corner tight on the way back to the door, it will slow you down and increase your chances of being hit. Swing wide and head for the door. Once I'm past the corner I'm free. It's gotten ugly before, so as I mentioned at the beginning of this cell, you might have been better off smoking the 1st dog. He's the trouble maker.

Back in the hall, continue west through the zig-zag hall. Enter the north door, (hall to picture puzzle room and to Garden Shed). Ignore the three zombies and enter the grey door on Jill's right. This is the hall to the save room and 2nd floor stairs. Have Jill hug the wall to her right; when she reaches the corner, stop, turn right and run to the save room door, thus bypassing any conflict with the two zombies. Access the save box, dump the Knife, Pistol, FAS, Acid rounds and Revolver. Exit the save room, turn left, blow a kiss to the zombies and run, looping around the zombies to the stairs. Climb both flights of stairs, turn left, hug the wall on the right and run by the zombie to the first door on the right. Use the key, enter the ante chamber and then the bug room. Retrieve the half stone. (You only need to push the fish tank and armoire for two scrapes each).

Exit the bug room and the ante chamber. As soon as you gain control, turn left, hug the wall on Jill's left side and book past the two slothful zombies. (It's not their fault. They just finished watching president Bush explain his new energy policy to America.) Turn left at the corner and exit the hallway. Enter the Armor Room Hall. As soon as you have control, turn left, hug the wall and run past the zombie. (This is a 70% success move. If the move isn't made succinctly, you're going to be mowed on, so run straight and swing a wide right around the zombie. Hit the Armor room door at a run, use the key and enter. Walk to the left of the first statue and push it over the hole in the floor. Run to the 2nd statue and push it to the other end of the room and over the other hole. Run back to the button and push it. Run to the glass cabinet, get the wooden emblem and exit the Armor room.

Run straight out of the Armor room, hit the wall, turn right and run by the zombie. You want to find Richard now, so stop at the door on the left, unlock it, enter and run to Richard. (cut scene) When the cut scene is over, Jill has exited the room and is now out in the Armor Room Hall. "X" out the map showing the location of the Serum/Save/Inventory room on the first floor of the west side of the Mansion. Turn left, run to and through the door to the 2nd floor Lobby balcony. Run across the 2nd floor main lobby's balcony to the door leading to the 2nd floor balcony of the Dining Room.

Enter the Dining room's 2nd floor balcony. Press and hold (R1) and fire. When the scene returns, the zombie near the movable statue will be capped. (I can get by him, but I get mowed on trying to push the statue.) Run to the statue and push it (six full and one half scrapes) to the edge and then over the opening in the balcony railing. The 2nd zombie may be very close as you. Push the statue over and wait 'til it turns right, facing the railing. Now do a 180- and run to the wall. Turn right and run along the outer wall. Done succinctly, you can safely pass the zombie. However, this is a "Mobile Zombie".

(Notice)

If positioned correctly, the 2nd mobile zombie turns toward the railing for a split second as Jill pushes the statue over. This is the opportunity Jill needs to run by it.

However, the second mobile zombie isn't always at the optimum starting point when you enter the Dining room. He can be very close to the statue, thereby nullifying the suggestion just given, in which case he must be smoked. He could be walking toward the other end of the room, toward the Dining room's big windows. This makes for easy passage; just stay to the receding zombie's left side and he'll spin away from you trying to turn around to the right. More often than not, he's near the statue. Sixty percent of that time, he's too close to the statue and must be removed to avoid an attack.

Continue along the balcony to the door at the Dining rooms northwest end and exit the Dining room. Cap the zombie, run to the stairwell, hit it hard and turn hard left, staying tight to the railing, bypassing the acid-hurling Jombie zombie. Run around the stairwell to the stairs. Take the stairs to the first floor and access the Serum/Save/Inventory room beside the stairs. Run to the shelf, get the serum, turn and access the Inventory Box. Dump the key and exit the S/S/I room.

When you have control of Jill, run - bearing right and down the L-shaped hall. Ignore the zombie dobes. (Aren't they cute, though?) All that hanging, rotting flesh flopping around as they bounce and pounce their way to Jill's neck, if they get the chance. (Adorable or what?) I prefer to stay away from the window side until I make the last right turn. Run to and pass through the door at the end of the hall.

Enter the Plant/Tiger statue room's hallway. As soon as you have control, turn right and run a looping left, so as to scrape the wall on Jill's right side, thereby avoiding Mack and Myer, two zombies for hire.

This can be a tough move. You could hit the corner of the wall on your right. If you do, you won't have enough time to adjust and make it down the hall using this route. Here is a neat trick I discovered in a panic move: turn around and run back toward the door that Jill just used to enter this cell, then swing around behind the two, to the corner where they were originally standing when you entered. From there you'll have the space and time to make it down the hall to the plant room. (The time you lost in the process will toss out any chance of the killer time you are going for, but it'll keep you alive.) It's healthier and still faster than shooting the two of them after the "cluster". Once past them, move over to the left wall and hug it to the very end. There's a zombie at the end, blocking the door. DUH! Hit the wall hard and do a sharp right, keeping Jill's left shoulder and face scraping the wall the whole time. It's OK, she gets a facial when the game is over.

Enter the Plant room, approach the pump, access Inventory and drop the chemical into the pump's reservoir. When free, run to the stone and get it. (If you're really hurting, take a Red and Green weed and heal before you take the stone.)

Return to the Hall, hug the wall to the right to avoid El Zombo and once past, swing to the left side of the hallway to avoid Mack and Myer further down. Turn left and head to the Piano Room. Once you're in the Piano room hall, move to the left side of the hallway so as to hit the Piano room door, for quicker access. Once inside the piano room, run to the shelf, push it and get the music notes. Approach the piano at a run. (It's important to save time, so, to avoid the shimmy to the right or

left, try to hit the piano where Jill will play it.) Run into the Gold Emblem room, take the emblem and pop the wooden one in when you're free. Once completed, head to the Dining room.

Once in the Dining room, place the Gold emblem in it's niche above the mantle at the fireplace. Then run to the broken statue on the floor and recover the stone. Turn around and run to the secret opening behind the grandfather's clock and take possession of the BLUE GEM. Jill will now go to the Tiger statue room. Exit the Dining room to the sitting area hall, enter the Tiger Statue room hall and take your 1st right to the Tiger statue room.

Enter the Tiger Statue room, access Inventory and place the blue gem in the statue. Take the Key and exit the room. You now want to get Jill back to Richard on the second floor. Run back through the Dining room, into the lobby and up the first flight of the Central Stairs. Turn east, (right), climb the second flight and enter the door to the Armor room hall. Take the first door on Jill's right, run to Richard, give him the serum and watch him die.

(After all the crap you went through for this guy and he ends up dying on you. If I weren't in such a hurry, why, I'd pump a few caps in his..... Never mind - back to the game.)

Enter the door in front of you, turn right and stay close to the wall. Swing around the zombies and hit the stairs running. (These guys are acid-hurlers, so don't mess with them). When you reach the door, unlock it and chuck the key. Enter the attic, run forward, swinging a wide left, grazing the wall against Jill's right shoulder. The post will be coming up on Jill's left. Keeping the wall against Jill's right side, run toward the direction the snake comes from until the cutscene kicks in. This approach puts Jill into a position to hit BigHunkaSnake on the first shot. When the cut scene ends, BigHunkaSnake comes out. Hold down ready and fire. As soon as she's free, she'll fire a round. Don't wait for the snake to exit the room. Beat the snake to the opening and get the stone. Turn around and beat feet out of there. If you don't bounce around on the boxes and walls, you'll make it out of that area before the snake has a chance to slither down the passage. Exit the room, turn left, keep the wall against her left shoulder and descend the stairs at a run.

(Notice)

(If you're lucky, you'll get by unharmed, sometimes I get hurled on, sometimes they grab me. More often than not, if I have my wits about me, I'm able to hit the one on the left and swing right between the two before either one can hurl.)

Make your way out to the Armor room hallway. You now want to get down to the first floor and to the Picture Puzzle room for the final stone. Turn right, staying close to the right side of the hall and run the horseshoe-shaped hall. Remember to stay close to the right wall until you pass the second zombie near the Bug Room hall door. Enter the Bug Room hall, staying close to the right side. Run until you come to the corner, stop, turn right, staying close to the right wall and run past the zombie. Swing left onto the stairs before they can get close enough to grab our whiney sweetie-pie. Descend the stairs and run to the door at the end of the hall, avoiding the two zombies near the save room door. Once through the door at the end of the hall, you are in the Picture Puzzle Room Hall again. Turn right, hug the wall, (keep Jill at a 60-degree angle to the wall) and run past the two zombies, but don't turn out to the left, away from the wall, too soon. Enter the Picture Puzzle room.

Run to the second picture (newborn) and push the button. Run around the corner and press the button at the second picture (infant). Go to the 3rd picture, (lively boy) and press it's button. Turn around and do the 1st picture on this side of the wall (young man). Run back to the first part of the room and do the first picture on this side (tired, middle-aged man). Now, turn around and run back to the second side of the room and do the (bold old man). Now for the final picture at the very end of the room. Take the stone, enter Inventory and combine the two stone halves. Exit the Picture Puzzle room.

When you have control of Jill in the hall, run two steps into the hall, bear to the left and fire a round into the zombie that's standing in the way of the hall that takes Jill to the Garden shed. If you don't take the couple of steps into the room, you'll hit one of the two zombies coming from the larger section of the hall first, forcing a second shot or an attack. (You must bear left into the hall because the Launcher is slower to fire than the Revolver. If you run straight out into the hall, the first of the two zombies in the larger section will have time to attack you during the Launcher attack.)

Run to the end of the hall and exit the door on the left. You are now in the Garden shed hall. There are two zombie Dobies in this hallway. You will ignore them, weaving through both. It isn't difficult to do. Once past them, move to the left wall, thereby using it to line up with the stone plaque. You can't afford any mistakes here, the dogs will be on you like pork strips on Pu Pu Platter! As soon as you see the plaque, hit start to access inventory. You are safe, for the moment. The trick here is to place each stone without getting moued on. To do this you must access the stone and double hit (X). As Jill is placing the stone, start tapping start. This will get you back into inventory the quickest. Between each stone, you'll be able to see the dogs moving. As the last stone is being placed, press and hold forward/right and run, keeping your right thumb hovering over (X). As you regain control, you'll swing Jill over to the door, hit (X) and access the Garden shed door. WHEW!!! That were a close one, EH? Move the portable stairs to the shelf, climb it and retrieve the square crank. Step down and exit the other side of the shed.

(Notice)

(If you've been through a few scrapes, I would suggest getting some weed - a green and red, combine them and eat it. If you noticed that you're still in the green when you picked up the crank, don't bother, you'll pick up some extra time.)

Run across the yard to the gate. The island in your way is a particular pain in the butt when you have three zombie dogs on your glutes. I almost always take a hit here and in the alley to the Guardhouse. Once through the gates, approach the crank station at a run, Inventory and crank - ASAP!. "X" out the Flume Door FMV. Pool Flume door FMV (13 seconds)

Run to the ladder, drop down, run and climb up the other side. Make a bee- line to the elevator, ride it down to the lower level of the gardens and weave your way through three more dogs to the Guardhouse Gate. Be prepared for three more dogs. I walk to the first corner of the alley, turn a sharp right and run past the first dog. Odds for me are, I'll get hit at least once in here, often two times, before getting to the Guardhouse door. I suggest running at the dog and swerving left or right at the last second. This has been the most successful maneuver with the dogs when the room allows. If they are running in the same direction as you, you don't have much to worry about.

02. GUARDHOUSE

When you enter the Guardhouse, your inventory will have the Launcher and crank. There is more than enough room to get all the pickups in the Guardhouse. Bypass the S/I room and head straight for the Game room.

The holes in the floor are there for Harry (plant 42) to grab at you. I have tried many times to figure Harry out. To date, I have no definitive set of moves to ensure a no-hit. Most of the time I take anywhere from one to two hits, usually at the Game room door. Once in a blue moon, I take a hit at the first hole and the third hole.

Once you are in the Game room, turn right and run to the table so that you form a straight line between the table and the bar. Pick up the Red book, turn to the door and run between the spider and the wall. If you had hit your mark, you'll be out of the room before the spider has a chance to lock on. Exit the Game room. Once outside the Game room, I almost always go to the left of the hole, stop at the corner, turn left and keep the third hole on Jill's right.

Run through the door that leads to the #2 Dormitory room hall. Run down the hall to the first door on Jill's right. Enter the Beehive, Chemical room hall. Get the #2 Dormitory key from the table near the Beehive, do a 180- and exit this hall through the door you used to enter it. Turn right, run down to the #2 Dormitory room, unlock enter and enter the bathroom. Believe me, you don't want to know what it is they're doing in there.

(I've tried dozens of times to work out a fast and safe way to deal with these two,... uh,... guys in here. I shoot one guy and I can get around the other guy about 30% of the time. When I do, it's like wall, toilet and tub bumping time; this comedy act is too time consuming. The fact remains, the best solution is to shoot both),

As you wait for the room to load, press and hold (R1) and fire. Once done, release fire, tap (L1) and fire - neat, quick and safe. Get the key and head back to the Bee/V-Jolt/ #3 Dormitory room hall. Enter #3 Dormitory room, run to the center of the room and cap A1 the zombie. Pull the V-Jolt book and replace it with the red book from the game room. Enter Harry's Dining room.

Meet Harry - big mofo, eh? As the room is being loaded, press and hold (R1) and fire. When the room returns, maintain your position and let the launcher do it's stuff. Three rounds later, (cut scene) Harry shrinks up and regrows. Harry then grabs Jill, Barry comes to the rescue and fries Harry to de bone, or root, I meant root. When free, get the key and return to the #2 Dormitory room, move the shelves, climb down the ladder and move the first of the three boxes down to the other two boxes, (do not block the elbow of the hallway). Move the box closest to the water into the water. Now move the second closest box into the water. Lastly, move the third box into the water and run over the box bridge. Enter the partially submerged basement through the doors. Turn right and wade your way to the Control Room. X out the shark FMV - Shark FMV, (7 seconds). Turn left and use the key on the Control Room door. Enter the Control Room, pull the levers down to drain the basement, run to the button on the wall near the door and unlock the Storage room next to the Control Room. Enter the Storage room and get the Helmet key. Exit the Storage room and return to the first floor. Get the weed near the basement doors, combine and take them if you're hurting, (I'm usually in the Caution Yellow and sometimes in Danger Red. Exit the basement. Prepare

to leave the Guardhouse and return to the Mansion after talking to Weaselboy Wesker.

Leave the Guardhouse, get the weed at the Garden Gate, combine them and store. Run by the dogs in the lower Garden, (unless you run right into them grouped up, you're pretty much safe) ride the elevator up to the Pool area, cross the drained pool and enter the last dog area for this section of the game. Enter and run through the Garden shed to the back entrance of the Mansion.

03. MANSION (return)

Run to the end of the hall and get the Hunter FMV, (15 seconds), X out the Hunter FMV. Turn and run to the grey door, the second door on your left, as soon as you have control. Enter the save room hall and run straight for the stairs. Do not mess with these Hunters, they just finished watching "The Heart is a Lonely Hunter" for the 46th time. Climb the stairs by twos, turn left at the top of the stairs, blow Steve a kiss, (that's who he was before the species change) and run Jill's buttocks off to the end of the hall, turn and enter the Fireplace room. Take the weed and enter the SNAKE Room.

Run to the piano and hit X for the cut scene. Press and hold (R1) and fire. When free, three rounds will chunk Jake the Snake. MMMM, taste like chicken. Run to the hole and wait for dumb-as-a-stick Barry to miss the smoking, rotting, evaporating purple snake on the floor and ask our pretty if she's found anything interesting. Barry will offer the rope. When Barry drops the rope, don't wait for him, access the Gravestone and drop down.

Have Jill's left shoulder against the wall and run straight to the door, bypassing Julio Iglesias, (another species change, couldn't buy work after his voice went). Enter the door to another hall. This one is "S" shaped and it has two zombies mouing on somebody. I don't know who, never hung around long enought to look.

Enter the Kitchen, turn right and run to the elevator. Kill the sleeping zombie on the floor after he moues on Jill by breaking his neck. Take the single weed.

(There have been a number of times where I have been able to run by the sleeper, on the way up to the Library. I hit the wall hard and turn left, still running. I have always been moued on the way back, though.)

Enter the elevator and ride up to the 2nd floor.

Exit the elevator, turn left, run into the Library door and enter before the Hunter gets you. Run to the right side of the room. We're going after the Battery in the secret room, but first we gotta take care of Sparky, who wants to take a bite out of Jill. Cap him. Move the shelf, enter the room, run to and get the battery. Exit the room, move into the book area and take out the two zombies waiting in there. Run to the back room, push the Roman Centurian statue over with one push. Then push it to the trigger spot. When the door slides open, get the Red Doom book.

Exit the Library, ignore the Hunters and enter the elevator. When you get down to the Kitchen, run to the Kitchen door leading to the stairs. Cletus FMV, (14 seconds). X out the Cletus FMV. Chunk Cletus with the launcher. Climb the stairs and unlock the door to the Sitting area/Piano room hall. Keep Jill's left side against the wall, ignore the spiders

and run the hall 'til you hit the Dining room door. Enter the Dining room and then the Main Lobby.

(I consider this a bit over half-way in the game, If you are still having a problem running this program, as I did for so long, I suggest saving here. I had to practice this program something like 15 times, before I was able to avoid the save here. Be aware that saving here may skew the needed Inventory space for later in the game. If you feel the need to save, there is an ink ribbon near the typewriter.)

Climb the stairs and head east to the Armor room hall door. This place is now full of Hunters, But you can make it through without a hit. Once in the Armor room hall, take about three steps into the room and stop. (Hear the hunter approaching.) As soon as you see the Hunter's hand in the screen, take off, eh! Hug the wall on the left and run. You'll pass two Hunters by the time you take the left at the corner. At a run, move to the right outside wall (opposite the Armor room door side). Just before the corner on the left, turn hard left and take the corner tight, trying to scrape Jill's left shoulder against the wall. Then swing right, behind the Hunter, to the Bug room hall door. When you gain control of Jill in the Bug room hall:

(There are two methods of dealing with the situation, neither will work 100% of the time. I haven't been able to figure out which one will work when.)

#1. Bear left, to avoid the Hunter's swat. Staying to the left, turn the corner and slam into the Hunter standing against the railing. Keep pressing 'til it gives and pass to the stairs. Sometimes the first Hunter will get his wits and hack you. Once you have been stopped and attacked, you should fire on one and then heal before you take too many hits and smoke the 2nd one.

#2. Run and slam into the first Hunter from behind, goosing it forward. As the Hunter starts to turn on Jill, swing left and around the Hunter. The second Hunter at the railing begins to turn to the right as Jill approaches, allowing her to pass safely between it and the railing to the stairs. As with the first suggestion, follow the solution for an attack. As both solutions have worked at least 65% of the time, I always go for the run over the kill. If you are forced to eliminate them, it will kill the time you're playing for, but if you survive, it's worth the experience.

If both Hunters hit you you're toast, I haven't been able to get away from them long enough to heal or fire on them.

When you get down to the bottom of the stairs, again, bear right to the wall and haul lass to the door at the end of the hall, avoiding the two Hunters.

(There have been times when the Hunter at the bottom of the stairs is positioned so that there is no way to pass it without taking a hit if you stay against the wall. When you start your run to the door, you will be forced to make an on-the-spot decision. You'll have to notice whether the Hunter is facing you, facing the door you're aiming for or the S/I room. If the Hunter is facing the S/I room, you're safe to book for the door. If it's facing the Picture room hall door, you'll take a hit but be able to continue on to the door. If Big Green-and-Ugly is facing you, you'll have to bear to the Hunter's right side to avoid the attack and move on to the door. If you slam the Hunter, keep moving forward and to the Hunter's right during the attack - you'll probably take one hit and

continue on. Sometimes you may not be so lucky, being ganged by both near the stairs.)

Exit the door at the end of the hall and enter the Picture room hall. Swing wide to the right to avoid the hunter walking toward you and run to the Mansion's rear entrance. Exit, stay close to the left wall to avoid the next Hunter and run the length of the hall to the Garden shed. If you've been hammered by the Hunters, heal in the garden shed. Exit the garden shed, turn right, run to the Green weed and then the Red weed, combine them and store. (You're going to be on a zombie dog rollercoaster from hell in a few seconds, and more than likely you're going to need the weed.)

Turn left and run straight to the pool area gate. Cross the pool and access the elevator down. It will start getting harder to avoid the dogs now. Your aim is to place the battery in it's slot, (he said slot, heh, heh, heh)

(The dogs are mobile and are rarely in the exact same place, so, it's too difficult to second-guess where they're going to be. Best advice is to be as loose and agile as possible, have no preconceived notions of where you're going to run, only where you're going to end up. Big help, I know.)

(I miss the battery slot on the first try about 35% of the time. A good portion of that time, I'm able to adjust at least once without a bite. I have rarely been able to adjust twice without a hit, so, it's very important to get it right. You have too many chances to be attacked through this area.)

Hopefully, you'll hit your mark on the first attempt, access Inventory and place the battery. Enter the elevator and ride it up. When you reach the top, hold for a second and try to pick the best route through the dogs. I like to wait till the two closest dogs move closer together and go for it. Try swerving about two thirds the length of the alley, then pick a straight line for the gate. You want to get to the crank station for the pool's flume gate and lower it.

(When you're accessing the Crank from Inventory, take notice of your health. If you're in the Caution Yellow, take the weed when you're done with the crank. If you're Green/Yellow, you could hold off and save a few seconds.)

Now you want to get back to the elevator, so, on your way. This is where I usually take it in the throat. I often have a difficult time traversing the skinny alleyway going back to the elevator. Ride it down and bee-line it to the sewer ladder.

04. SEWER

This section and the Guardhouse are probably the easiest sections of the game for me. When you get to the bottom of the ladder, if you haven't taken the weed by now, do it anyway. Turn right, enter the door and make your way to Enrico. Turn right, run to the end of the hall and take the door on the left. Run to the end of this hall and take the door on the right. Run the horseshoe hall to Enrico. (cut scene) Get the crank from poor dead Enrico and make your way back to the sewer ladder at the beginning of the Sewer. (ever notice that Enrico takes the hit, groans and starts to slump before the shot is fired?) So let's go - run the U-shaped hall back to the door, enter and bear left, run to the next

door, bank right and hug the left wall to avoid the two Hunters. Turn left into the niche with the door. Turn right and run the U-shaped hall past the save station. Navigate the hall to the Sewer's first crank station. Crank the rotating section to get the hole out of the way. Exit this hall, turn right and approach the boulder. Turn around, hug the wall to her left shoulder and run back to the door you just came through. Once the boulder blows through the wall, get up with the launcher and run through the hole in the wall. Stay to the left wall to avoid the Hunter. Enter the door to the Spider room. Before regaining control of Jill, press and hold (R1) and the fire button. When the scene returns, you'll have smoked Spider into pieces. Do a 180- and exit the room. Do another 180- and return to the spider room. Before you have control of Jill, hold down (R1) and fire, Now the webbing will be gone from the door.

(This little trick shaves something like 22 seconds off the game clock. I timed the above mentioned method and the standard method of grabbing the knife and slashing the webbing. The aforementioned technique is superior. Don't bother trying to run to the Door and shooting the webbing first because Jill will just turn around and shoot the spider. You'll waste your time trying to shoot the webbing after this also, because you'll have 20-plus mini targets running about in a few seconds.) The fastest means to the ends:

Run to the door and exit the Spider room, bank right and run the length of the hall to the door at the very end. Enter, bear right and position Jill at the second Crank Station. (I hate this station because you have to hit it three times.) Once completed, run to the boulder, turn around and activate it by running into the now open tunnel. Enter the puzzle room, run to and move the statue, count 5 floor scrapes and stop pushing. Approach the third Crank Station, move the statue out from the wall and crank again to retract the pushing wall.

(I hate this puzzle. If the statue is light enough to push, why the need for a pushing wall? Tomb Raider let's Lara pull boxes, why can't Jill and Chris pull statues?)

Push the statue to the pressure plate to open the locked panel. Get the key and leave the puzzle room. Continue out to the boulder hall and back to where the boulder originally was. Acquire the 2nd (RED) Doom book. Now you want to get our pretty to the elevator, to the ground level secret garden. Exit this hall and continue straight across the tri-section of openings. enter the elevator and ride it up to the Garden. Bear right around the wall to the first Medal station, access Inventory and access the (BLUE) Doom book. Check, pull out the medal and use. Move to the 2nd medal station, enter Inventory access the (RED) Doom book, check, pull out the medal and place it in the station. Fountain FMV, (12 seconds). X out the Fountain FMV. Run to the opening in the fountain, take the stairs and ride the elevator down to Hell. Run out of the elevator, bear left and climb down the ladder. You have at least two free spaces in mobile inventory so there is no need to stop at the inventory box to empty anything. If you're worried about getting hit, you can pick up the FAS you dropped in the Inventory box at the beginning of the game. Our route doesn't allow us to stop for health aides where and when they are present.

Exit the Inventory room and turn right as soon as you have control of Jill. There are three zombies in this L-shaped hall. Two of them are rather close together. They are staggered far enough apart to make it through them, but you have to be very exacting in the maneuver. The camera angle blows here as bad as it does in many of the critical movement areas in the game. Run forward about 3 or 4 steps, turn hard left, run to the wall, turn right and scrape the wall against her left shoulder 'til you get past the second zombie. The third zombie is down the hall and to the left, well out of harming distance. Run to the head of the stairs and step down to the B3 level. Once at the base of the stairs, run out and turn left, hug the wall to Jill's left and run by the rotten one. Continue down the hall 'til you get to the door on the left and enter the room.

(Notice)

(Sometimes, the rotten one may be turned to a different direction and may also be up against the wall to the left side of the hall. Most times the Rotten one is more to the middle of the hall, giving Jill easy access against the left wall of the hall. It's another one of those immediate decisions. If in the middle go left, if against the left wall, go right.)

(*) This is where the change of route, mentioned in Commentary, comes into play.

(This is the only trick supplied by Firebrand and his bro that works on "Arranged". Their game is the original version of RE. Nonetheless, it is an excellent two minute time saver and I'm jealous that I didn't have the gray matter to see it myself)

"DO NOT ENTER THE COMPUTER ROOM"

Pass the room, turn right at the door, (R1) and fire on the rotten one. Run to the Rose door, unlock it and enter.
Route continues at (\$&\$)

This is my original route, ignore

(Enter the Computer room and access the comp. Open up the B3 level door only. Close the computer down and exit the room. Take about four running steps straight out of the door into the hall (R1) and fire! Take out a rotten one. (These guys are so rotten that their clothes must have run away.) Run to the Rose door, unlock it.)

(\$&\$)

When you have control, run down the hall, staying close to the right side of the hall to avoid zombie #1 to Jill's left. Stop at the corner, turn sharp right and run past zombie #2. Stay close to the wall on the right, run to and access the Power Room door. Sometimes, Zombie #2 is facing a slightly different direction. If you have the presence of mind, holding your position for that seemingly eternal second gives Zombie #2 a chance to begin his turn on Jill. This is the moment you need to move to the left side of the hall and slip by on the opposite side side of the zombie.

Turn right and run counter-clockwise to the console in the far right side of Power room #1. A ceiling monkey will be hanging. Run to the right side and hug the railing to Jill's right side. Access the computer. If you hit your mark on the console without errors, the monkey won't have the time to turn around. Run back so that the Monkey is on Jill's right side.

Through the rest of this room, keep close to the wall on Jill's left. Run the U-shaped room to the door leading to the #2 Power room.

Take the right turn coming up in the #2 Power room and access Power room #3. Turn right in Power room #3 and run counter-clockwise keeping Jill's right side close to the wall on the right. Ignore the Ceiling Monkey, swing a wide left, stop on the battery and pick it up.

(Notice)

(Try to hit it correctly - the monkeys will gang you fast here if you screw up.)

After picking up the battery, continue running the room counter-clockwise. Keep to the left against the machinery; another Monkey is coming up. Keep him on Jill's right side as she passes it, swing out wide left at the corner and access the last computer console in the power rooms. When done, continue counter-clockwise to the door Hit it on your first try, another monkey will be coming up fast in front of Jill. Pass through Power room #2 and, once in Power room #1, keep to the right side wall. A monkey will be coming around the corner from the ceiling. Stay against the right wall and exit Power room #1.

The hall is empty.

(The whistle must have blown, ending the noon to eight PM zombie shift, while you were in the Power room. Jill just didn't hear it. Run the length of the hall to the elevator and push the button for access.)

(Cut scene) Call Barry a dead loser, while tapping the (L) hand symbol to your forehead. "You're a D.E.A.D LA-HOO ZA-HER, Barry!"

06. Tyrant Lab

When you get to the bottom of the elevator shaft, you'll meet up with Wesker. "OH, WELL THAT'S A SURPRISE." This has got to be one of the longest bad dialogs in ... no, wait, this is bad, but there's nothing on the planet to compete with the "PLEASE KILL ME NOW" monologs from Metal Gear Solid! "SHUT UP AND DIE PUH-LEEEEEEEZE!!!!!" If there's one thing I hate, it's being forced to listen to the bloody cut scenes in these games!

Tyrant FMV, (23 seconds). X out the Tyrant FMV. (cut scene) Greedy, stupid Wesker releases Tyrant from the tube and before you know it, we have Wesker Shish Kebab, a la Tyrante. Skewered by Tyrant's sickle hand thingies, Limp Wisket is tossed to the floor. As he hits the floor, his keys spill out of his pockets.

Before you have control of Jill, start tapping the (START) button. Arm with the launcher from inventory, (R1) and fire. There were Tyrant pieces over here and there were Tyrant pieces over there Oh My! Pick up the keys that Scum Life dropped as he was plopped onto the floor. Move to the computer to the right of the Tyrant tube and unlock the Lab doors. Run to the elevator and head back to the B3 level.

07. Escape to the Heliport

Once on the B3 level, we're about 5 minutes from the end of the game - half that if it weren't for embarrassing Barry getting in the way again. The Power room hall is still empty. All the zombies must have heard that the Great Ugly Hope got smoked with "A LAUNCHER ROUND" in

round one. Exit the Rose door, turn right and hug the left wall. A ceiling monkey will be at the corner when you get there. Once past the corner, move over to the right side of the hall and take the stairs to the B2 level.

This is the last spot in the game where you will have to worry about zombies. Remember the three zombies you left dead on the B2 level on your descent into the Labs? Well, they're still there, meat puppets! This is tricky, but it can be done. You just have to make sure that you don't hit the outside corner of the wall. At the head of the stairs, do a wide swing left so that you cause the first zombie to rotate as it follows Jill. The zombie will be on Jill's left and you'll be running between the zombie and the wall. Stay against the wall and run past both zombies. The third zombie at the end of the hall is easily avoided.

Enter the Inventory room and be bored to a near-death experience with Barry's soliloquy.

(Was Barry hacked on by zombies or ceiling monkeys?)

Climb up the ladder, use the key on the locked exit door and run to the next elevator. Install the battery and take the ride to freedom. At the top, grab the flare and pop it, don't bother running out to the chopper landing symbol.

!!!LET THE CREDITS ROLL!!!

08. 'fd?j',t'矣

So, how did you do? I got hammered on this run, by dogs, hunters, zombies and the Guardhouse plant (from the holes in the floor), for a total of 10 hits, forcing me to take two Red/Green weed combos, a green/green combo and an FAS. Like any game, you need in game practice to acquire the tools, (read: dexterity skills) to become speed game adept.

I got a 1:16:12 with the time saved not entering the Computer room on this run. I had to kill Forrest, thirteen zombies and one dog. The last fast time was 1:18:35.

Did you notice that there was no (BAMMING) in this guide?