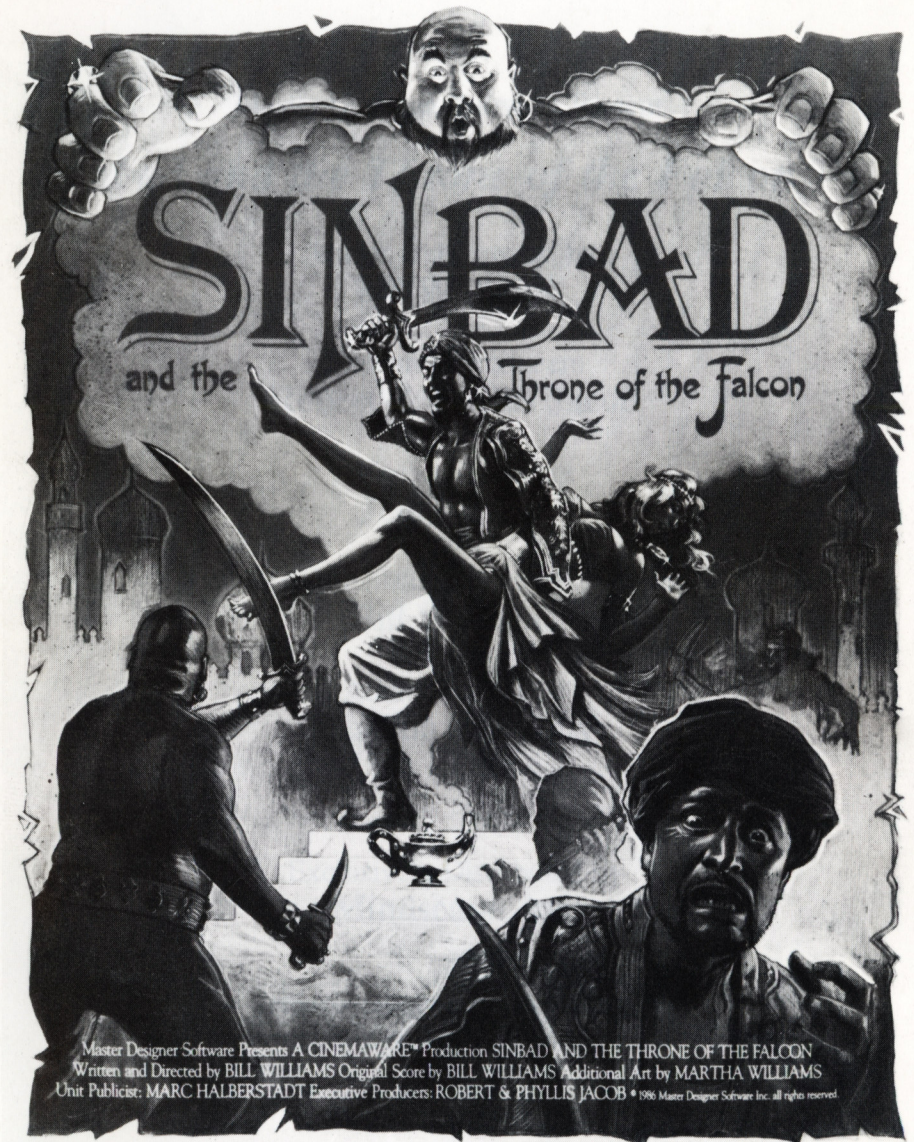




Master Designer Software Presents A CINEMWARE™ Production SINBAD AND THE THRONE OF THE FALCON
Written and Directed by BILL WILLIAMS Original Score by BILL WILLIAMS Additional Art by MARTHA WILLIAMS
Unit Publicist: MARC HALBERSTADT Executive Producers: ROBERT & PHYLLIS JACOB © 1986 Master Designer Software Inc. all rights reserved.

Master Designer Software Presents

Sinbad and the Throne of the Falcon TM

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Executive Producers

Robert & Phyllis Jacob

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Original Music Composed by

Bill Williams

Additional Art by

Martha Williams

Exclusively Distributed by

Mindscape, inc.

Software, manual and package design

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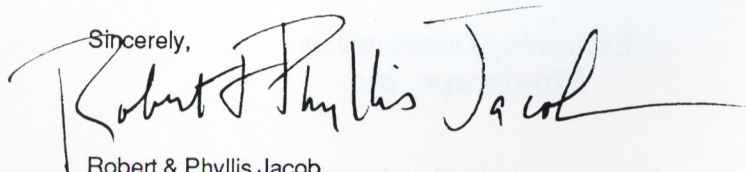
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Sincerely,



Robert & Phyllis Jacob
Executive Producers

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Listen. Do you hear it? The call of the falcon. It echoes through the halls of the Caliph's palace, the mournful cry of a creature locked in a form that is not its own.

The Princess Sylphani discovered the falcon on her father's bed this morning. She was the first to enter the Caliph's chambers shortly after daybreak, to greet her aging father as is her custom each morning when the sun's rays touch the palace. The palace physicians have told her of the Caliph's ailments, of the likelihood that he will soon join her mother in eternal rest. Knowing this, the princess is determined to brighten her father's final days on earth. The physicians swarm around him with their useless medicines and potions, but she alone is able to bring a smile to his face.

Sylphani summoned the physicians to her father's chambers upon making her discovery on this dreadful day. And in spite of all their supposed knowledge, the physicians had nothing to say. They were speechless.

For the Caliph was no longer human.

Sometime during the night, the great ruler was transformed into a falcon. The physicians could not tell Sylphani how such a thing might come to pass; the Vizier could not even tell her why.

But after examining the Caliph, the physicians were able to agree on this: if a conjurer's spell was responsible for the untimely transformation, it would have to be broken soon. Otherwise, the Caliph might be trapped as a falcon. Forever.

Armed with this knowledge, the Princess Sylphani summoned Mighty Sinbad. You left for Damaron immediately, aware of the danger that threatens a kingdom without a monarch and vowing to protect the princess you knew many years ago in your youth.

The task is formidable. You must marshal the Caliph's forces to guard the city, you must undertake a great voyage to learn how the Caliph can be saved, and above all, you must keep the prince and princess under your constant protection.

The Time

You begin the quest with very few clues to the mystery, and little time to acquire more. When you leave the palace with the members of your questing party, you take an instrument for measuring time with you. The sand within this device slips through the neck slowly until you undertake a journey. And when the last grain of sand passes to the bottom of the glass, the Caliph is doomed to live out his life as a falcon.

The World

Your ship, the Sabaralus, and its able crew await you in the harbor. You may board it to sail the seas, or stay on dry land to search the surroundings of Damaron for clues to the Caliph's predicament. Seek out the Shaman and the Gypsy; both can help you in your quest. There is also a woman--a seductress--whose many talents include the ability to grant you great strength. If you are willing to pay the price.

Damaron - Use the magnifying glass as explained in the Reference Card to examine your starting location on the map. Find the word "Damaron." This is the capital, the seat of government. Here is located the Caliph's palace. His armies remain loyal, and will guard the palace to their deaths. But they require orders, or Damaron's defenses will crumble.

Traveling on Land - Explore each island and continent carefully for the people and objects you seek. Pay close attention to the geographical names on the map; do not overlook a single city or region, for it may hold an important key to your quest. And when you encounter the Shaman, the Gypsy and other characters, talk to them to learn about the Caliph's curse.

The Sabaralus - Your ship is the worthiest vessel afloat, and your crew will defend it with their lives. But while you are on land, pirates are likely to attack the ship and try to seize it. Each attack costs lives--and when the last of the crew is gone, the pirates are sure to add the Sabaralus to their fleet. So when you anchor, remember that large continents may have several ports. If you try to explore an entire continent from a single harbor, the journey may cost many lives.

The prudent leader covers only those lands within close reach of his harbor. And he always remembers where he left the ship.

Ocean Voyages - The Sabaralus will take you to the four corners of the world, from Agor to the Cape of Tears. As you cruise the oceans and look for places to land, remember that harbors usually are found within bays. Know also that every island can be explored, but you may have to circle some islands to find a place to land.

Finally, a warning: most waters can be navigated quite safely, but you'll encounter your share of dangers as you explore the globe. Remember where they are. Certain hazards are always found in the same location, but others may appear in different places as you become a veteran of many quests.

Shipwrecks - As you navigate the sea, you may encounter shipwrecks in dangerous waters. When you come upon a shipwreck, you can try to pick up survivors, but beware - the rocks that caused the tragedy may bring the Sabaralus to ruin as well.

- Steer your ship through the passage, carefully avoiding the rocks.
 - Maneuver close enough to pick up survivors, but not so far off course that you run aground on the rocks.
 - Remember that saving your ship is the first priority - don't take too many chances as you try to pick up men from the swirling water.
-

The Caliph

The Caliph of Damaron was a potent ruler as a young man, but as he grew older, the monarch's iron hand began to lose its accustomed strength. Now he is old and infirm, and his power has begun to erode, sifting down to low-level bureaucrats and pretenders who use it to achieve their own selfish ends. The time has arrived to name a successor to the throne, and the Caliph was preparing to make his choice known when disaster struck. The good Prince Harun, Sylphani's brother, was known to be his favorite, but at present, the Caliph can only caw. Sylphani summoned you in the hope that you might find out how to restore him to human form; then, she reasoned, he would be able to name Prince Harun as his successor. Sylphani is now a beautiful young woman. This is in marked contrast to the last time you saw her, before you ran off to sea. You and Sylphani grew up together, raised at the palace by her mother after yours had perished during the Great Famine. It was a frail ten-year-old who exacted your pledge to return when you left that night, so many years ago, to become a sailor. Now you've arrived to fulfill that pledge, and you notice immediately that Sylphani has...grown up.

The City

Examine the map called "The City." This map of Damaron and its environs is always at your disposal. Use it to organize your forces for the city's defense. The symbol of the palace by the bay indicates the location of Damaron itself; the city is surrounded by a variety of terrain, from plains and mountains to rivers and lakes. The red soldiers and ships show the positions of your armies. The forces of the Black Prince Camaral will appear along the edges of the map. The prince may attack from any direction, but he has a single goal--to capture Damaron and usurp the throne of the Caliph.

Supply Centers - The six flashing locations (including the palace) are supply centers--they are the keys to Damaron's defense. If an army occupies a supply center, it receives reinforcements until reaching its maximum strength. Both friendly *and* enemy armies can reinforce at supply centers.

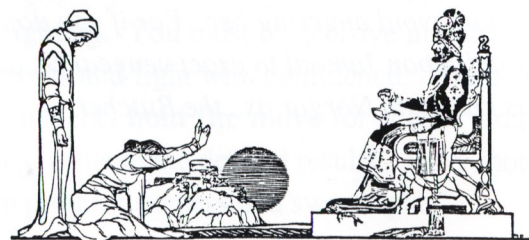
Movement - Armies move one hex square at a time, and you may order them to move in any direction. Position the cursor over an army when you want to see its current orders or give it a new command. If an army has no orders, a small square with an "X" will appear when you move the cursor to the army's location. Otherwise, it's current orders will be displayed. If you move an army onto a lake or river square, its symbol will change to a ship until it reaches land again. See the accompanying "Reference Card" for more specific instructions.

Mobility - When you move the cursor to look at one of your armies, its strength and mobility will be displayed. An army's mobility indicates how quickly it can move. The amount of time an army takes to move depends on the terrain at its present position--armies move slowly through mountains, but they have much greater mobility when moving across water.

Combat - As time passes, the armies carry out their orders. The more journeys you make the faster your armies will move. Battles take place when your forces and the armies of the Black Prince move into the same hex squares. Each battle continues until one army is destroyed, or either army moves out of the square.

Strategy - Strength on the battlefield is the key to victory. The key to strength on the battlefield is skillful use of the supply centers. So the wise strategist moves his weakest units to supply centers away from the enemy, leaving them in position until they reach full strength. At the same time, he makes sure that strong armies defend his supply centers from advancing enemy forces.

The Black Prince's armies are easiest to defeat when they are weak--if you allow them to reach the supply centers where they can gain strength, you may not live to regret your mistake. You must remember to check the progress of the battle as often as possible, especially during long voyages. Time can pass with deceptive speed when you cover great distances, and if you leave the battle unattended for too long, the Black Prince will capture the palace. On the other hand, careful generalship can result in the final destruction of the enemy forces, ending the Prince's threat to the city once and for all.



Libitina

In Damaron, or somewhere nearby, you'll find a woman renowned for her dark powers. Libitina is a dangerous seductress who can be persuaded to give you information, but who is just as likely to put you under her spell. Not that you won't enjoy it. In fact, the strength you'll receive from her through this...ah... encounter can be indispensable when you face the Black Prince. The novice is urged to seek this advantage when undertaking his first quest.

About Libitina. As sharp tongued as she is beautiful, the Caliph's former wife thinks her son, the young Prince Jamoul, is the rightful heir to the throne. Libitina will do anything to further this claim, and her powers are formidable. In fact, the Caliph divorced her after learning of her excursions into the occult arts, including the long-vanished practices of an ancient race. And now, a hint. This is the only hint you're going to get from us, so use it wisely and in good health: Libitina is the only one who can tell you exactly where the idols are. Try to ask her about their whereabouts, but avoid angering her. For if you do, Libitina may call upon Jamoul to exact vengeance, and they say he is known in Norgor as...the Butcher.

Swordfighting

When you encounter the Black Prince Camaral or other evil characters in your journeys, you'll be called upon to defend your questing party. The prince in particular is known for the ferocity of his attack. Wielding his sword with deft skill and cold precision, Camaral will endeavor to kill you. If your opponent in a swordfight gains the upper hand, you may try to retreat--but the results can be disastrous. The fiend will immediately fall upon the rest of your party. If you brought enough men from your ship, they will give their lives protecting your companions from Camaral's sword. But if you failed to take this precaution, you're likely to lose a valuable member of your party.

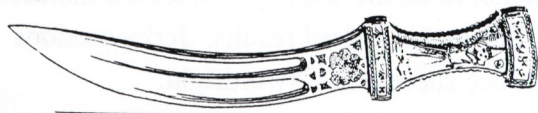
Strength Bar - Two shrinking bars on the screen indicate your strength and that of your opponent. If *your* bar turns red, try to retreat (retreat isn't possible when fighting Jamoul, or in a fight to the death with Camaral).

Technique - Good technique is essential to success in swordfighting. You must be decisive in your movements and fight with confidence. When you choose a tactic, **hold the move** for at least a moment or two to achieve the desired results. Jerky motions seldom produce success in a swordfight.

Tactics - Four tactics are available to you during the swordfight: you may take a *high swipe* at your opponent, press your attack with a *normal thrust*, drop your sword for a *low lunge*, or parry with the sword to *guard yourself* from the enemy's blows. Refer to the accompanying Reference Card for specific instructions about selecting these tactics.

Winning the Swordfight - Victory in the swordfight requires practice, an eye for openings in your opponent's defense and careful attention to strategy. Do not be overly aggressive at first. Instead, hold your sword in the *guard yourself* position until your opponent comes close. Then look for an opening and switch over to the attack.

Remember that there are three offensive tactics, and in general, they are equally effective. But if you rely too heavily on any single strategy, it can be your undoing. Try different attack positions to find your opponents' weaknesses. Every opponent is different, whether man or beast, and while a *high swipe* may be a good tactic in one situation, a *low lunge* may be more effective in another.



The Black Prince

The greatest danger you face is the slashing sword of Camaral, the Black Prince. He dogs your footsteps throughout the quest, confronting you and your companions whenever he encounters your party.

Although the Caliph himself has tried to forget this most unhappy fact of life, the Black Prince is one of his sons. This makes him a potential heir to the throne of Damaron. Aware that the Caliph will never name him as a successor, Camaral is pressing his claim to the throne by trying to eliminate the opposition and taking the palace by force. If he can kill the Princess Sylphani and her brother, Prince Harun, and if his forces succeed in capturing Damaron, then the Black Prince Camaral will be the next Caliph.

The Characters

Four characters are vital to your success: Libitina, the Gypsy, the Genie and the Shaman. Talking to each of them is a different experience and requires a different approach. Choose your responses with care and cunning. Keep in mind what you have come for, and avoid distraction. Each character offers different information--has a different role to play--and each of them is capable of distracting you from the intended goal of your visit.

Libitina, the Gypsy, Prince Harun, and Princess Sylphani are people who know you well, and they are described elsewhere in these pages. Some of these characters are members of your party, others will have to be found before you can talk to them.

The Genie - Able to help you in tight situations, the Genie will save your skin more than once as you learn the pitfalls of being a great adventurer. After you find him, he'll stay on hand to help out as situations arise. If you lose him, undertake a search and you may find him again. And remember that the wishes he offers can change depending on circumstances--so if disaster strikes, check to see if the Genie is able to help.

The Shaman - The Shaman is one of the first people you need to find. He alone holds the knowledge to unlock the curse afflicting the Caliph. The Shaman is a legendary figure--many people don't believe he exists at all. Renowned for his powers to see all, and know the unknown, the wise Shaman is also an alchemist. When you locate him, heed his words. Remember his exhortations. Revel in the unbridled delight of contact with a perfect soul. And don't forget where you found him.

The Gypsy

When you were but a lad, you first came to know Iris the Gypsy. Shunned by many for her strange and mysterious ways, Iris lived alone with the afflictions of her advancing age. Seldom did she find anyone with a sympathetic ear; people were always too busy to waste time on a pathetic old woman.

But you took the time to listen. You showed her kindness, visiting her whenever you could. Always glad to see her young friend, Iris would give you apples and trinkets, and tell you amazing tales of faraway lands. Her knowledge can be of immeasurable help. But forget not the patience you exercised as a child--for when you were sympathetic to her ills, Iris sometimes told you the most incredible stories of all.

Your Crew - You begin your quest with a stout ship and a brave crew. Each time the Sabaralus makes landfall, you must decide how many men to take with you in your landing party and how many to leave behind for the protection of the ship. Men may be lost to pirates, the Black Prince and other hazards you'll encounter, but you can recruit new members for your crew along the way.

Landing Party - The size of the landing party determines the safety of your companions if you encounter trouble and are forced to retreat. You will learn through experience how many men you must bring to protect the questing party. At the same time, you must leave enough men aboard the Sabaralus to defend the ship from pirate attacks.

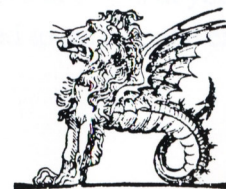
Recruiting - Each time you return to the Sabaralus to begin a voyage, you may send out a recruiting party to round up "volunteers" for your crew. The recruiting party scours the port of your departure and returns with new crew members--if any can be found and pressed into service. The best places to recruit are the larger ports, for they have the biggest cities and the most people. And the biggest cities are usually found on large continents.



The Pteranoxos

The Black Prince has many allies in his quest to dethrone the Caliph, not the least of which is the foul Pteranoxos. When a member of this misbegotten species appears in the sky overhead, there is only one thing you can do--and until the deed is done, nothing else matters. You must kill the bird before it escapes to report to its master.

The spawn of long-forgotten demons from another age, the pteranoxi serve any who are desperate enough to befriend them. The very embodiment of evil, these gruesome creatures were pressed into service by the Black Prince to spy on his enemies. If one of the birds finds you and then escapes, it may bring disaster to you and your party (if it can remember where it spotted you--the pteranoxos has a brain the size of a Torquarian flea).



Nailing the Pteranoxos - Your bow fires arrows straight and true; you have but to aim it correctly. A deadly weapon, it is capable of bringing a pteranoxos to earth even at long distances--on the other hand, any target is easier to hit when it is within close range.

- The three pairs of lines above the bow indicate the height at which you're aiming.
 - When you fire, the pteranoxos tries to evade your arrows, but you can learn to anticipate its movements.
 - Lead your target, and time the release of the arrow to intercept the bird in flight.
 - You have a plentiful supply of arrows, but a limited opportunity to kill the bird before it leaves to report to its master.
-

The Cyclops

Among the creatures you'll encounter is the legendary Cyclops. If one of the beasts raids your camp, you must face him deep within his underground lair to recover what he has stolen.

Hurrying after the lumbering giant, you find your way to his cave. Inside, you hear the cries of the tortured souls the Cyclops has taken prisoner. Then you see him. As he fixes his terrible eye on you and terror consumes your quivering frame, you remember that you have no weapons. The Cyclops took them. You fashion a crude sling and pray to the gods that it will hold together long enough to dispatch the loathsome creature.

- Move the sling left or right to aim at the Cyclops.
 - Release the stone when you think it is aimed correctly.
 - The Cyclops throws boulders at you; these must be dodged if you intend to survive the encounter.
-

The Legend of the Idols

Long ago in the distant past, a race called the Ishtiki inhabited the lands to the west. According to legend, the ancient Ishtiki worshipped three sisters who came to be revered as gods. Little is known of the practices of this forgotten religion, but there are tales of shadowy sacrifices performed by high priests who summoned the power of the Three Sisters to turn man into beast and back again.

It is said that the Ishtiki had three idols--one for each of the Three Sisters--and each idol was imbued with great powers which could be released only through sacrificial rites involving legendary beasts, the likes of which no living man has ever seen.

Each of the idols is said to have a pair of jeweled eyes, and according to legend, anyone who obtains an eye from each of the three idols holds great power. Gypsies tell a story about an adventurer who tried to pluck these jewels--after obtaining one of them, the earth opened beneath his feet and swallowed him up. Of course, who believes the tales of gypsies?

The idols vanished into legend long ago, but they say that conjurers still exist who know the occult secrets of the ancient Ishtiki.

THE REEL SINBAD

by
Eric Hoffman

Of the characters adapted from the stories of *The Arabian Nights*, the most popular has been that of Sinbad the Sailor.

The first known film dealing with the seafarer was a two reel silent picture from Jewel Films in 1919. Sinbad's adventures were presented as a dream. All of the performers were children!

1930 and 1939 saw India produce two features based upon the Sinbad saga. They remain unknown in the West.

Douglas Fairbanks Jr. proved to be as colorful a swashbuckler as his famous father in RKO Picture's *Sinbad the Sailor* (1946). Adventure fans were served up a tasty Technicolor delight as Fairbanks' Sinbad searched for the lost island of Dariabar and a legendary treasure. Besides lots of action and intrigue, there was a fiery romance with the lovely Maureen O'Hara. Outright villainy was supplied by Anthony Quinn as the Emir of Daibul. And Walter Slezak excelled as a barber/physician who proved that appearances can be deadly!

In all, the RKO production was plain good fun for everyone....even though there wasn't a magic lamp, genie or flying carpet in sight.

In 1954 RKO once again touched upon the Sinbad legend in the Howard Hughes production of *SON OF SINBAD*. It featured the most unlikely choice imaginable for an Arabian Nights hero in Western actor Dale Robertson. Robertson's Sinbad was a trouble seeking, lady chasing idler. Unfortunately, when it came to pursuing the fair sex his first choice was the Caliph's harem! Needless to say this didn't make Sinbad too popular with the Caliph....even though the Caliph's number one wife (played by legendary ecdysiast...stripper to you...Lili St. Cyr) was crazy about the Sailor. Sinbad Jr. got a chance to show his heroic side when he discovered a way to repel an invasion of Mongol hordes by using the Arabian Nights version of Napalm, "Greek Fire".

As Robertson's long suffering sidekick, Omar the Tentmaker, Vincent Price got a rest from his usual villainous roles and a chance to show his genius for comedy. As in any Arabian Nights costume adventure, particularly from RKO, there were lots of beautiful girls including Sally Forrest and Mari Blanchard in addition to Miss St. Cyr.

In 1958 Sinbad returned with a flourish in *THE SEVENTH VOYAGE OF SINBAD*. Filmed in Dynamation, *7th Voyage* was an Arabian Nights extravaganza like no audiences had ever seen before. It was the first of what was to become a series of respectably budgeted fantasy films from the partnership of producer Charles H. Schneer and special effects wizard Ray Harryhausen. Harryhausen's previous works were well known to film audiences and included *MIGHTY JOE YOUNG*, *BEAST FROM 20,000 FATHOMS*, *EARTH VS. THE FLYING SAUCERS* and *IT CAME FROM BENEATH THE SEA*.

7th Voyage astounded audiences with its combination of live action and stop-motion animation. At last Harryhausen had a budget large enough to come up with something really spectacular, and he did not disappoint. Audiences thrilled to such sights as the hostile Cyclops, a fire-breathing dragon, a half-woman, half-snake creature and people being shrunk to the size of dolls.

The plot featured Sinbad (Kerwin Matthews, who would work again with Harryhausen in *THREE WORLDS OF GULLIVER*) returning home to Bagdad with bride to be, Princess Parisa. Stopping for supplies on the island of Colossa, Sinbad and his crew rescue Sokura, a magician, from a pursuing Cyclops. In the escape Sokura loses his magic lamp by which he can control a young genie. In Bagdad Sokura casts a spell on the

Princess, shrinking her to the size of a doll. Sinbad is forced to return Sokura to Colossa Isle for there is one essential ingredient to the counter spell which can only be found on the island, a fragment of egg-shell from the giant Roc. Needless to say, Sinbad and his company find the journey anything but peaceful.

Harryhausen's 'Dynamation' stop-motion animation process was the star of the film. For almost 90 minutes fantasy fans saw creatures out of legend share the screen with live actors. One of the film's most memorable sequences was the duel between Sinbad and a very deadly skeleton, brought to life by the diabolical Sokura. It is still regarded as one of the classic moments in fantasy film history.

In 1963 Britain's King Brothers produced the lavish, but disappointing, *CAPTAIN SINBAD*, featuring Guy Williams (of *ZORRO* and *LOST IN SPACE* fame) as the intrepid adventurer.

THE GOLDEN VOYAGE OF SINBAD (1973) marked Ray Harryhausen's return to the Arabian Nights genre. Written by Brian Clemens, creator of *THE AVENGERS*, *GOLDEN VOYAGE* found Sinbad and his men joining forces with the Grand Vizier of a beleaguered kingdom in an attempt to foil the plans of Prince Khoura, a diabolical card carrying sorcerer.

John Phillip Law (best known as the blind angel of *BARBARELLA*) dons the turban. Curvaceous Caroline Munro plays a slave girl. Tom Baker (better known as Doctor Who) steals the picture as the villainous Prince.

Of course, as in any Harryhausen picture, the special effects are the the real star. Imagine a winged beast called a humunculus that serves as a flying spy for Khoura; a ship's masthead that comes to life with lethal results; and a battle to the death between a griffin and a cyclops-centaur.

Four years later Sinbad sailed again in another Ray Harryhausen epic. *SINBAD AND THE EYE OF THE TIGER* (1977) had Sinbad and his friends breaking an evil spell. Sinbad's quest takes him to the island home of Melanthius, a Greek metaphysician, and then to the valley of Hyperboria, where things come to a climax in the magical Shrine of the Four Elements.

Why has the character of Sinbad the Sailor proven so irresistible and popular. Ray Harryhausen summed it up best in this simple statement,".....Sinbad personifies adventure...". That says it all.

By releasing our interactive movie *SINBAD AND THE THRONE OF THE FALCON* we hope that the excitement of Sinbad's adventures will live again. Step now into the magical world of the Arabian Nights...step into a world of adventure.....
