

Defender of the Crown

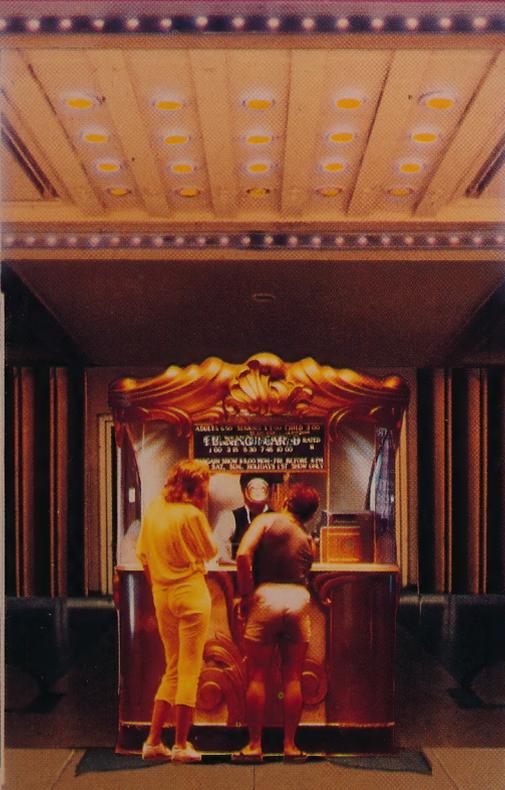
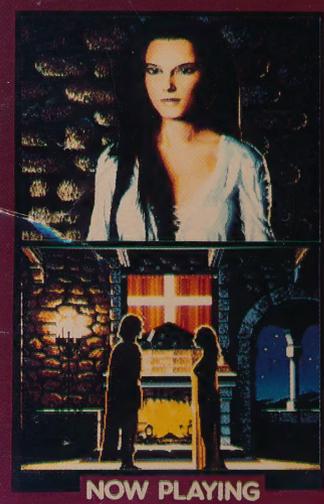
Award-winning
graphics

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Master Designer Software Presents
a CINEMAWARE™ Production DEFENDER OF THE CROWN™
Executive Producers: ROBERT & PHYLLIS JACOB Associate Producer: JOHN CUTTER
Computography by R.J. MICAL Directed by KELLYN BEECK
Original Score Composed by JIM CUOMO Exclusively Distributed by MINDSCAPE

A CINEMAWARE INTERACTIVE MOVIE

DEFENDER OF THE CROWN



CINEMAWARE is ADULT entertainment, a revolutionary new genre that pulls you emotionally into the story and characters. It's more like being in a movie than playing a computer game. Popcorn not included.



The Age of Chivalry! A time of lusty wenches and black hearted villains. King Richard has been murdered and England thrown into civil war! Amidst the ringing clash of steel and the thunder of charging steeds the bold Saxon knights have chosen you to lead them into battle against the hated Normans. Victory will not come easy. To save England your skills as swordsman and military leader will be severely tested. But should you succeed you'll win the Crown of England and the love of many a beautiful damsel!

- Heart pounding action as you rescue your lady from a foul Norman prison.
- Majestic tournaments where you joust for fame, fortune and land.
- Heroic battles featuring castle shattering giant catapults!
- A unique blend of role playing and strategy combined with dazzling arcade-style sequences.
- Easy-to-use mouse or joystick controls. No typing required!

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Master Designer, Kellyn Beeck

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Defender of the Crown

Macintosh™

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MADE IN GERMANY

79102G



Defender of the Crown

Reference Card for the MACINTOSH

Loading Instructions

Boot your MAC with Defender of the Crown, label side up. When the desktop appears, move the arrow cursor to the *Defender of the Crown* icon and click the mouse button twice.

How to Play

Choose your character on the character selection screen by clicking on the text box above the Saxon of your choice.

When the game begins, choose your actions from the main menu by clicking on the small circular *button* just to the left of the option you've selected. Note that the following *main menu* actions end your turn: HOLD TOURNAMENT, GO RAIDING, BUY SOLDIERS, QUIT/SAVE. END TURN and attacking a territory. You may escape from some options (like GO RAIDING), by clicking on the word CONTINUE.

To build your **home** army choose BUY SOLDIERS from the main menu. Then click on the *number* next to one or more of the following items: soldiers, knights, catapults or castles. Click on the small *up arrow* to purchase items and transfer them into your home army. To refund a purchase simply click on the *down arrow*. Now you are exchanging items you just purchased for gold.

Tournaments

You need at least five gold to host a jousting tournament. When other lords hold tournaments, the code of chivalry requires you to attend, but for free. (Your first joust will always be with the host of the tournament.)

You have control in the joust when your opponent begins charging toward you. Aim the tip of your lance at the center of the *cross* in his shield. When your opponent is within range, you must **immediately** push the mouse button. If you don't push the button at the right time, or the lance isn't lined up correctly, you will miss, and you risk killing his horse! Your opponent may also miss (especially if he has a low joust rating), giving you another chance.

NOTE: You must have spare land to joust for territory!

Conquest

Your campaign army is represented on the map by the mounted knight. From the SEEK CONQUEST menu, select **MOVE ARMY** to capture hostile or undefended territories, and to move through friendly ones. (MOVE ARMY is the default option and need not be highlighted—just click on a territory.) You may get Robin's help before attacking by choosing SEE ROBIN, or by clicking on Sherwood Forest on the map.

To transfer forces between your army and your territories (or garrisons) select **TRANSFER MEN**.

Raiding

Move the mouse left or right to move your character forward or send him retreating back. Click the mouse button to attack. Move the mouse up to block and down to parry. You want to thrust at your opponent when his sword is pointing up; this is when he is most vulnerable. Defend yourself by parrying and keep an eye on the strength bar at the bottom of the screen. Escape to the left if your strength is running low. (To ask for Robin's help during a raid, select Sherwood Forest at the **SELECT A TERRITORY** prompt.)

Catapults

You must buy a catapult **AND TRANSFER IT TO YOUR CAMPAIGN ARMY** before you can attack a territory occupied by a castle. To begin the siege simply choose your ammunition. But remember, you must first knock a hole in the wall with a **BOULDER** before you can fire **DISEASE** or **GREEK FIRE** into the castle. Push and hold the mouse button to pull back the catapult arm. (It moves back automatically.) Then release the button to fire. The farther the arm is pulled back, the farther the object will travel; aim for the top of the wall first, then lower your aim to destroy it piece by piece. *An undamaged castle nearly doubles the defending army's effectiveness in the battle following the siege. The advantage decreases proportionately with each hit to the wall.* Launch **GREEK FIRE** and **DISEASE** over the wall to reduce the size of the defending garrison. (Disease is more effective the earlier it is used in the siege). Select **BEGIN BATTLE** if you want to end the siege early.

NOTE: The battle will begin automatically after 8 days. To completely knock the wall down you must hit it with a boulder 7 times in a row.

Battles

Animated figures on the screen represent the armies. Click on the *button* next to the battle options to change tactics during the fight. (To retreat you must select WILD RETREAT and press the mouse button. And remember, you may retreat **ONLY** if you are **attacking**.) Your tactic determines how both armies fight according to the strength table below. For example, you might choose OUTFLANK ENEMY if you think your leadership rating is higher than your opponent's. ***Knights outlast soldiers and provide your striking power—avoid losing them at all costs.***

NOTE: The battle will proceed on its own, but you may speed up the action by repeatedly clicking the mouse button on a tactic.

	SOLDIERS	KNIGHTS	CATAPULTS
<i>stand and fight</i>	1	6	0
<i>ferocious attack</i>	1	8	0
<i>outflank enemy*</i>	1	6	0
<i>bombard</i>	1	6	16

*Outflank doubles the effect of leadership

- Leadership can turn the tide of the battle. *A strong leader increases an army's effectiveness while a weak leader has no effect.* You can increase your chances in battle by jousting to improve your leadership rating.
- Raiding is a good way to weaken a stronger opponent, especially in the later stages of a game. Try to steal his gold with a raid—immediately after *he* attacks *you*.

Game Design and Instruction Manual by Kellyn Beeck

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Questions & Answers

How Important are the character ratings?

To win the game you must know your opponents, and that means knowing their ratings. One of your first actions in each game should be to use the READ MAP option from the SEEK CONQUEST menu. Look at the opposing lords' home territories and look at their ratings. BE WARNED, the SPY option yields valuable information but it isn't cheap. Be sure to use it sparingly or you may find your coffers empty.

How can I practice jousting and swordfighting?

To learn how to joust, choose Wolfric as your character and spend a game holding tournaments. To practice swordfighting, choose Geoffrey and spend a game raiding castles.

Can I win the game if I attack other Saxons?

Many strategies can lead to victory, and a strategy that works in one game may not work in another. Observe the ebb and flow of battle in each game and set your strategy accordingly. Remember, the Saxons are a nervous lot and some games may require an alliance by *force of arms*.

If all the Normans are defeated is the game over?

If Saxons have captured all the Norman castles, the game isn't quite over. To win, you must attack and capture all three Norman castles, even if they are being held by Saxons.

Do you have any tips for winning the joust?

Try moving the lance in a circular motion and be sure to keep it in motion. The important thing to remember, though, is to push your button at just the right time. If you hear a *beep* you pushed the button too early.

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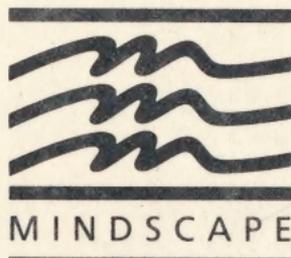
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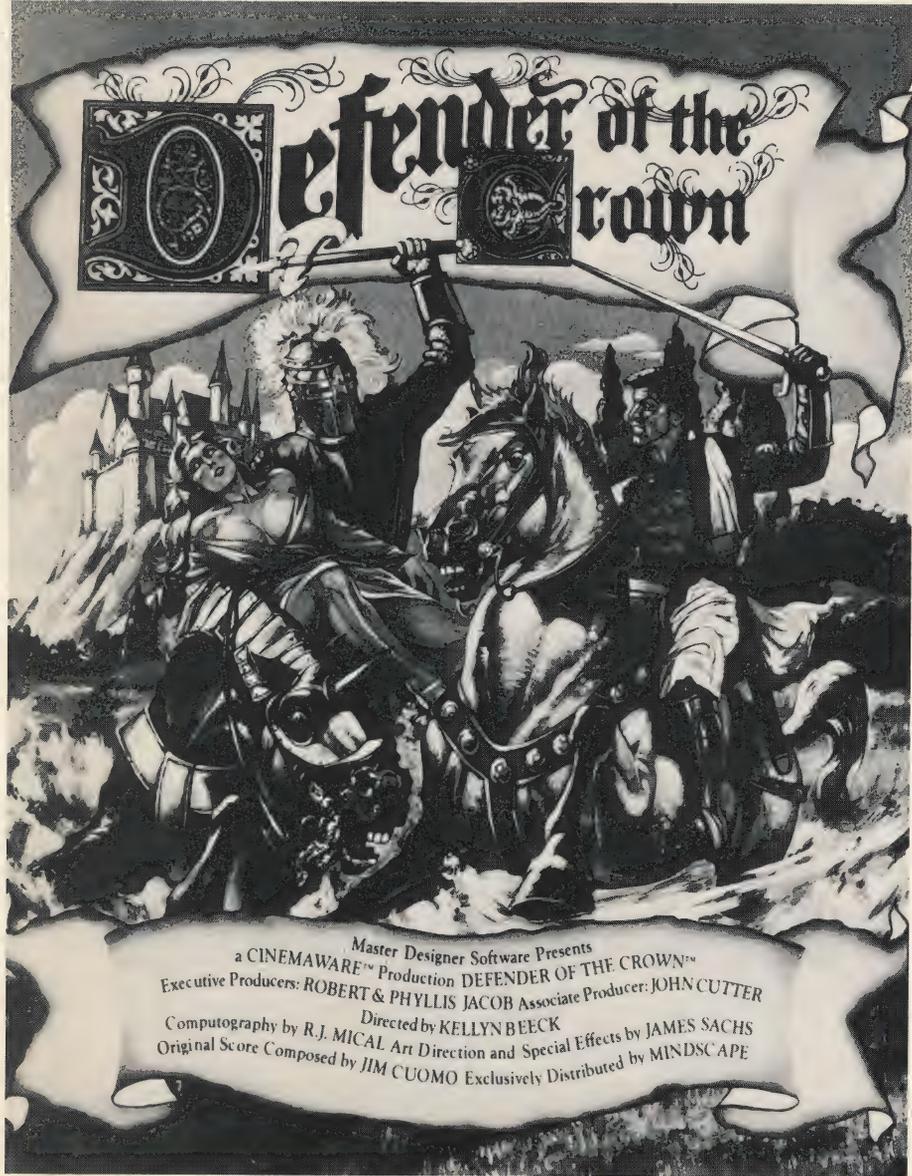
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Defender of the Crown

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Original Score Composed by JIM CUOMO Exclusively Distributed by MINDSCAPE

Master Designer Software Presents

Defender of the Crown[™]

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Kellyn Beeck

Computography and Mical Game System by

Robert J. Mical

Art Direction and Special Effects by

James Sachs

Executive Producers

Robert & Phyllis Jacob

Associate Producer

John Cutter

Original Music Composed by

Jim Cuomo

Orchestration by

Bill Williams

Additional Art By

Steve Quinn, Richard La Barre, Sol Masid, Doug Smith,
John Cutter, Bob Swiger

Exclusively Distributed by

Mindscape, Inc.

Software, manual and package design

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Dear Audience,

Welcome to the Master Designer Software production of *Defender of the Crown*. We are pleased to present this title as part of our new line of interactive movies which we call **CINEMAWARE**. We think you're going to enjoy it.

Cinemaware derives its inspiration from the movies, not other computer games. The result: ideal entertainment for the mature player looking for greater challenges *and* a more "adult" experience.

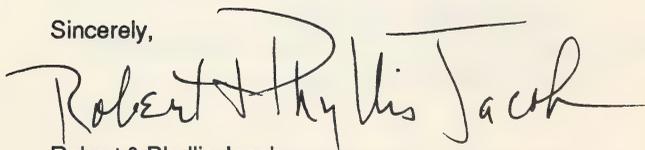
Our interactive movies combine sophisticated computer graphics with classic movie themes and characters. Everything from gangsters to Sinbad to medieval knights to space-age warriors. They all feature role playing and strategy combined with enough exciting arcade-style action to keep *you* on the edge of your seat!

We know we're breaking new ground and we'd love to get your reaction to **CINEMAWARE**. Your comments, criticisms and ideas are very important to us. Your voice will be heard.

You may write us at:

Master Designer Software, Inc.
5743 Corsa Avenue, Suite 215
Westlake Village, CA 91361

Sincerely,

A handwritten signature in black ink that reads "Robert & Phyllis Jacob". The signature is written in a cursive, flowing style with a long horizontal line extending from the end of the name.

Robert & Phyllis Jacob
Executive Producers

P.S. Remember to return your warranty card, today!

P.P.S. Software Piracy is a crime. Pass the word, not the disk. Thanks!



IT IS A TIME OF LEGENDS. A time for heroes. A time of bitter strife, when great men rise above their peers to perform great deeds. A chapter of history is in the making.

Your liege the king is dead, the throne vacant. Britain enters a season of destruction, a winter of killing that can end only when the last brave Saxon knight lies dead or the castles of the Normans lie in heaps of rubble, emptied of the foul oppressors who have enslaved your people.

It is a time when foreign invaders shall learn truths administered by the shining blades of Saxon swords. It is a time when heroes are made, and legends are born.

THE MAP

The Castles – Six great lords will vie for the throne; their castles dominate the island nation. In the south are the three Norman castles, to the north are the homes of the three Saxons. If a Saxon lord captures every one of the Norman fortresses, he will win the throne.

Reading the Map – Your advisers will decipher the map for you. Indicate to them what interests you -- they know the value of the lands that lie before you, and can estimate the strengths and weaknesses of your enemies. Pay careful attention to their words. The knowledge can help you achieve success.

Army Building – What portion of your treasury will you devote to conquest? How much will you spend on defense? Knights dominate the field of battle, but only catapults will reduce the massive walls of a Norman castle. Remember the defense of your castle -- mounted knights are useless atop the battlements. You need stout men-at-arms, and the more the better.

The army you build here defends your castle when you're at home, and spearheads campaigns of conquest. When your army is on the march, the ranks will be bolstered by vassals from the lands in your possession, but the vassals are too far away to be called upon when your castle is under attack.

Building New Castles – After successful campaigns, income from new dominions fills your treasury, but the burden of defense will be greater as well. Build castles to defend your lands. Without castles to stop them, invaders will sweep through your territories before you can respond. A line of imposing castles along your borders will make a potential invader think twice before entering your domain.

Sage Advice

- 1. Familiarize yourself with your surroundings. Select "Read Map" from the menu. Inspect the territory around your castle, then size up your opponents.*
- 2. Select "Build Army" from the menu. Two columns show the cost of men and weapons, and the size of your home army. Your home army is the garrison of your castle -- add knights, men and catapults to this force as your treasury allows.*
- 3. Men-at-arms are the least expensive military commodity, and the core of an army's strength, valuable at home for defense or in fields of conquest. Fighting on horseback, knights are useful mainly for attack -- they can splinter a defending army with a single terrifying charge.*

Your Income – Although you start with a modest income from your feudal estates, one or two forays of conquest can exhaust the treasury. Increase your income by adding new lands to your domain -- some territories are richer than others, but each one contributes wealth to the treasury.

At first, turmoil caused by the death of the king presents an opportunity to those who act quickly. Throughout the land there is anarchy -- how can sheriffs collect taxes without the power of a king behind them? None of the lands has an overlord, and those surrounding your castle can be taken quite easily, indeed. Move too slowly, however, and the other lords may grab the lion's share of the territories before you've passed through your castle gates.

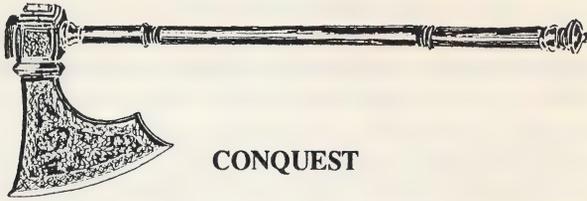
The Norman Conquest

William the Conqueror understood the art of medieval warfare and knew the importance of castles; in fact, he might not have been able to subdue the Anglo-Saxons without superior weapons and tactics. Englishmen could rise with great courage to meet a national emergency, and in the dark months of 1066 they fought two great battles in the north against Viking invaders before meeting William and his Normans at Hastings.

William defeated the English at the end of a long and bloody day, his men fighting on horseback with swords and lances against an enemy that still fought on foot and favored the battle-axe. But Saxons were slow to accept defeat, and rebellions led by Edgar the Aetheling and Edric the Wild upset the Normans' plans.

William set about building castles. He constructed dozens of fortresses to consolidate his gains and provide bases for further advance. Again the Normans demonstrated superior skills, erecting the powerful castles on well-chosen sites. Towering above the landscape, William's castles controlled the countryside for miles around with their mere presence. Saxon resistance continued for many years, but the Normans' hold on England was secure.





CONQUEST

The Campaign Army – In medieval Europe, land was held by vassals in exchange for military and other services given to overlords. When you venture from your castle in search of conquest, vassals from your lands form the foundation of your campaign army. Bolster the ranks by shifting men and weapons from your home army, but remember -- the careful general leaves behind a strong garrison to protect his castle unless he plans to stay close to home.

What path will you take on the road to conquest? Should you strike early at the Normans, or capture lands in the north and take time to build an invincible army? The course of your campaign may take you through Saxon land, Norman territory or unoccupied areas, but remember -- if enemy territories lie across the path to your chosen destination, you'll have to capture them before continuing on your way.

Battles and Sieges – Capturing undefended territory is easy, laying siege to a castle much costlier and far more difficult. When you begin a siege, remember that boulders can reduce a castle wall, but only Greek fire and disease will reduce the numbers of the castle's defenders. Operating a catapult requires a steady hand and an eye for distances. Ammunition can vary in weight, and a catapult setting that launched a great boulder directly into the castle wall may hurl a smaller stone over the highest tower.

From Warwolf to Greek Fire

Castles were built to be impregnable, and there are many examples of tiny garrisons holding out against large armies for months on end. Capturing a castle required a great deal of preparation, including the construction of great siege towers and stone-throwing engines to bombard the castle walls.

The catapult, or mangonel, was probably the most common of these and was very much a standard feature of siege warfare. The larger catapults could hurl stones weighing up to 600 pounds. The owners of giant siege engines were fond of giving them nicknames -- in 1304, a stone-throwing device known as Warwolf was used at the battle of Stirling. Philip Augustus, a warlord who preyed on the luckless King John, called his favorite siege weapon Mal Voisin (which means Bad Neighbor).

Ammunition for catapults was by no means limited to stone balls. Greek fire was the secret weapon of the period -- thought to have been mixed from ingredients like oil, pitch, resin, sulphur and quicklime, it started fires that could not be extinguished with water alone. In a siege, almost anything was fair game for hurling over a castle's walls, including diseased meat. Many an attacker loaded his catapult with a dead horse, hoping the projectile would spread disease among the defenders.

Tactics – If you meet the enemy in the field, keep tight control of your men - issuing the correct orders at the proper time is the key to success as a general. Attacking with ferocity is a gamble. It can save a day that appears to be lost, but it can also be the undoing of a great army that might have won with a more conservative approach. Also, know when to give up the field. Dishonor is preferable to the loss of your last knight.

Vassals – Each territory in your domain contributes vassals to your army when you begin a campaign. They will fight with valor, but can't be expected to stick around for extended campaigns. Desertions begin to mount as one battle follows another. After you return home from a campaign, the ranks of your vassals -- depleted by combat and desertions -- will be replenished over time.

Sage Advice

- 1. Any castle or territory may be attacked, Norman or Saxon. The reverse is also true -- you may be attacked by Saxons, even though they are allies in the fight against Norman rule. Chivalry was a club, and some lords did not belong.*
- 2. Select "Seek Conquest" from the menu. The two columns show the size of your Home Army and Campaign Army. If you have any vassals, their numbers appear in the Campaign Army column. Use this menu to assign additional forces to the campaign.*
- 3. Of your three tactical choices in combat, "Ferocious Attack" is the greatest gamble. It gives you a better chance of victory against stronger opponents, but it also means far greater casualties among your ranks.*

The Men of Sherwood – Embarking on an important campaign may bring Locksley's promise to mind. He pledged his aid three times in your quest to restore the kingdom to Saxon rule. If you wish to seek his help in a campaign, go to Sherwood before marching on any territories. The men of Sherwood will join your ranks and your army will be formidable, indeed.

King John and the Barons

Trust and confidence between a king and his subjects were things greatly to be desired. King John had neither. Of all the rulers of England, John perhaps best deserved the humbling he received at Runnymede, where the English barons forced him to sign Magna Carta on June 15, 1215. While they held London during their revolt against King John, the barons needed a means of keeping the forces opposed to John under arms while they waited for help to arrive from France. It wasn't long before someone came up with the idea of holding a tournament.

Not only would a tournament keep the barons' men ready for the coming war with John, but it could also figure in a secret message they were sending to their French conspirators. In the carefully-worded letter, the barons urged their friends to attend a tournament near London and bring enough horses and arms to insure "honor" on the field, promising that the knight who carried the day would have the "bear" which a certain lady was sending to the tournament. The plan worked, and in June, the barons had their "bear."





THE TOURNAMENT

Jousting for Land – Knights often journeyed to tournaments in hopes of gaining a settlement in land from a fallen opponent. The joust can be used as a means of expanding your domain, but if you fail to choose your opponents with care, they may strip you of your most prized holdings.

Winning the Joust – The tournament is accompanied by much fanfare, and novice knights can be carried away by the heady atmosphere of this courtly event. Be not deceived by the pageantry preceding the joust -- the vital instant before the combatants collide is the briefest of moments. You have no more than a handful of precious seconds to steady your lance. All of your concentration and skill must come together for that moment. In a joust there is no second chance.

Know also that knights with highly-refined skills in the tournament are extremely difficult to unseat. Your aim must be precise--anything but a direct blow at the center of the shield may fail to knock a practiced opponent from his saddle.

Sage Advice

1. *Your character's skill in the joust can vary -- you will find it easier to win jousting matches if your character has a higher rating. Be wary of risking valuable land with a character who is unskilled in the joust.*
 2. *The other Saxon lords are, in principle, your allies. This does not mean, however, that they will treat you as a friend on the jousting field.*
 3. *The laws of chivalry forbid a knight from striking anything but the shield or helmet of his opponent. Aim your lance at a horse, and the tournament will be your last.*
-

A Page from Jousting History

Jousting was one of the earliest knightly sports. Dangerous for the participants and popular with spectators, it usually marked the beginning or end of a tournament. Brutal incidents are common throughout the 700-year history of tournaments -- mock battles could turn into the real thing when tempers flared. The year 1240 saw a particularly violent tournament near Cologne in which sixty knights and squires perished.

Abhorred by the church and banned by responsible monarchs like Henry II, the tournament nevertheless was an enjoyable pastime for nobility and became the accepted training ground for war. On more than one occasion, jousting became an integral part of a war. His coffers depleted by a war with France, Richard I held tournaments to raise money. At the height of the Hundred Years War, Edward III invited the enemy to tournaments, issuing guarantees of safe conduct to any Frenchmen who would meet his knights in courtly combat.



RAIDING

Norman Castles – Most lords are proficient in the science of swordplay and they train their castle guards very well. If you elect to raid an enemy castle, be prepared for a fight. Slipping over a castle wall without being detected is easy enough in the dead of night, but the heart of a castle -- the keep -- is more difficult to penetrate. When the alarm is raised and guards appear, act quickly to force your way inside the keep. Time is of the essence, so waste not a moment.

You'll have the entire garrison at your throat if you tarry long in pursuit of your goal. What is worth defending is usually defended well. And it is usually kept behind a chamber door framed with torches.

Swordsmanship – The courtyard of the enemy's castle is not the best place to learn the secrets of swordsmanship. Lessons learned here are learned the hard way. Keep two things in mind and you should live long enough to reap the benefits of experience: first, the moment to thrust is when your opponent is off balance, his sword in motion away from yours; second, you must always keep moving. Keep your opponent off balance and he'll be unable to anticipate your blows.

And one last piece of friendly advice. It is best not to allow the eye to wander from the flashing blade of your opponent's sword -- not even for a moment. No matter what catches your attention in the moonlit sky.

Sage Advice

- 1. It is possible to strike once with your sword, then strike again so quickly that your opponent may find it impossible to parry your blow. Learn this trick, and you can use it to great advantage.*
- 2. Try "mixing it up" by jiggling your character back and forth -- this technique can enhance your ability to keep an opponent off guard.*
- 3. Like all movie heroes, you can keep fighting after you've been wounded. But even heroes run out of steam sooner or later, so remember that you can always get out the same way you came in...*

Locksley & the Friar– Just as you did before campaigning, you may seek help in Sherwood Forest on your way to a night raid. When asked to select a castle for your destination, first journey to the forest. Friends abide there, and they are renowned for their prowess with a well-forged blade.

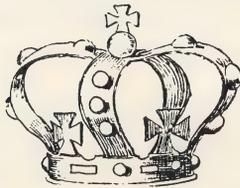
The Real Robin

Was there a real Robin Hood? People have been telling stories and singing songs about the outlaw of Sherwood Forest since the 13th century. Scholars have written books trying to pin him down as one historical figure or another. But like all good legends, Robin refuses to be pinned down.

Cambridge history professor J.C. Holt theorizes that if there was a real Robin, he was probably Robert Hood, a Yorkshire outlaw mentioned in court records of 1225. Other historians have tied Robin to a "Robyn Hod" named in pipe rolls from the reign of Edward II. Still other accounts would have us believe that he was Robert Fitz-Ooth, the rightful Earl of Huntingdon who became an outlaw when unjustly deprived of his title.

More than likely, the truth is that all of these men -- and others -- contributed to the legend as we know it today. Scholars like Holt point out that the original stories about Robin lacked many of the trappings we associate with the legend. In the first ballads he was indeed an outlaw, he did live in Sherwood and he wore a suit of Lincoln green. But as the stories were handed down, the tellers magnified the tale by adding new characters and the deeds of other men.

History records that a man named Friar Tuck led a band of outlaws in the forests of Sussex and Surry between 1417 and 1429. Storytellers couldn't pass up the opportunity to include a stout friar in their tales about Robin. Writers invented much of Robin's story, giving him a birthplace (Locksley), a girlfriend (Maid Marian) and a worthy foe (the Sheriff of Nottingham). Perhaps in the 21st century, Robin will get married and have kids. Who knows? It really doesn't matter if we can still enjoy the story of our most cherished hero -- the noble outlaw of Sherwood Forest.



ROBIN HOOD IN THE MOVIES

DEFENDER OF THE CROWN is a tribute to those magnificent Hollywood costume adventures that transport audiences to a world of dashing heroes, and damsels in distress, where kingdoms fall at the drop of a drawbridge.

Perhaps no character sums up this spirit of adventure better than Robin Hood.

Although five motion pictures about the outlaw of Sherwood Forest were made before 1920, the definitive Robin Hood for the silent era was the 1922 production of *Robin Hood*, starring Douglas Fairbanks. His athletic prowess, daredevil stunts and light hearted approach to adventure made Fairbanks an audience favorite. Prior to *Robin Hood*, he had starred in *The Three Musketeers* and *The Mark of Zorro*.

Robin Hood is one of the most lavish productions of all time, costing over \$1,400,000, a staggering sum for those days. Its massive, elaborate sets included a full scale medieval castle! The most memorable sequence features Robin breaking into Nottingham castle, dashing along the battlements fighting off literally hundreds of armed men. Trapped in the minstrels gallery, beset on both sides, he dives over the balcony and slides down a huge curtain to freedom.

Fairbanks surrounded himself with an excellent cast of players, including Alan Hale as the burly Little John in the first of his three film appearances as Robin Hood's lieutenant.

1938 saw what is still hailed as the definitive Robin Hood film, Warner Brothers' *The Adventures of Robin Hood*, starring swashbuckler supreme, Errol Flynn. The studio pulled out all the stops and shot the film in the 3-color-negative Technicolor process.

The casting was nothing short of inspired. Dashing, daring, and courageous, Flynn would always be identified with the role...and justifiably so. As Maid Marian, Olivia De Havilland was a perfect counterpart to Flynn. So much so that Warners subsequently teamed them up in several other features. Villainy was placed into the matchless hands of cinematic rotters Basil Rathbone (Sir Guy of Gisbourne) and Claude Rains (Prince John). Melville Cooper played the Sheriff of Nottingham as a comic figure.

Alan Hale made his second appearance as Little John, the addition of sound allowing his roaring voice and bellowing laughter to add new dimension to his character.

Rotund, gravel-voiced Eugene Pallette played Friar Tuck and Patrick Knowles was Will Scarlett.

The film featured Robin storming into a Norman castle to defy Prince John; the band of outlaws attacking a gold train; the archery tournament; the daring rescue of Robin from the gallows; and the final storming of Nottingham castle by Robin's men and the newly returned King Richard the Lionheart.

The Adventures of Robin Hood is probably the finest costume adventure that Hollywood has ever produced.

Alan Hale made his final appearance as Little John in *Rogues of Sherwood Forest* (1950), probably the best of the "Son of Robin Hood" films. As is true of the others, the actor portraying Robin could make or break the film. Fortunately, John Derek's (25 years before Bo) hero of Sherwood was a worthy champion of the poor and oppressed and was more than capable in the derring-do department. Reportedly, he did most of his own stunts.

1952 saw two Robin Hood related films hit the screen. The first was Walt Disney's *The Story of Robin Hood*. Shot entirely in England, Disney's live-action feature starred Richard Todd as Robin, Joan Rice as Maid Marian and Peter Finch as the Sheriff of Nottingham.

The second was MGM's mega-production of Sir Walter Scott's classic novel, *Ivanhoe*. Robert Taylor accepted the part of Sir Wilfred of Ivanhoe after Errol Flynn and Laurence Olivier turned it down. He acquitted himself nobly in one of the most colorful and complex costume dramas ever filmed.

Midway through the film, Robin Hood aids Ivanhoe by leading his men in the exciting siege of the Norman castle of Torquilstone. The Saxon outlaws swarm out of the forest and launch themselves against the sheer castle walls, darkening the sky with a rain of arrows.

The tremendous box-office success of *Ivanhoe* set the pattern for the studio's subsequent "knights of old" swashbucklers, *Knights of the Roundtable* (1955) and *The Adventures of Quentin Durward* (1955).

In 1955 Robin received his first television exposure in the series *The Adventures of Robin Hood*. From 1955 through 1958, the denizens of Sherwood battled the oppression of Prince John and company for 165 half hour episodes. Richard Greene's Robin Hood was more mature than Flynn's, cheerful and resourceful, rather than dashing and athletic. He became the Robin Hood for an entire generation of Baby Boomers.

1960 saw Greene reprise his Robin Hood for the big screen in Hammer Film's *Sword of Sherwood Forest*.

Disney released a new animated version of *Robin Hood* in 1973. It featured animals as the characters. Robin was a fox; Prince John a thumb-sucking lion; and Little John a bear; etc.

In 1976 Richard Lester directed a much different type of Robin Hood film. *Robin and Marian* explored the legend during the disillusioned, declining years of Robin and the other characters.

Interest in Robin Hood is apparently undying and universal. The Showtime Cable Network began broadcasting a new, English produced television series in 1984. And, although they have not been exported, a number of Japanese films have been produced, featuring the Rogue of Sherwood.

The appeal of Robin Hood will remain a timeless joy to those who love adventure, whether revisiting an "old friend" or entering the magic greenwood of Sherwood Forest for the first time.

It is these last lucky ones who are to be envied.

Read More About It....

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DESIGNER'S NOTES

MEDIEVAL BRITAIN was a crucible of heroes. Our most famous legends originated in "merrie olde England," during that romantic time of chivalrous knights, when all the women must have looked like Elizabeth Taylor. That single period in history gave us King Arthur, William the Conqueror, Richard the Lionhearted, the fictitious knight Ivanhoe and, of course, Robin Hood.

The story of the noble outlaw who robs from the rich and gives to the poor is the best known legend in the English-speaking world. A survey conducted during the hero-starved 1970's showed that Robin is the second most famous figure of fact or fiction. What name was above Robin's at the top of the list? Jesus of Nazareth.

So in February 1986, on the soggy Pacific Northwest morning when Bob Jacob's voice on the telephone said, "Let's do a computer game with knights and castles and jousting and damsels in distress," I knew instinctively what he had in mind. This would be a tale of heroes.

To bring those heroes to life, we took great care in recreating 12th century England. History buffs will note that none of the knights or horses wears armor, and that the main character is lightly protected by chain mail. Knights began wearing pieces of plate armor to protect parts of the body around 1300 and full suits of armor didn't become common until the latter part of the century.

The castles are authentic, based upon scrutiny of the books listed herein as well as first-hand experience. As I marvel at Jim Sachs' magnificent Norman castle looming out of my computer screen, I compare it to the snapshot I took of the castle that served as the model for my original sketches of the scene. And somehow, I find reality lacking.

None of our drawings or imaginings would have amounted to much without the skills of an inventive programmer. When R.J. Mical joined the project, he brought more than his consummate technical skills, he brought ideas and solutions. He literally willed the Amiga version into existence.

Finally, we dedicate this interactive movie to our wives: our ultimate collaborators in life.

Kellyn Beeck
September, 1986

