

Coming Soon

Featuring
Cory Lopez
and 7 world class
Surfers

CHAMPIONSHIP Surfer

- 5 Camera Angles: Including Distance, Zoom, Super Zoom
- Real Water, Real Waves – the first ever
- More than 20 different moves and 40 different tricks – barrels, 360's, aeriols, slashes & rio's
- 5 Modes: Trick Attack, Arcade, Free Surf, Rumble & Championship Circuit



Mortal Interactive, a division of Metrol, Inc., 809 Redwood Blvd, Menlo, CA 94041

© 1998 Mortal Interactive, a division of Metrol, Inc. All rights reserved. Prince of Persia is a registered trademark and Trick Attack and the Mortal Interactive logo are trademarks of Mortal Interactive, a division of Metrol, Inc. All other trademarks are the property of their respective owners.

Sega is registered in the US Patent and Trademark Office. Sega, Dreamcast and the Dreamcast logo are either registered trademarks or trademarks of Sega Enterprises, Ltd. All Rights Reserved. Made and printed in the USA. WARNING: Operate only with NTSC. Mortal and Sega Dreamcast systems purchased in North and South America (except Argentina, Paraguay and Uruguay). Will not operate with any other television or Sega Dreamcast systems. Product covered under one or more of the following U.S. Patents: 5,469,374; 5,815,176; 5,821,395; 5,848,102; 6,027,465; 5,924,824; 5,925,818; 6,027,465. Japanese Patent No. 2519933. (Patents pending in U.S. and other countries). Sega Patent No. 1,000,276. The Dreamcast is a trademark of the Interactive Digital Network Association. Sega of America Dreamcast, Inc. PO. Box 1046, San Francisco, CA 94102.

SEGA

Dreamcast



ARABIAN NIGHTS

Prince of Persia



A DAZZLING 3D ACTION ADVENTURE!

T-11405N

WARNINGS Read Before Using Your Sega Dreamcast Video Game System

CAUTION

Anyone who uses the Sega Dreamcast should read the operating manual for the software and console before operating them. A responsible adult should read these manuals together with any minors who will use the Sega Dreamcast before the minor uses it.

HEALTH AND EPILEPSY WARNING

Some small number of people are susceptible to epileptic seizures or loss of consciousness when exposed to certain flashing lights or light patterns that they encounter in everyday life, such as those in certain television images or video games. These seizures or loss of consciousness may occur even if the person has never had an epileptic seizure.

If you or anyone in your family has ever had symptoms related to epilepsy when exposed to flashing lights, consult your doctor prior to using Sega Dreamcast.

In all cases, parents should monitor the use of video games by their children. If any player experiences dizziness, blurred vision, eye or muscle twitches, loss of consciousness, disorientation, any involuntary movement or convulsion, IMMEDIATELY DISCONTINUE USE AND CONSULT YOUR DOCTOR BEFORE RESUMING PLAY.

To reduce the possibility of such symptoms, the operator must follow these safety precautions at all times when using Sega Dreamcast:

- Sit a minimum of 6.5 feet away from the television screen. This should be as far as the length of the controller cable.
- Do not play if you are tired or have not had much sleep.
- Make sure that the room in which you are playing has all the lights on and is well lit.
- Stop playing video games for at least ten to twenty minutes per hour. This will rest your eyes, neck, arms and fingers so that you can continue comfortably playing the game in the future.

OPERATING PRECAUTIONS

To prevent personal injury, property damage or malfunction:

- Before removing disc, be sure it has stopped spinning.
- The Sega Dreamcast GD-RDM disc is intended for use exclusively on the Sega Dreamcast video game system. Do not use this disc in anything other than a Sega Dreamcast console, especially not in a CD player.
- Do not allow fingerprints or dirt on either side of the disc.
- Avoid bending the disc. Do not touch, smudge or scratch its surface.
- Do not modify or enlarge the center hole of the disc or use a disc that is cracked, modified or repaired with adhesive tape.
- Do not write on or apply anything to either side of the disc.
- Store the disc in its original case and do not expose it to high temperature and humidity.
- Do not leave the disc in direct sunlight or near a radiator or other source of heat.
- Use lens cleaner and a soft dry cloth to clean disc, wiping gently from the center to the edge. Never use chemicals such as benzene and paint thinner to clean disc.

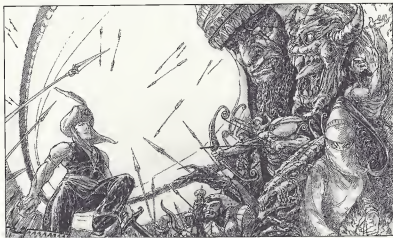
PROJECTION TELEVISION WARNING

Still pictures or images may cause permanent picture tube damage or mark the phosphor of the CRT. Avoid repeated or extended use of video games on large-screen projection televisions.

SEGA DREAMCAST VIDEO GAME USE

This GD-RDM can only be used with the Sega Dreamcast video game system. Do not attempt to play this GD-RDM on any other CD player; doing so may damage the headphones and/or speakers. This game is licensed for home play on the Sega Dreamcast video game system only. Unauthorized copying, reproduction, rental, public performance of this game is a violation of applicable laws. The characters and events portrayed in this game are purely fictional. Any similarity to other persons, living or dead, is purely coincidental.

DIVING INTO ACTION	2
Setting Up	4
Sega Dreamcast Controls Summary	5
Game Controls	6
MAKING YOUR WAY	8
Start Menu	8
Adventure Screen	8
Pause Menu	9
Inventory Screen	10
OVERCOMING OBSTACLES	10
Controlling the Prince	11
Finding Your Way Around	13
Recognizing Traps	14
DEALING WITH ENEMIES	15
The Basics of Combat	17
The Art of the Sword	18
Magical Weapons	18
Using a Bow	19
Identifying Your Foes	20
STAYING ALIVE	22
Health and Healing	23
Magic Potions	23
Runes of Power	24
CREDITS	25



DIVING INTO ACTION

Sometimes, it still seems like a dream. You, a beggar boy who stowed away on a ship bound for faraway lands, have become the Prince of Persia.

When you first stepped foot on the sandy shores of that magical land, you thought only of your own survival. But the moment you first saw the Sultan's beautiful daughter, your heart was captured. Soon you found yourself fighting for the Princess' freedom, and your own, against her father's many enemies. Through your efforts and devotion, you won the right to make her your bride.

The wedding was a magnificent celebration, as people the length and breadth of Persia rejoiced at the vanquishing of the evil Jaffar, and the return of peace to the Sultan's land.

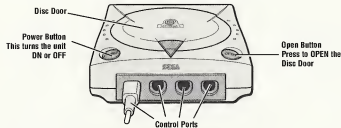
Not all joined in the festivities whole-heartedly, but gazing into the eyes of your beloved, you scarcely noticed that King Assan, the Sultan's younger brother, smiled little during the ceremony, and left before the wedding feast was finished.

Once the revels were over, you settled into your new roles as husband and son. When King Assan invited the Sultan's family for a visit, you were apprehensive. Some said the King was a heavy-handed ruler, and there were vague, unpleasant rumors about his behavior, and that of his son, Rugnor. Moreover, the Sultan and Assan were not on the best of terms. Silencing your protests, the Sultan insisted on accepting the invitation. If relations between the two countries were to improve, these diplomatic opportunities could not be squandered.

Thus you found yourself accompanying the Sultan and your wife on the trip. At first you enjoyed the change of scenery, spending many hours wandering the impressive grounds with your bride. The vacation from your duties was pleasant, and the time alone with the Princess was priceless. The Sultan and Assan both seemed to relax, as if the visit had sparked reconciliation between them. There was no sign of the mysterious Rugnor:

All seemed to be going well, until tonight ...

Sega Dreamcast Hardware Unit



SETTING UP

Set up your Sega Dreamcast™ game console according to the instructions in the Sega Dreamcast Instruction Manual. Make sure the power is OFF before inserting or removing a Sega Dreamcast Specific GD-ROM or peripheral device. Insert the PRINCE OF PERSIA disc and close the Disc Door. Insert a Sega Dreamcast Controller in Control Port A and turn the Sega Dreamcast console power ON. When the introductory sequence ends, the Start Menu appears. Select **New Game** and prepare for adventure!

Never touch the Analog Thumb Pad or Triggers L/R while turning the Sega Dreamcast power ON. Doing so may disrupt the controller initialization procedure and result in malfunction. If the Analog Thumb Pad or Triggers L/R are accidentally moved while turning the Sega Dreamcast power ON, immediately turn the power OFF and then ON again, making sure not to touch the controller.

Using a Sega Dreamcast Visual Memory Unit: Follow the Sega Dreamcast Visual Memory Unit (VMU) instructions for installing and removing the memory card. For use with PRINCE OF PERSIA, the memory card must be placed in Slot 1 of the Controller in Port A if you have more than one controller attached to your Sega Dreamcast. This game uses ten blocks of memory. There are eight slots for saved games per VMU, but you can save only at specified save points, marked by a special rune. *While saving or loading a game file never turn OFF the Sega Dreamcast power, remove the memory card or disconnect the controller.*

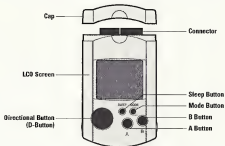
SEGA DREAMCAST CONTROLS SUMMARY

PRINCE OF PERSIA is a one player game. Before turning the Sega Dreamcast power ON, connect the controller or other peripheral equipment into the control ports of the Sega Dreamcast.

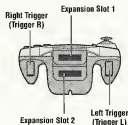
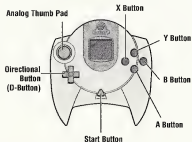
To return to the title screen at any point during gameplay, simultaneously press and hold the A, B, X, Y and Start Buttons. This will cause the Sega Dreamcast to soft reset the software and display the Title Screen.

You can remap the controls by choosing the **Controls** option from the Start Menu. For more information see page 8.

Sega Dreamcast Visual Memory Unit (VMU)



Sega Dreamcast Controller



GAME CONTROLS

Normal Movement

Run Forward	.....	Analog Thumb Pad Up
Walk Forward / Climb Over Obstacle	.....	L Trigger + Analog Thumb Pad Up
Walk Backward	.....	Analog Thumb Pad Down
Sidestep Left/Right	.....	L Trigger + Analog Thumb Pad Left/Right
Turn Left/Right	.....	Analog Thumb Pad Left/Right
Quick Turn-Around	.....	B Button
Pull up (Slow to a Walk)	.....	L Trigger
Jump Straight Up	.....	Y Button
Standing Short-Jump	.....	L Trigger + Analog Thumb Pad Up + Y Button
Jump / Swim in that direction	.....	Y Button + Analog Thumb Pad
Crouch Down / Dive Underwater / Sand (when crouched)	.....	X Button
Crawl in that direction (when crouched)	.....	Analog Thumb Pad
Jump and Grab	.....	Y Button + L Trigger
Shimmy Left/Right (While hanging from a ledge)	.....	Analog Thumb Pad Left/Right
Climb Up (While hanging from a ledge)	.....	Analog Thumb Pad Up
Pick Up / Grab / Use Nearby Object	.....	A Button
Enter Inventory / Pause Game	.....	Start Button

Looking Around

Rotate Camera Perspective Clockwise	.....	D-Button Left
Rotate Camera Perspective Counter Clockwise	.....	D-Button Right
Reset Camera (Behind the Prince)	.....	D-Button Up

Enter/Exit First Person View

(Use the Analog Thumb Pad to look around)	.....	D-Button Down
Camera "Quick Change" (During Combat)	.....	L Trigger
"Free Look" Mode	.....	L Trigger + D-Buttons

Combat Movement

Step Forward	.....	Analog Thumb Pad Up
Step Backward	.....	Analog Thumb Pad Down
Sidestep Left	.....	Analog Thumb Pad Left
Sidestep Right	.....	Analog Thumb Pad Right
Draw / Put Away Weapon (Enter / Exit Combat Mode)	.....	R Trigger

Melee Weapons

Block	.....	A Button
Left Slash	.....	X Button
Overhead Slash	.....	Y Button
Right Slash	.....	B Button
Special Attack	.....	Analog Thumb Pad Up + Y Button
Spin Attack Left	.....	Analog Thumb Pad Left + X Button
Spin Attack Right	.....	Analog Thumb Pad Right + B Button

Bow and Arrow

Ready / Put Away Bow (if bow is the selected weapon)	.....	R Trigger
Pull Back Bow String	.....	Hold A Button
Aim Arrow	.....	Analog Thumb Pad
Release Arrow	.....	Release A Button



MAKING YOUR WAY

When the game begins, an opening movie is played. Press the **Start Button** to bypass the cinematic. When the movie finishes, the Title Screen appears. Press the **Start Button** to bring up the Start Menu. You can navigate the menus in this game by pressing the directional button to highlight your selection, and then the **A Button** to activate it. The **B Button** exits most screens.

START MENU

Here you can start or resume a game and configure your system.

New Game: This option begins a new game. You start deep in Assan's prisons armed only with your wits. Good luck!

Load Game: This loads the game saved on the memory card placed in the first slot of Controller A. You can have up to eight saved PRINCE OF PERSIA games per memory card. This option is also available from the in-game Pause Menu.

Sounds: Control the relative volume levels of the soundtrack and special effects.



these bottles drain. When he is restored by drinking magic potions, the bottles fill. If all the bottles empty, the Prince dies and the game is over. If there is an enemy nearby, a second set of red bottles appears in the lower right corner of the screen.



Controls: Allows you to remap the game controls. The Sega Dreamcast Controller is shown, with a scrolling list of commands. Use the left and right directional button to scroll through the available controller configurations. When you find a setup that you like, tap the **B Button** to return to the Start Menu.

ADVENTURE SCREEN

When you start PRINCE OF PERSIA you enter the Adventure Screen. In the lower left corner are several red bottles, representing the Prince's life. When the Prince takes damage,



By default, you view the game from slightly behind and above the Prince. However, as long as you are not in combat, you can shift the perspective of the camera, to look around and observe your surroundings, using the following controls. You cannot move normally while you are looking around, but you can look around while hanging from a ledge, if you hold down the **L Trigger** and then manipulate the **D-Button**.

Comprehensive View Controls

<i>Rotate Camera Perspective Clockwise</i>	D-Button Left
<i>Rotate Camera Perspective Counter-Clockwise</i>	D-Button Right
<i>Reset Camera (Behind the Prince)</i>	D-Button Up
<i>Enter/Exit First-Person View (Use Analog Thumb Pad to Look Around)</i>	D-Button Left
<i>"Free Look" Mode</i>	L Trigger + D-Buttons

If you want to change the camera perspective while you are in Combat Mode, you can rotate between four preset views by pressing the **L Trigger** or use the left and right directional buttons to rotate the camera manually.

PAUSE MENU

The Pause Menu is accessible at any time during play by pressing the **Start Button**. From here you have the option to **Continue** the game, enter your **Inventory**, **Load** a saved game or **Quit** the game and return to the Title Screen.

INVENTORY SCREEN

The Inventory screen allows you to view and select the various objects you acquire during your adventures. The **D-Buttons** let you highlight various objects in your inventory. At the bottom of the screen a brief description appears as each item is selected. Press the **A Button** to use the highlighted item, or press the **B Button** to exit and return to the game.



- Using a magic potion, found on the left in one of four slots, brings you instantly to the Adventure Screen where the effects of the potion can be seen. Potions are described in more detail on page 23.

- Using an arrow selects those type of arrows to be used next time you shoot your bow. The number of arrows remaining in the quiver is indicated on the arrow icon.

- Using a sword or a bow makes that weapon the active weapon. The next time you press the **R Trigger** it will be drawn.

- Using any other item may have no effect. Often you do not have to enter the Inventory screen at all to use objects such as keys. You simply move to the appropriate area and press the **A Button** to activate the item. For example, if you are at a locked door, and you have the correct key, it is automatically used to open the door, then disappears from your inventory.

OVERCOMING OBSTACLES

The path of true love is never smooth. In this section are detailed instructions on how to move around in *PRINCE OF PERSIA*, as well as information on the types of traps, enemies, and other hurdles you may encounter in your travels.

CONTROLLING THE PRINCE

Comprehensive Non-Combat Controls

<i>Run Forward</i>	Analog Thumb Pad Up
<i>Walk Forward / Climb Over Obstacle</i>	L Trigger + Analog Thumb Pad Up
<i>Walk Backward</i>	Analog Thumb Pad Down
<i>Sidestep Left/Right</i>	L Trigger + Analog Thumb Pad Left / Right
<i>Turn Left/Right</i>	Analog Thumb Pad Left / Right
<i>Quick Turn-Around</i>	B Button
<i>Pull up (Slow to a walk)</i>	L Trigger
<i>Jump Straight Up</i>	Y Button
<i>Standing Short-Jump</i>	L Trigger + Analog Thumb Pad Up + Y Button
<i>Jump / Swim in that direction</i>	Y Button + Analog Thumb Pad
<i>Crouch Down / Dive Underwater / Stand (when crouched)</i>	X Button
<i>Crawl in that direction (when crouched)</i>	Analog Thumb Pad
<i>Jump and Grab</i>	Y Button + L Trigger
<i>Shimmy Left/Right (While Hanging From a Ledge)</i>	Analog Thumb Pad Left/Right
<i>Climb Up (While Hanging From a Ledge)</i>	Analog Thumb Pad Up
<i>Pick Up / Grab / Use Nearby Object</i>	A Button
<i>Enter Inventory / Pause Game</i>	Start Button

Run: This is your normal loping stride. It is somewhat noisy, and you don't always have time to spot dangerous terrain when you are running.

Walk: You have a better chance of avoiding certain types of traps safely and of sneaking by guards if you are walking.

Sidestep: This can be useful when negotiating dangerous terrain.

Turn: You can pivot in place by pressing the **Analog Thumb Pad** directly left or right, or push at an angle to veer in a direction while running or walking.

Quick Turn-Around: If you are standing still, pressing the "quick turn-around" button makes you do a quick 180 degree turn. Note: You cannot do this when walking.

Pull Up: This lets you slow to a walk if you're running and suddenly spot a hazard.

Climbing: You automatically step over small obstacles. If you stop at a barrier, turn to face it, hold **Analog Thumb Pad Up** and press the **L Trigger**. If you can, you will climb over the larger obstacle. If the obstacle seems too tall to climb over (taller than the Prince), you may need to jump to it.

Jumping: You can jump straight up by pressing the **Y Button**. You may also jump forward, backward, or to either side by pressing the **Y Button** and the **Analog Thumb Pad**. For additional distance, you can jump forward while running. If you press and hold the **L Trigger**, you will attempt to grab onto any nearby ledge as you're jumping. While continuing to hold down the **L Trigger**, press **Analog Thumb Pad Up** to climb up onto the ledge, or another direction to pull yourself along a ledge in that direction. Tapping **Analog Thumb Pad Down** causes you to drop. To execute a standing short-jump press **L Trigger + Analog Thumb Pad Up + Y Button**. There are times when you will be able to jump up to an object, but not climb on top of it, either because there is something in the way or because it is too narrow to balance on.

Scaling Ropes and Poles: There are three types of ropes and poles that you may encounter in your travels: anchored (unmoving) vertical ropes and poles, anchored horizontal poles, and swinging ropes. To climb either type of anchored rope or pole, you can either jump up to grab it, like a ledge, or simply walk over to it and press the **A Button**. You will climb onto the rope or pole. The **Analog Thumb Pad** allows you to control your movement on the rope, either up and down, or left and right. It is possible to swing on some anchored horizontal ropes by pressing and holding the **L Trigger**. Tapping the **Y Button** launches you away from the rope, to hopefully land on a nearby ledge or walkway. Swinging ropes behave somewhat differently. You must jump onto the rope by pressing **Analog Thumb Pad + Y Button + L Trigger**, which then begins swinging. Tapping the **Y Button** makes you let go of the rope, and you will fly in the direction momentum is carrying you.

Swimming: You can run or walk through shallow pools of water, depending on the depth, but in deeper pools you automatically start treading water. While treading water you can use the **Y Button** to paddle forward and the **A Button** to paddle backwards, or, if the water is deep enough, you can use the **X Button** to dive. If you fall into water, you automatically plunge under the surface.

While underwater, movement is different. Pressing **Up** tilts you down, **Down** tilts you up; **Left** and **Right** turn you in either direction. Press the **Y Button** to stroke forward. To get back above water, you need to tilt yourself up and swim toward the surface. Your stamina has been strengthened from years of travel and adventure, but you can't hold your breath indefinitely. While you are underwater, a large blue bottle appears next to your normal red health ones. This slowly drains as you run out of air. If you are still underwater when it empties, you will begin losing health. When your health runs out, you drown.

Crouching and Crawling: If you press the **X Button**, you drop into a crouch and can begin crawling by manipulating the **Analog Thumb Pad**. You remain in the crawl position until you stop and tap the **X Button** again. You cannot sidestep, jump, climb, or pick up an object while crouching down.

FINDING YOUR WAY AROUND

Once you're moving around you may quickly find yourself in a precarious situation. Doors open and gates slam shut, pools of water and heart-stopping drops are around every corner. The following are some common features you may encounter, and some suggestions on how to deal with them.

Opening Doors: Some gates and doors are already unlocked. These will open automatically as you approach them. If a given door doesn't open, or slams shut, it is likely either locked or controlled from a nearby switch. Search around in adjacent corridors for floor plates or other triggers that may open the door. Keep your eyes and ears open, and if you're stumped, you can try observing the actions of patrolling guards for clues on how to escape.

Switches and Other Objects: From time to time you may come across keys, amulets and other small items whose purpose may not be readily apparent. Pick them up anyway.



By close observation of your surroundings, the usefulness of any object will be discovered in time. For example, you may take a key off of a guard and then later find a locked door. Move in front of the door and press the **L Trigger**. If you are holding the correct key, the door will open and the key will disappear from your inventory.

In addition to items you can take, you may also find levers, switches and other devices that can be used by pressing the **L Trigger**. These objects often contain clues to navigating the labyrinths of dungeons and palaces you're traveling in. Large boxes and blocks of stone cannot be picked up but they may be climbed on or moved. You can push them forward, or pull them backward, by moving up next to them and pressing the **A Button** plus a direction. Don't be afraid to experiment.

Unconventional Exits: The way out isn't always through the door. You didn't get this far by always taking the conventional path. Keep your eyes open for loose ceiling tiles, trap doors, pools of water and other possible means of egress.

RECOGNIZING TRAPS

When there is something you need, or somewhere you have to go, there are certain to be lethal traps along the way. The following are descriptions of some of the more common snares.

Dangerous Terrain: The ground itself can be a hazard. Burning lava, floor spikes, trap doors, and other dangers await the unwary traveler. These traps can be hard to spot, especially if you're running. Often the only way to avoid being hurt is to carefully jump over or climb around them. Keep in mind though, that hidden pits and similar traps may conceal an alternate route, if you can manage to trip these traps without too much harm to yourself.

Moving Blades: There are almost as many ways to rig a spring-loaded blade as there are adventurers to lose their heads to these fiendish devices. Most of these terrifying traps can be avoided, though, with quick feet and a little thought. Some can be jumped over or ducked under, while others move in a pattern that can be timed. Unfortunately the price of failure is usually death.



Spikes, Darts and other Projectiles: Patterns of holes on the ground or wall warn of a spike or arrow trap. They are easily spotted, if you know what you're looking for, but bypassing these traps can be difficult. If spikes thrust out, carefully jumping over them, or sticking to a far wall, may be sufficient. But if darts fly instead, only fast reflexes are going to save you from a painful skewering.

Collapsible Floors: The rumble of loose ground sends a shiver into the heart of any adventurer, but the most important rule to remember is keep moving! These types of traps will send you falling to your death, but there is often a brief pause between tripping the snare and suffering the effects. If you are running, or jump out of the way, you may bypass the trap entirely and woe to anyone following close behind!

DEALING WITH ENEMIES

Of course, you will find that often the most difficult obstacles you face in your travels are the allies and minions of your enemy who block you, it seems, at every turn. Battles in *PRINCE OF PERSIA* are won with precise timing and knowledge of your weapons' capabilities. While some enemies can be defeated simply by slashing relentlessly, most adversaries must be taken more seriously, with regard for their individual strengths and weaknesses.

When you draw a weapon, you drop into a distinct Combat Mode, during which the camera view shifts slightly, and movement control changes. You automatically orient yourself towards the enemy you are fighting, and all attacks and blocks only affect that opponent. The health of your current opponent is shown on the right side of the screen as a row of red bottles. When the last of these bottles is drained, your opponent dies.

Step: A quick tap moves you one step; holding down the **Analog Thumb Pad** allows you to move forward or backward one step at a time until you release it. A step in melee is obviously a smaller and more careful step than that you would take when running down a hallway.

Sidestep: You can sidestep either to the left or right, usually to maneuver for position. When you sidestep, you do not move totally perpendicular to your current position; instead you keep yourself at the same distance to your opponent, walking in a circle around them. You automatically turn to face your opponent. Be careful! When you sidestep you tend to avoid attacks that come from the center or the opposite side, but you will take extra damage from attacks coming from the same side.

Put Away Weapon: Putting away your weapon returns you to normal movement mode. However, without a weapon in hand (Normal Mode), every blow can be life-threatening. It takes precious seconds both to put away a weapon and to draw it again, during which time you are extremely vulnerable. Be careful not to put away your weapon unless you are sure you are out of reach of your opponent and can make a quick getaway.

Select Weapon: Press the **Start Button** to pause the game and open your inventory, where you can switch between any of the weapons you have picked up or drink a magic potion. You can switch weapons in Combat mode by going into your inventory – your current weapon will automatically be sheathed.

Although you begin your adventure weaponless, you will acquire different weapons along the way. The same button commands are used to control each weapon, and they perform a set of similar moves, such as striking and blocking. These basic moves are described next, but the details of each weapon's strengths and weaknesses, along with specific strategies for using and defending that weapon, can be found in following sections.

Block: If an opponent is attacking and you hit the block button, you block in the same direction that the opponent is attacking. However, if you hold onto the block button after the attack, you continue to block in that same direction; you don't automatically adjust your block for different attacks. If you press the block button when your opponent is not attacking, then you just block in a random direction. When you successfully block an attack, you are pushed back a little, unless your back is already to the wall.

Left Slash: From a neutral position, you raise your weapon over your left shoulder and bring it in front of you in a wide arc.

Right Slash: From a neutral position, you strike with your weapon in an arc from right to left. The blow is quicker than a Left Slash, but does less damage.

Overhead Slash: From a neutral position, you raise your weapon up over your head and then bring it down in front of you (hopefully) on the skull of your opponent. This is usually the slowest attack, but it does the most damage.

Special Attack: Pressing the **Analog Thumb Pad Up** and the **Y Button** together allows you to

attempt a special maneuver, but this attack is very difficult to pull off successfully. It should only be tried when your opponent is out of position or if they are much slower than you.

Spin Attack: Pressing **Analog Thumb Pad Left + X Button** does a spin attack to the left and pressing **Analog Thumb Pad Right + B Button** does a spin attack to the right.

Counterattacks

If a combatant launches an attack and that attack is blocked, it takes a small amount of time to recover and get back into a neutral position. During this time period, the blocking combatant has an opportunity to perform a counterattack. These attacks occur quicker than normal attacks, although they can still be blocked if you have your wits about you. Counterattacks do less damage than normal attacks, and to be executed successfully, they must be attempted immediately after you parry. Overhead attacks cannot be countered. If you find yourself blocking on the left hand side, try counterattacking to the right.

THE BASICS OF COMBAT

It may not be surprising to learn that the essentials of combat are simply common sense.

- You have to learn to block effectively, since just a few hits from a sword can ruin your day. You know you are outnumbered, so be patient and make your kills clean. If you take several hard blows from everyone you face, you aren't going to last long.
- Avoid hitting the same buttons over and over again. Not only do your attacks become predictable, and easily blocked, but it also does not use the full range of your skills. You are not a muscle-bound bruiser, flailing away at whatever is in front of you. You are trained to be accurate, swift and precise.
- By using a mixture of attacks from every angle, blocking and footwork, you maximize your advantages. Although some enemies are easily slain, if you do not practice good technique, you will be out-matched against more skilled opponents.
- Be aware that you cannot scale walls, jump gaps, or climb over any large obstacles unless you first put away your weapon.
- Try a range of styles, being both cautious and aggressive. The same tactics will not work for every opponent.

THE ART OF THE SWORD

The common scimitar has a decent reach, and its curved edge is weighted for reasonably fast, powerful, arcing strokes. In a match against a similarly bladed enemy, you should take full advantage of the sword's mobility and your own. Against a cautious opponent, strike quickly, varying the pattern of your strokes to find openings in their defenses. A more aggressive enemy requires you to move about and block when necessary until they make a mistake you can capitalize on.

Patience is even more important when you face an enemy armed with a spear or staff. These large weapons tend to hit hard, so any blunder is bound to be painful. Concentrate at first on staying out of their way, while occasionally trying a quick slash to either side to draw them into a block. Strike only when you are reasonably sure of succeeding and then press the advantage, stepping closer and launching a follow-up attack if possible. Once they are reeling from your blows, don't let up. But if your opponent gets a chance to recover, revert to a cautious stance and wait for your next chance.

Against someone with a small, fast weapon, utilize your greater reach. Don't be afraid to backpedal, strike, and back up again, staying just far enough away that they can't launch an effective attack. Try side slashes to see if you can create an opening, and don't forget to counter-attack when you block their blows.

MAGICAL WEAPONS

A simple scimitar is generally your weapon of choice; it is easily obtained, dependable, and in the hands of a skilled warrior, undeniably effective. However, when fortune puts an enchanted blade in your hands, you would be a fool to set it aside. In fact, it is said that some magical entities may even be immune to the metals of ordinary blades. Luckily, if the tales of great adventure are to be believed, when you most desperately need a magical end, you will find it.

The **Blade of Caracas** is one such weapon of legend. Forged by the alchemical smith, it is named for in the heat of a dragon's fire. This mighty sword has that fire imbued in its very metals. With each cut and slash, flames leap out, searing whatever they touch and wreaking grievous harm to the enemy.



Some end in fire; some end in ice. The **Glacier's Axe** is a mighty, double-bladed axe that sends the chill of the snow-capped mountains into anything it touches. This paralyzes your foes for a few moments, allowing a quick thinking attacker to strike while they are vulnerable.

The **Hand of Malak** is the gentle name given to a potent weapon. It is named for the peacock god whose tears defeated demons, but it is your opponents who will cry should you find this treasure. When it is used, a sort of magical shield is spun about the wielder, protecting him from all arrows and bolts, and even sometimes deflecting the blades of his attackers. The effect is said to be as if invisible wings sheltered the swordsman.

Far less benificent is the fearsome **Reaper's Sickle**. Despite the name, the weapon is a finely crafted scimitar, but it brings death just as surely. The slightest scratch from this blade is said to bring nearly instant demise, but such powerful magicks can only be used a few times before they are expended. Perhaps this weapon no longer even exists....

USING A BOW

The bow is a convenient tool for those times that it is awkward, or unwise, to plunge into hand-to-hand battle. However, arrows are not infinite in number, and you may want to reserve some for more interesting uses than plugging guards. Objects, such as switches, walls and windows can be hit as easily as living targets. In addition, relying on arrows over blade work is a mistake. There are rumors of spells that grant immunity from missiles, and the armor of many creatures offers protection, making arrow fire less effective.

Aiming and Firing

If your bow is selected and you are in Combat Mode, holding down the **A Button** arms the bow by pulling back on the bowstring and aiming the arrow. This action switches the camera angle and a reticule in the center of the view appears to show where your arrow is currently aimed. You can use the **Analog Thumb Pad** to adjust your aim. Releasing the **A Button** releases the arrow. If you change your mind and wish to unarm the bow, pressing the **Start Button** while still holding the **A Button** and then changing your weapon back to a sword or axe lets you stand down without shooting the arrow. You cannot switch arrows while you are aiming, you must stand down and exit Combat Mode first.

Acquiring Arrows

There are two basic types of arrows that can be found in your travels.

Normal arrows can be made by an ordinary fletcher. They can be found near the bodies of some guards, and by searching in places likely to have a cache of supplies, or where passing guards may have dropped them. Simply approach a pile of arrows and press the **A Button** to pick them up. They are usually unremarkable, capable of hurting most normal creatures and even shattering delicate objects in the hands of a skilled archer. However, it is worth noting that armor and thick hide, as well as certain magical potions, can grant partial or full immunity to missile fire. If several arrows are needed to bring down just one enemy, it might be better to save them for other uses.

Artificed arrows are infused with a variety of magical powers during their creation. This process is naturally quite difficult, and many of the fletcher's secrets have been lost to the mists of time. However, a few of these enchanted arrows can still be found.

Atar's Retribution is the name given to the most common type of *artificed arrow*, one which has been imbued by its maker with a shard of holy fire. Magical flames explode upon impact, severely injuring anyone struck by this arrow. These arrows have also been known to melt huge blocks of ice.

Death's icy fingers mark anyone wounded with **Jurin's Messenger**. This fell type of arrow has never been known to leave a victim alive, once the archer manages to find the target.

The **Vampire's Kiss** is a rather sinister bolt, the arrowhead reputedly made from the fang of that undead monster. When the arrow strikes, the life essence of its victim is said to be magically transferred to the archer who unleashes it.

IDENTIFYING YOUR FOES

Wherever you go, you are bound to meet opposition. Following are descriptions of a few of the more common figures that oppose you and your goals.

Guardsmen: Guarding doors and hallways, from the depths of the dungeons to the highest towers of his palace, are Assan's soldiers. Some merely do their job, no more cruel or violent than any mercenary, while others have fully embraced the ruthlessness of their master. All are utterly faithful to Assan (any hint of disloyalty in the past has merited death). Expect no mercy in combat from these driven warriors. However, as with every army, the quality of these soldiers varies greatly from unseasoned recruits to expert sword and spearman. The cream of King Assan's forces guard the upper levels of his palace.



Black Market Bandits: Even at the edges of respectable *sokas* treacherous scum wait to prey on the rich and unwary. In markets that deal in stolen goods, such thieves and cutthroats are everywhere! The menacing stares and tattoo-bedecked bodies of these bandits clear a wide berth in the stalls and alleyways. Meeker denizens of the underworld see them as both a hazard and a defense. Patrolling their district as doggedly as any city guard, Black Market Bandits are quick to attack with sword or staff, targeting anyone who doesn't belong, who might draw the attention of the authorities, or who seems to be carrying anything of value.



Roustabouts: Dirigibles dominate the skies above Persia, providing luxurious travel for the elite. A strange breed of workers has evolved to man the magical crafts; they live and die without ever setting foot on land. Although their ancestors were ordinary dockworkers, these hulking ape-like figures scarcely resemble anything human. They wrap their hands and prehensile feet in bandages to protect them from blistering on the hemp rope, and rags cover their faces to shield them from dust and debris. Roustabouts make their home in the bowels of the dirigibles, maintaining the machinery that keeps the airships aloft. They fiercely guard their territory with whatever weapons happen to be at hand.



Demons: Any malicious and mysterious spirit that has no other name is called a Demon. They have as many manifestations and arcane powers as there are tales to be told. One popular tale describes a twisted and malignant creature, twice the size of a man, but almost skeletally thin, with rough skin like sloughing gray bark. Spawned from the suffering of a dying people, this Demon and others of its breed wander the ruins of a lost city, hunting for revenge with axes dripping in blood. Although such accounts are probably exaggerated, travelers should always be cautious and defensive.



Darkhold Assassins: Though they rarely leave their mountainous fortress, Darkhold Assassins are known as heartless butchers who have been gathered into the service of a mysterious sovereign. The skill of these hired killers is whispered of throughout the neighboring lands. Peasants make signs to avert evil at the mention of their name, and none dare to wear clothing of purple and black, because those are the colors of the Darkhold's cadre. Even if the murders attributed to them have been exaggerated ten-fold, the Assassins are a formidable force.



STAYING ALIVE

Keeping yourself relatively safe and sound is not an easy task when everything from serpents to sultans are howling for your blood. In order to survive you're going to need a sizeable dose of common sense and caution to go along with your courage.

Pay Attention: When you first enter an unfamiliar area, slow down to a walk and observe your surroundings. Don't forget to look all around you (press the **D-Button** to move the camera). Once you've gotten a feel for an area, know what sort of opposition you're facing, and have a general layout in your head, you can pick up the pace.

Avoid Confrontations: The easiest way to stay alive is to avoid unnecessary fights. Guards are more likely to spot you when you aren't hiding behind walls or pillars, and you're easier to hear if you are running instead of walking. Be cautious, and keep in mind that an enemy may be lulled into thinking that they didn't hear anything if you quiet down for a while. However, if they see a fellow guard in trouble, or if you shoot them full of arrows, they're going to come looking for you, whether they can see and hear you or not.

Run Away Before You Get In Trouble: The best time to run away is when you see an enemy from a distance, and can make a plan to avoid them. Many of your enemies can run just as fast as you, and worse yet, any hit you sustain when you don't have a weapon in hand is brutal.

Fighting More Than One Person At Once Is Usually Suicide: Your best chance for survival is to back away, put away your weapon and run away. If you are forced to fight, try to use footwork to avoid giving the other combatants a free shot at your flank, and keep a wall at your back!

HEALTH AND HEALING

You start **PRINCE OF PERSIA** at less than full health, represented by only two of the three red bottles at the lower left of the Adventure Screen being filled. Different events will occur in the course of your travels that decrease your health, such as falling from a long distance, encountering a trap, or fighting off an enemy. The red bottles drain to represent this. Obviously, when you are at zero health, you die. The most common way to restore your strength is by drinking a healing potion.

Death

Even the most experienced adventurer can have a bad run of luck or encounter a new and devious way to die. If you have a fatal accident, you will be returned to the Start Menu where you can elect to restore your last saved game by selecting **Load Game**. Of course the best way to ensure you don't lose valuable time retracing your steps after a misadventure is to save whenever you can. You can save at certain save points, marked by the Rune of Memory. By picking up the rune, you automatically save the game. There is always a rune close to the beginning of each level.

MAGIC POTIONS

Scattered throughout the dungeons and towers you will travel are precious vials of rare liquids. Sometimes these potions are all that stands between you and death.

Soma's Tisane is a common mixture of herbs and extracts from holy plants and can be distinguished by its pleasant azure blue color. It is a general restorative, which grants a relatively small amount of relief from injury.



The **Blood of Kiva** is a much rarer liquid, distilled from fragile mountain currants, and a combination of rare alchemical spices and cultivated fungi. Known to have a near miraculous restorative property, the potion is treasured by lucky possessors. The name, incidentally, is derived from its rich crimson color, not from any unsavory components.

RUNES OF POWER

Scattered here and there in many dungeons and other unexpected places can be found what are known as runes of power. Delicate magicks, these incantations are intended to be activated with a touch, making it impossible to store them for later use. Sometimes it is better to pass by a rune, until you know what you might need it for. However, due to their unstable nature, there is no guarantee that a rune will still be there if you leave it and return.

Rune of the Gazelle: When this icon is touched, it briefly imbues you with the essence of that graceful plains creature, able to leap incredible spans as easily as crossing a stream.

Rune of Shadows: Releasing the power of this symbol instantly renders you unseen. You become but another shadow, a flicker of light, a whisper, unnoticed by all. Of course, this cloak of invisibility has been known to fade, often at the most inopportune moments.

Rune of Life: The magics of this secret symbol permanently gift you with additional stamina & vitality.

Rune of the Winds: The djinns of the air have a fragment of their magic in this rune. When touched it lets you float as easily as a feather in a breeze. A fall from the highest tower is no threat to you under the influence of this sigil, provided its magick doesn't wear out before you hit the bottom!

Rune of Memory: A wondrous item, touching this rune allows you to capture your life up until that moment, as if it were merely pages in a storybook. Should events later turn against you, or even cause your demise, the rune's magick will magically restore you to the place you last touched it. *This is the save function in PRINCE OF PERSIA. To load from your last save location at any time, simply press the Start Button and select the load game option from the menu.*

CREDITS

Mattel Interactive

Senior Producer Darren Atherton

Producers Steve Murphy, Chris Race

EVP & General Manager, Amy Boylan

Entertainment Division

Managing Director, Nowato Studio Carl Norman

VP Development Bret Berry

Director of Marketing Jeff Hoff

PR Support Michael Shelling, Sharon O'Donnell

Legal Counsel Douglas Reilly

Quality Assurance Director Ray Boylan

Lead Tester Robert Bryant

QA Team Carlos Castillo, Ian Clancy, Frank Gonzales, Michael Jurado, Nicholas Layne, Stephen LeRoy, Andrew Lieu, Fausto Lorenzani, Wayne McAlister, Bryan Nguyen, Chris Parker, Peter Reinhard, Jonathan Sheldon

Lead Designer Todd Kerpelman

Visual Designer Chris Grun

Lead Animator and Level Design Jeff Hunter

Design Consultant Jordan Mechner

3D Artists & Level Designers Matt Christmann, Ashley Huang, Michael Pearce, Erik Stone, Carson Utz

3D Artist and Animator Paul Davis, Jason Felix

Animators Roberta Browne, John Kim

Lead Texture Artist Nathaniel Johnson

Music & Design Tom Rettig

Additional Art and Animation Philip Bossant, Rob Chang, Kevin Dooley,
Bill Eral, Scott Fritts, Brad Herman,
Dave Saccheri

Additional Cutsцен Animation BentAnimation, KeyFrame Digital Productions

Special Effects Stormfront Studios

Manual Author Anatheia Lopez

Manual Editor Dave Sarini

Package Design & Layout Gumax Advertising

Manual Design & Layout Louis Saekow Design

Cutsцен Dialogue John Morgan

Avalanche Software

Lead Programmer Jon Matsukawa

Programming Staff James Rowe, Travis Nixon, Joe Barnes,
John Blackburn, Jim Henn, Jason Humphrey,
Andrew Marre, Todd Blackburn

Art Staff Derek Newman, Brian Christiansen, Jim Jung,
Rodney Olmos, Josh Riley, Mike Thompson, Tony Jones,
Adam Tolman, Jeff Bunker, Joe Williamsen

Project Coordination Andy Matsukawa

CAST

Prince David Boat

Ragnor Bob Johnson

Sultan & Assan Roger L. Jackson

Princess Andrea Satin

Voice Casting Jenean Pearce

Voice Direction, Music & Sound Design Michael Barrett

Music Jonelle Adkisson, Greg Rahn

Musicians Devija Croll, Gary Schwantes,
Daria Schwarzschild,
Mimi Spencer,
Catherine Vibert

Additional Voices Doug Boyd, Jay Ginsberg,
Les Hedger, Bob Marshall,
Francine Scott, Peter Scott

Additional Sound Effects Robert Johnson



Special Thanks to: David Yen, Sarah Taylor, Sara Guinness, Susan Sulc,
Vansouk Lianemany, Timothy J. Saluzzo, Fernando Cuervo, Aaron Addleman,
Oshyan Greene, Steve Lam, Tena Lawry, Andrea Akmenkains, Sammy the Wonder Beagle

© 2000 Mattel Interactive, a division of Mattel, Inc., and its licensors. All rights reserved. Prince of Persia is a registered trademark and the Mattel Interactive logo is a trademark of Mattel Interactive. All other trademarks are the property of their respective owners.

LIMITED LICENSE AGREEMENT

SINGLE-USER PRODUCTS

THIS IS A LEGAL AGREEMENT BETWEEN YOU (EITHER AN INDIVIDUAL OR AN ENTITY) AND MATTEL, INC. AND ITS SUBSIDIARIES AND AFFILIATES ("MATTEL"). THIS AGREEMENT IS GOVERNED BY THE INTERNAL SUBSTANTIVE LAWS OF THE STATE OF CALIFORNIA (AND NOT BY THE 1980 UNITED NATIONS CONVENTION ON CONTRACTS FOR THE INTERNATIONAL SALE OF GOODS, AS AMENDED), BY USING THE SOFTWARE, YOU AGREE TO BE BOUND BY THE TERMS OF THIS AGREEMENT. IF YOU DO NOT AGREE TO THE TERMS OF THIS AGREEMENT, YOU MAY PROMPTLY RETURN THE SOFTWARE (INCLUDING PRINTED MATERIALS) WITH PROOF OF PURCHASE TO THE PLACE WHERE IT WAS PURCHASED FOR A FULL REFUND OF THE AMOUNT PAID.

MATTEL SOFTWARE LICENSE

GRANT OF LICENSE. This License Agreement permits you to use one copy of Mattel software (the "Software"), which may include electronic documentation, on a single Sega Dreamcast console ("Console"). The Software is "in use" on a Console when it is loaded into the temporary memory (i.e., RAM or Cache) at that Console. This License does not constitute a sale and does not authorize a sale of the Software or anything created thereby. All intellectual property (including copyright, trademark and patent) in the Software, including all annotations, audio, images, maps, music, photographs, video, and text incorporated into the Software, are owned by Mattel and its suppliers and licensors, and are protected by United States laws and international treaty provisions. Mattel and its suppliers and licensors retain all rights not expressly granted. You must treat the Software like any other copyrighted material. You may transfer your rights under this Agreement on a permanent basis provided you transfer the license granted by this Agreement, and the Software and all associated printed materials, and you retain no copies, and the recipient agrees to all of the terms of this Agreement.

- You may not use the software on or over a network or any other transfer device (including the Internet). Use of the Software on more than one computer constitutes copyright infringement and may be punishable by civil fines, criminal penalties, or both.
- You may not rent or lease the Software, but schools and libraries may lend the Software to third parties provided the Software is in CD format and each user is given a copy of this License Agreement which will govern the use of such Software.
- You may not modify, translate, reverse engineer, decompile, or disassemble the Software, except to the extent that this restriction is expressly prohibited by applicable law.
- You may not remove any proprietary notices or labels in the Software.
- You may not copy the printed materials accompanying the Software or distribute printed copies of any user documentation provided in electronic format.
- You may not publicly perform or publicly display the Software.

The restrictions contained herein apply equally to hybrid CD-ROMs which may contain multiple versions of the Software for use on different console or computer operating systems (regardless of the type of media you receive, you may use only the portion appropriate for your single-user console or computer). In the event you fail to comply with any of the terms or conditions of this license, your rights to use the Software will end, you shall stop using the Software, remove the Software from your computer, and permanently erase all copies of the Software. You may not export or reexport the Software or any underlying information or technology except in full compliance with all United States and other applicable laws and regulations.

ESRB RATING

This product has been rated by the Entertainment Software Rating Board. For information about the ESRB rating, or to comment about the appropriateness of the rating, please contact the ESRB at 1-800-771-3772.

Sega is registered in the US Patent and Trademark Office. Sega, Dreamcast and the Dreamcast logo are either registered trademarks or trademarks of Sega Enterprises, Ltd. All Rights Reserved. Made and printed in the USA. WARNING: Operates only with NTSC televisions and Sega Dreamcast systems purchased in North and South America (except Argentina, Paraguay and Uruguay). Will not operate with any other televisions or Sega Dreamcast systems. Product covered under one or more of the following U.S. Patents: 5,959,224; 5,925,770; 5,627,895; 5,688,123; 4,442,438; 4,454,594; 4,432,376; the 32,838 Japanese Patent No. 3057050; Patents pending in U.S. and other countries; Canada Patent No. 1,363,376. The ratings icon is a trademark of the Interactive Digital Software Association. Sega of America, Dreamcast, Inc. PO Box 9026, San Francisco, CA 94126.

LIMITED WARRANTY

LIMITED WARRANTY. Mattel and its suppliers and licensors warrant to the original installer of the Software, for a period of ninety (90) days from the date of purchase, that the media on which the Software is distributed is substantially free from defects in materials and workmanship. ANY AND ALL OTHER IMPLIED WARRANTIES WITH RESPECT TO THE SOFTWARE AND THE ACCOMPANYING WRITTEN MATERIALS, INCLUDING BUT NOT LIMITED TO IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE, ARE EXPRESSLY DISCLAIMED.

REMEDIES. Your exclusive remedy shall be, at Mattel's sole option, (a) the refund of the amount you paid for the Software or (b) repair or replacement of the Software, provided that the defective Software is returned to Mattel (at Mattel Interactive, 2850 Easton Court, Lebanon, KY 41048; Telephone: (319) 379-7319) along with proof of the date of purchase within a ninety (90) days from the date of purchase. This Limited Warranty is void if failure of the Software has resulted from accident, abuse, neglect or misapplication. Any replacement Software will be warranted for the remainder of the original warranty period or thirty (30) days, whichever is longer. Except as set forth above, the Software is sold "as-is", without any express or implied warranties of any kind.

LIMITATION OF LIABILITIES. IN NO EVENT WILL MATTEL OR ITS SUPPLIERS AND LICENSORS BE LIABLE FOR ANY INDIRECT, SPECIAL, INCIDENTAL, ECONOMIC, COVER, CONSEQUENTIAL, EXEMPLARY OR PUNITIVE DAMAGES ARISING OUT OF THE USE OF OR INABILITY TO USE THE SOFTWARE, USER DOCUMENTATION, OR RELATED TECHNICAL SUPPORT, INCLUDING WITHOUT LIMITATION, DAMAGES OR COSTS RELATING TO THE LOSS OF PROFITS, BUSINESS, GOODWILL, DATA, TIME OR COMPUTER PROGRAMS, EVEN IF ADVISED OF THE POSSIBILITY OF SUCH DAMAGES. IN NO EVENT WILL MATTEL AND ITS SUPPLIERS AND LICENSORS' LIABILITY EXCEED THE AMOUNT PAID BY YOU FOR THE SOFTWARE REGARDLESS OF THE FORM OF THE CLAIM (INCLUDING, WITHOUT LIMITATION, ANY CONTRACT, PRODUCT LIABILITY, OR TORT CLAIM) BECAUSE SOME JURISDICTIONS DO NOT ALLOW THE EXCLUSION OR LIMITATION OF LIABILITY FOR CONSEQUENTIAL OR INCIDENTAL DAMAGES, THE ABOVE LIMITATION MAY NOT APPLY TO YOU.

MISCELLANEOUS

No change or modification of the License will be valid unless it is in writing and is signed by Mattel. The provisions of this Agreement are severable, if any provision is held to be invalid or unenforceable, it shall not affect the validity or enforceability of any other provision. If the Software was acquired outside the United States, then local law may apply.

U.S. GOVERNMENT RESTRICTED RIGHTS. The Software and user documentation is provided with RESTRICTED RIGHTS AND LIMITED RIGHTS. Use, duplication or disclosure by the Government is subject to restrictions as set forth in subparagraph (c)(1)(ii) of the Rights in Technical Data and Computer Software clause at DFARS 252.227-7013 or subparagraphs (b)(1) and (2) of the Commercial Computer Software—Restricted Rights at 48 CFR 52.227-19, as applicable. Mattel, Inc., 333 Continental Boulevard, El Segundo, CA, U.S.A. 90245.

TECHNICAL SUPPORT

If you have any questions or need technical assistance, please contact us at (319)-247-3333 (Press 9 for game products) or 24 hr. Fax at (319)-395-9600. You can also contact us online at our Technical Support E-mail Address: help@tiscsupport.com.