DESIGNER NOTES

Bob Jacob's **Cinemaware** concept has been an exciting challenge for me since I started working on *The King of Chicago* a year ago. To prepare for the project I collected all the classic gangster films. I picked apart what I enjoyed most about them and used this information to come up with my characters and a storyline.

The films offered instantly recognizable stereotypes to build on – the ambitious upstart, the bitchy moll, the broken-hearted mother, the bumbling thug...

I had been building Dramaton, a system for animating computer actors, for over a year before I started The King. I wanted to create digital characters who could express emotion and take on personalities.

I created the characters' personalities and the software to bring them alive, but it took the artists at **Cinemaware** to make my gangsters real. Rob Landeros created faces that will live in the history of computer games. The beautiful and seedy settings and props enrich the atmosphere and enhance the cinematic experience.

Bill Williams' music and sound effects pull the player into the story and heighten the illusion of reality. The body splashing into Lake Michigan is my favorite.

The King of Chicago is a taste of the future of computer games... and **Cinemaware** leads the way.

Doug Sharp
August 3, 1987



Master Designer Software Presents

The King of Chicago ™

Written and Directed by
Doug Sharp

Executive Producers
Robert & Phyllis Jacob

Associate Producer
John Cutter

Original Music Composed by
Eric Rosser

Dialogue Coach
Paul Walsh

Edited by
Inga Velde

Exclusively Distributed by
Mindscape, Inc.

Software, manual and package design
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Dear Audience,

Welcome to the Master Designer Software production of ***The King of Chicago.*** 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.

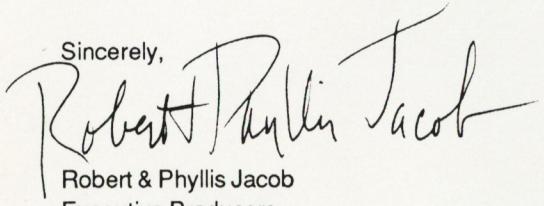
Our interactive movies combine sophisticated computer graphics with classic movie themes and characters. Everything from gangsters to Sinbad to medieval knights to space-age warriors. They all feature role playing and strategy combined with enough exciting arcade-style action to keep *you* on the edge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



Robert & Phyllis Jacob
Executive Producers

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

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

REAL GANGSTERS

Let's go back in time to 12:01 a.m. on January 17, 1920. A nation victorious in war and steeped in idealism embarked on what must be one of history's dumbest efforts ever to outlaw sin. It was popularly called the Volstead Act, after a well-intentioned Congressman of the day, and its purpose was to prohibit the manufacture, importation, sale and consumption of booze.

The King of Chicago back in 1920 was Big Jim Colosimo, a crafty old rascal who owned the cops, the courts, the politicians, and a one-stop shopping center of vice called Colisimo's Cafe on South Wabash Avenue. Despite excited talk of Prohibition opportunities, Big Jim was happy the way things were. He'd fallen madly in love with a 19 year old aspiring opera singer named Dale, who could think of worse fates than wealth. For her, he left his frumpy wife, started polishing his speech and his manners, and eventually brought in his punk nephew from New York, Johnny Torrio, to tend shop while he devoted all his efforts to sex and self-improvement.

Fine, except that Torrrio was a man of youth, energy and vision who recognized the wonderful opportunities presented by National Prohibition. That Big Jim couldn't care less presented a problem, but not one lacking a solution. Torrio brought in his own right-hand man, Alphonse Capone, another Brooklyn transplant, who had been policing the Colosimo chain of brothels and otherwise making himself useful. For months the two tried to reason with the old man, but he remained adamantly opposed to any added responsibilities that might cut into his love life.

Too bad.

On the night of March 20, 1920, an unidentified gunman in the vestibule of Colosimo's nightclub fired a pistol shot that sent the King up to that big pleasure palace in the sky.

THE KING IS DEAD! LONG LIVE THE KING! The NEW King that is, Johnny Torrio, ably assisted by brothel bouncer Al, whose paycheck began a meteoric rise from a measly $75 to $2,000 a week by 1922.

Torrio was not alone, of course, in recognizing the bountiful rewards that could be reaped from the illegal sale of alcohol. All over the city, street gangs and "social clubs" were discovering that the very fact of being organized permitted a certain amount of profitable mischief--everything from terrorizing unsympathetic voters on behalf of crooked aldermen to shaking down shopkeepers. What better base on which to build a criminal business enterprise?

At first, the demand for illegal booze so outstripped the supply that the various gangs were able to operate in their respective territories without stepping on one another's toes. But the farsighted Torrio knew this couldn't last and (such was his authority as the reigning King of Chicago) he convened a summit meeting that formally carved up Chicago into independent fiefdoms. He and Capone kept the near South Side; the classy North Side went to ward-politician and erstwhile florist Dion O'Banion. A number of smaller gangs subordinated their ethnic rivalries to respect each other's turfs and even cooperated, one handling, say, the alcohol distilling (in which immigrant Sicilian families specialized, whether they wanted to or not) and another the beer-running, with trade agreements between them.

Peace and plenty thus prevailed until 1923 when a former South-Sider, Spike O'Donnell, came home from prison to learn that his faint-hearted siblings had gotten a sliver instead of a slice when the Chicago cake was cut. Led by Spike, the O'Donnells moved in on South Side territory allocated to Frank McErlane and Polack Joe Saltis, and the gangland detante began to crumble. Other transgressions soon occurred, and O'Banion didn't help matters by calling some of Torrio's friends greaseballs. When Torrio discovered that O'Banion not only had swindled him in a brewery deal but had set him up for a bust---and was bragging about it!--- the South Sider's patience ran out.

On November 10, 1924, Torrio sent three men to O'Banion's flower shop, ostensibly to buy a floral tribute to a fallen comrade. One took the Irishman's hand in a clasp of friendship (preventing him from reaching a gun) and the other two blasted him six times in what became known as the infamous "handshake murder."

Assuming control of the North Siders was one irate and vengeful Hymie Weiss whose gunmen, two months later, pumped several bullets into Torrio but failed to kill him. It was enough, however, that Johnny got religion. He took his money and abdicated to New York, leaving the throne to Al Capone.

By the middle of 1925 the fighting had become routine. This was the beginning of the "Battle of Chicago," and in searching for ways to increase their offensive capabilities gang tacticians discovered the Thompson submachine gun. It was a weapon that would alter beer-war combat the way football was revolutionized by the forward pass. There was also a bonus feature: While Chicago and other cities were clamping down on the sale of concealable weapons--namely handguns--the Thompson did not legally fit that definition. And since machine guns before that time were large contraptions of no interest to criminals, no one had thought to prohibit them. Thus, you might not be able to buy a pistol without a lot of trouble and red tape, but you could walk into a well-stocked sporting goods store, plunk down $175 and walk out with a Thompson submachine gun.

The Saltis-McErlane gang introduced the Thompson to modern criminal warfare but proved embarassingly inept with it. Capone, meanwhile, had acquired some of his own and quickly demonstrated that he had the touch. Unfortunately for Capone, submachine guns aren't too specific and one of his victims turned out to be William McSwiggin, a well-known assistant state's attorney newspapers called "the hanging prosecutor". Why McSwiggen was consorting with bootleggers was never to be explained, but the resulting uproar forced the police to raid Capone's new headquarters at Cicero's Hawthorne Hotel where they seized ledgers that would one day contribute to his undoing.

Tommyguns and Chicago gangsters were just about synonymous and the gun had acquired such nicknames as the "Chicago Piano" and the "Chicago Typewriter". Even when called just plain "chopper" it was still considered a Chicago gangster weapon, and if there was any doubt on that point, it vanished on February 14, 1929. St. Valentines Day!

If Capone had performed some artful machine-gunnings in the past, the project he had in mind now would be a mural by comparison. It was a sting, of sorts. A truckload of Old Log Cabin whiskey, supposedly hijacked from Capone, was sold to the North Side at an irresistible price and a second truckload was to be delivered to a booze depot called the S.M.C. Cartage Company at 2122 North Clark Street. About 10:30 on that fateful Thursday morning two men dressed in Chicago cop uniforms, followed by two in overcoats, walked into the building and hosed down the seven North Siders inside with a pair of Thompsons. Then they walked back out to a waiting car, of the type used by Chicago police, and drove off.

Chicago was mortified. The police, who had yet to solve a gangland murder, went into fits of futile investigation. Even citizens who had come to view the back-and-forth warfare between Capone and the North Siders like an underworld series were wondering if mass murder wasn't a bit much. The publisher of the "Chicago Daily News" personally led a mission to the White House in Washington to demand federal intervention.

As these problems mounted, and with the North Siders apoplectic for revenge, Capone decided the safest place to be was a jail cell in a distant city and deliberately got himself arrested in Philadelphia on a gun-carrying charge.

Then the real disaster struck. On October 24, 1931, Capone suffered the everlasting humiliation of being convicted for a non-violent crime...failure to pay his taxes. In shame, he was sentenced to 11 years and shipped off to the Federal Penitentiary in Atlanta, then transferred to Alcatraz just to make the Government look good.

The City of Broad Shoulders was left in desperate need of a stylish, charismatic, and resolute man of Mr. Capone's...ah...caliber.

There's no denying that Scarface Al Capone is a tough act to follow. But here's your chance to give it a try...

–William J. Helmer
Contributing Editor PLAYBOY Magazine

Author of: ***THE GUN THAT MADE THE TWENTIES ROAR***
The Definitive History of the Thompson Submachine Gun

THE SCENARIO

The King of Chicago is an interactive movie that takes you back in time, allowing you to re-write history. The story begins with the fall of Chicago Kingpin, Al Capone, who has just left for an eleven year Alcatraz vacation package, leaving his Southside gang in the grip of devious and dangerous Tony Santucci.

You star in the role of **Pinky Callahan,** a rising mug in the opposing Northside organization. Pinky's tired of the bloody civil war. He wants to force those Southside S.O.B.s out of business and gain *total* control of the Windy City. Pinky wants to be **The King of Chicago**...and he'll stop at nothing to get it!

Unfortunately, Pinky is two heads down on the shaky Northside totem pole. First, he'll have to get rid of the Old Man, a crusty old hood who led the gang to defeat during the Capone wars. Ben is the Old Man's chief advisor and stands next in line to fill the vacancy, but Pinky figures he'll step aside...with a little persuasion.

THE MOVIE

The action begins in 1931 and ends in 1934, the year leaders of organized crime held a meeting in New York City to form the national Syndicate. Murder Inc. was established to centralize violence and keep it out of the hands of individual gangs.

Chicago was considered too barbaric to be admitted as a voting member of the Syndicate.

Here's your chance to re-write history. You have three years to establish such a commanding position in Chicago that gang wars are a thing of the past. If you succeed, an invitation to join the Syndicate will be forwarded from New York. The full weight of organized crime will secure your position as the reigning ***King of Chicago!***

THE KING OF CHICAGO is primarily a contest of strategy, both on a territorial and a social level. The personality of your character, and the characters you interact with, will change slightly ***every*** time you make a decision. Playing it cool with Lola, for example, will raise your toughness. Threats will become more effective. Gang loyalty will usually go up.

But Lola's happiness will plummet, and that may leave her open to the advances of your archrival Tony Santucci. Your image will be tarnished. The gang may lose respect.

Remember, you have no friends. And even your allies can turn on you like mad dogs. Learn to use the tools of your trade: violence, threats, bribery, influence, leadership, betrayal, and above all **savvy**–the knowledge of when to use each tool to its best effect.

Money can buy loyalty, sometimes. But once you open the well you'd better make sure there's a steady flow.

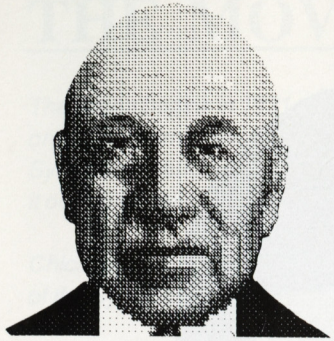
Where do you stand with the other gang members? Is Ben with you or against you? You'd better find out.

THE PLAYERS



You play the part of **Pinky Callahan.**

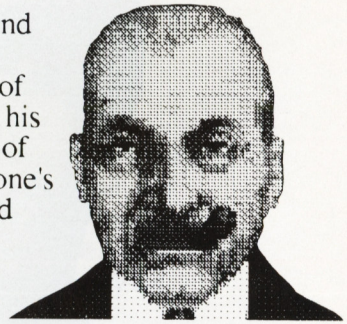
Pinky is smart, good looking, very ambitious...a high roller. He hates the name "Pinky". Begins some contests with a reputation for toughness. Sometimes he is a wimp. He's mixed up with a fiery little hellcat named Lola. Not the kind of girl you want to take home to mother. Loves his Momma but she can't accept the life her boy has chosen to lead. Has a soft spot for his childhood friend, Tom Malone, who is now a cop. Pinky will lie, kill, and double-cross to get to the top. Plans to take control of Chicago by 1934. Figures he'll join the Syndicate to secure his empire.



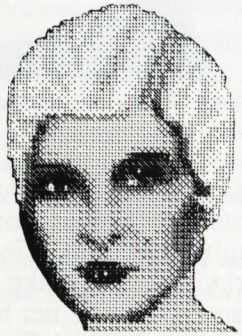
BEN

Crafty, devious. More intelligent than ambitious. Has been with the Northside for years. *Can* be a good advisor if he's treated well. Treat him badly and he can arrange to have your throat cut. Doesn't really like violence and is a coward in action. *Looks* tough though, and won't hesitate to make threats.

Never much of a leader. Capone ground him into the dirt like an old cigar butt. He's weak and cautious from a career of watching the Southside gang roll over his Northside. Too old to take advantage of the temporary turmoil created by Capone's departure. Sometimes he can be talked into retirement. Sometimes he'll fight your attempted coup like the plague. Considers Ben his rightful heir.



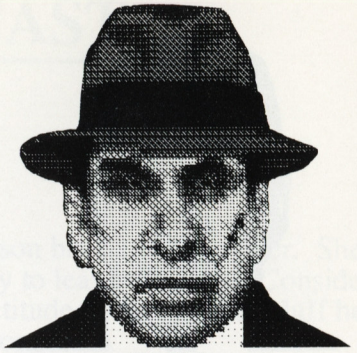
OLD MAN



LOLA

Bitchy, flashy...typical gangster moll. Wants to be a singer. Has big ambitions for Pinky but she fights with him constantly. Claims he doesn't spend enough time with her...or money ***on*** her. Can be dangerous if mistreated. On the other hand, if Pinky lays down for her the gang may decide to elect a leader with more backbone. And they vote with their bullets.

A thickheaded thug with a heart of, if not solid gold, at least *plated* gold. He's loyal to whoever is in power. Loves following orders but doesn't enjoy killing. Apologizes to anyone he has to bump off.



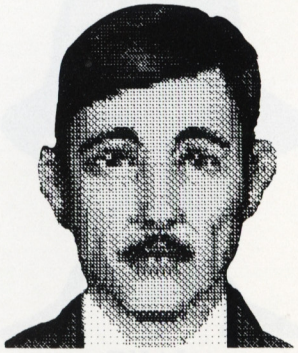
BULL



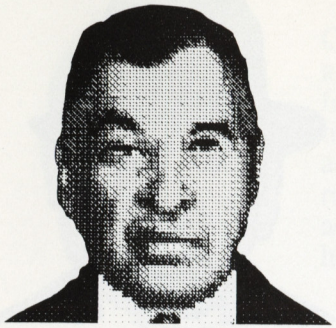
TOM MALONE

A Boy Scout with a badge. Rests his cap on a golden halo. Grew up with Pinky but won't bend the law for him. Likes to think of himself as a human vacuum cleaner, sucking up the dirt of humanity.

One of the Northside boys. Likes to complain. May have to be watched. He likes to hang around with Bull and may have some influence on him. Sometimes he will back the Old Man at the beginning of the game. Sometimes he won't.



PEEPERS



TONY SANTUCCI

Tony is Capone's heir. He's devious. Despicable. And one mean SOB. He isn't as generous as Capone, nor is he as good at PR. Tries to centralize power in his own hands and this leaves openings for expanding the Northside turf. He's tricky in business dealings but this can be used against him.

Tony's sidekick. Nervous, trigger-happy, a clod. He's the Southside *yes* man. Unfortunately, it's about the only word in his vocabulary. *Could* play a major role in Tony's fall from power.



GUIDO



JAKE

A mystery man. Plays many different roles. Sometimes he's a hired gun. Sometimes he only has a minor part. No political ties to North or South.

SUPPORTING CAST

MOMMA

Weepy and moralistic. She loves her son but hates his career. She appears in vignettes trying to get Pinky to leave the gang. Considers Tom Malone a shining example of rectitude. Pinky trys to bluff her about his crookedness but she sees through it.

ALDERMAN BURKE

Corrupt Westside ward boss. Helps keep the Northside boys out of jail unless they were arrested by Southside cops. Could be a valuable property at election time.

ANDY, THE KID

Bright ambitious 13-year old from a poor family. He idolizes Pinky and likes to hang around at headquarters. Tom Malone may ask Pinky to turn the kid away from crime.

REEL GANGSTERS

The 1930s, an era in America's history when the ruthless exploits of John Dillinger, Bonnie and Clyde and "Scarface" Al Capone captured the imagination of an entire nation. Stories about the often violent power moves of these, and other gangland figures, and their brushes with the law, were a regular feature of muckraking newspapers. It was inevitable that Hollywood would see in all this a new gimmick to pull customers into the theatres.

"Small time" crime had been the subject of such early films as Thomas Ince's *THE GANGSTERS AND THE GIRL* (1912) and George Selig's *THE MAKING OF CROOKS* (1914). But it was the razzle dazzle of the Prohibition era that inspired Josef Von Sternberg to produce what is considered by many to be the first "gangster" feature, *UNDERWORLD* (1927). Written by Ben Hecht, it starred George Bancroft as "Bull Weed", a larger than life "great laughing giant of a man", who, in spite of being a bank robber, murderer, and copkiller, was rather likeable.

Although *UNDERWORLD* was a smash hit, it wasn't until the movies began to talk that the movie gangster really emerged on the screen, snap brim fedora and all. *LITTLE CAESAR* (1930), *PUBLIC ENEMY* (1931), and *SCARFACE* (1932) are considered to be the films that really kicked off the gangster film cycle of the 1930s. Each movie presented a grim, relentless, yet glamorized picture of the mobster, a man who seemed to have things his own way, using violence and bribery to make a mockery of the law.

LITTLE CAESAR rocketed Edward G. Robinson to stardom as the dapper, deadly, Rico, a small time criminal who climbs a bloody ladder to the top. Based on W.R. Burnett's popular novel, *LITTLE CAESAR* gave Robinson a screen image that he would never be able to shake. Despite playing many roles ranging from light comedy to drama, audiences always thought of him as the gangster with the sneer and the snarl, "All right you guys...".

James Cagney was the next performer to crash across the screens as a mobster/tough guy. In 1931 he was cast in Darryl F. Zanuck's *PUBLIC ENEMY*. But not in the title role! Edward Woods had the part for the first three days of filming, until director William Wellman switched their roles. With Cagney as the punk who eventually becomes a feared mobster and bootlegger, movie history was made. If Robinson unnerved audiences, Cagney electrified them with his strutting, cocky gangster who stopped at nothing...even shoving a grapefruit into the face of his girlfriend (Mae Clark).

SCARFACE (subtitled *SHAME OF A NATION*) was the first film to be based upon the career of Al Capone. Directed by Howard Hawks and produced by Howard Hughes, *SCARFACE* starred the great Paul Muni as Tony Camonte, a ruthless killer who had a love affair with the Thompson machine gun. The film was notable for several reasons. First, it was specifically designed to exploit the real life Chicago of the period. Second, it marked the screen debut of tough guy George Raft.

These three films set the traditions for all future gangster films. The mobster had to be a vicious double crosser who had the law in his hip pocket.

Cagney later defected to the side of law and order in *G-MEN* (1935) and Robinson soon joined him as a do-gooder in *BULLETS OF BALLOTS* and *I AM THE LAW*, but Humphrey Bogart stepped up to fill the criminal void.

Although he had appeared in a few films in the early '30s, it was in *THE PETRIFIED FOREST* (1936) that Bogie made his mark in the role of, gangster on the run, Duke Mantee. So began a career in cinematic crime under the Warner Brothers banner that saw Bogart going up against Robinson and Cagney with ill fated regularity in such films as *KID GALAHAD, AMAZING DR. CLITTERHOUSE, ANGELS WITH DIRTY FACES* and *THE ROARING TWENTIES.*

The first "official" gangster film biography appeared in 1945. *ROGER TOUHY, LAST OF THE GANGSTERS,* told the story of Chicago's "Terrible Touhys" and had, among its pluses, a formidable rogue's gallery of players; Preston Foster starred in the title role and Victor McLaglen, Harry Morgan, Horace McMahon (who would eventually join the side of the law in the classic *NAKED CITY* television series), George E. Stone (who played everything from henchmen to small time gang bosses to good guy's sidekicks) and Frank Jenks (best known for his comedy character roles), enlivened the action. Another biography *DILLINGER*, starring Lawrence Tierney, was also released in 1945.

The classic film noir picture *THE BIG COMBO* was one of the best gangster films of the 1950s. It starred Cornel Wilde as an honest cop trying to get the goods on "Mr. Big", Richard Conte. The case of supporting characters included Brian Donlevy, Earl Holliman and Lee Van Cleef.

The '50s also saw the diminutive Mickey Rooney star in no less than three gangster films. *BABY FACE NELSON, THE BIG OPERATOR* and *THE LAST MILE featured* Judy Garland's ex-dancing partner playing mentally unbalanced heavies.

In 1959 a new wave of gangster movies began, inspired, once again, by Scarface Al himself. Capone became the subject of two new productions. The first was *AL CAPONE*, starring Rod Steiger in a chilling, critically acclaimed effort. Then, Neville Brand delivered a rip-roaring, all stops out performance as Capone in the two part television movie *THE UNTOUCHABLES* (later a successful series). Brand helped revive a whole new interest in gangsters ..especially those of the Roaring '20s and early '30s.

The early sixties saw homage paid to such venerable institutions as *MURDER, INC.* and *THE PURPLE GANG.* And such personalities as Jack "Legs" Diamond and Dutch Schultz would turn up more than once in big screen productions, courtesy of the studio that began the orginal cycle, Warner Brothers.

In 1967 *BONNIE AND CLYDE* machine-gunned their way across the screen, starring Warren Beatty and Faye Dunaway as the lethal duo. The story had been filmed twice before, the first in a grade "Z" flick entitled *GUNS DON'T ARGUE* (1955), then in 1958s *THE BONNIE PARKER STORY,* starring high-stepping Dorothy Provine as the cigar chomping Bonnie.

The gangster film languished in the United States for the next few years, while in Europe Dino De Laurentis churned out dozens of crime epics at the Cinecitta studio assembly line.

Then, in 1971, the epic classic *THE GODFATHER* was released. An entire generation of Americans was mesmerized by Marlon Brando's great performance as Don Vito Corleone.

Later, the success of the sequel, Godfather II, and the production of Sergio Leone's epic *Once Upon a Time in America,* thrilled the world with this uniquely American cinematic phenomenon, as native to these shores as a quarter pounder with cheese.

The machine guns are silent for the moment. But this is just one of Hollywood's rest periods. All it will take is that one special spark; a particular movie or book, perhaps the often whispered about *GODFATHER III,* and soon a voice will be heard on screen saying, "All right, you dirty mugs..." and an era will begin anew.