

ADVENTURE

MICROMEGA

KENTILLA

by Derek Brewster



Kentilla

For 48K Spectrum

KENTILLA

An interactive text/graphics adventure by Derek Brewster for 48K Spectrum.

GRAKO had grand designs in CARALAND. It could be a perfect playground of hate, torture, walking dead and eternal darkness. The inhabitants of the land, however, had other ideas. Making his castle on the central plains of Caraland, Grako grew in power turning the once fertile plains to scorched dust. But being so far from his place of power he was unable to maintain his demonic influence. Grako was finally defeated by the great warrior ASHKA and was returned in shame to the torturous fires of the abyss.

As the world rejoiced, other sinister plans were afoot. VELNOR — the evil sorcerer long-since vanquished for the black arts he practised (see VELNOR'S LAIR from Quicksilver) — was planning revenge. Hidden within the labyrinth beneath Mount Elk, Velnor had found the nefarious tomes of Grako. The power of eternal life and sovereignty over all he hated was in his hands. Velnor could become a true demon on Earth. Born of Earth and not of the Abyss, his power would be supreme.

Unknown to mortal man this was all part of Grako's plan. The spells were flawed, and during metamorphosis Velnor's powers were weakened. His traps were cunning and his guards loyal and fierce, but a wizard by the name of TYLON was equal to the challenge. In a mighty battle of magic in the central chamber of Mount Elk Velnor was slain and his soul dragged through the void to the flames of the Abyss.

For a few faint seconds a corridor was open and Grako made good his escape to breathe hate once more on the free plains of Caraland. And now Grako's power could be supreme, for no longer did he have a rival and he now had within his grasp the source of all Velnor's power: the MOONSTONE OF ALGRATH.

Here starts the second tale from the myths and legends of CARALAND.

TO LOAD press J key and, holding down red **SYMBOL SHIFT**, press P key twice. Screen should show **LOAD " "**. Press **ENTER** and start playing the cassette. KENTILLA is recorded twice on one side of the cassette only.

KENTILLA has a sophisticated input editor to ease command entry:

CAPS SHIFT 0 — Delete character to left of cursor.

CAPS SHIFT 9 — Insert a space at cursor.

CAPS SHIFT 8 — Move cursor right.

CAPS SHIFT 5 — Move cursor left.

CAPS SHIFT 1 — Recall last command. This must be used before any other input is made. It is useful for lengthy battles, correcting mistyped commands or conveniently altering a command (eg: after KILL URGA you might want to EXAMINE URGA so just recall the last command and overtype KILL with EXAM).

Single word commands

NORTH, N etc.	Move in specified direction.
INVENTORY, I	List carried objects.
LOOK, L	Redescribe location.
SAVE	Save game present position.
LOAD	Load saved game.
QUIT	End game; start again.
SCORE	Check % progress through game.
WAIT	Do nothing.

The following are some of the more important verbs which are accepted. There are many more which you will have to find for yourself.

GET	TAKE	DROP	EXAMINE
SEARCH	KILL	ATTACK	ENTER
LEAVE	SAY	CLIMB	TIE, UNTIE
THROW	WEAR	REMOVE	OPEN
UNLOCK	LOCK	GIVE	PULL
PUSH	LOOK	EAT	LIGHT
TURN	HIT	PUT	CAST
EXTINGUISH			

ALL can be used with the verbs GET and DROP to pick up everything in a location or drop everything carried. It will ignore hidden objects etc, and dead characters. LOOK is used for seeing into containers eg: LOOK INTO CHEST. It can also be used to look at adjacent locations eg: LOOK EAST will tell you what objects and creatures (except hidden ones) are there.

GIVE when giving an object to a character it must be done in the form GIVE (object) TO (character) eg: GIVE SACK TO ELVA.

Talking to other characters:

To talk to another character you must mention the character and use quotes eg: SAY TO OGERON "GIVE ME SWORD". Friendly characters will usually cooperate if they can — others not necessarily!

Sentences are not limited to VERB/NOUN, although this is sufficient in many cases eg GET SHIELD or GET THE LARGE SHIELD.

In many cases longer sentences are necessary eg: PUT SWORD INTO CHEST or UNLOCK RED DOOR WITH LARGE KEY.

Many objects are described by both noun and adjective eg: LARGE KEY or NASTY KNIFE. If you want to get the large key you could try GET LARGE, GET KEY or GET LARGE KEY. The first two might be accepted, unless there are other large objects or keys around — this would cause confusion.

Abbreviations

Most words can be abbreviated to two letters, and some to one eg: OPEN DOOR can be OP D. Ambiguity can arise, though eg: LOOK IN CHEST as LO CH will be taken as LOCK CHEST — LOO CH would work.

HINTS

KENTILLA is a richly devious adventure. Collecting objects is not an end, just a means to it. You may have to revisit some locations a number of times in order to make overall progress, and time may be of the essence. Much is hidden, and not revealed at first examination. The pictures might sometimes hold clues for you. You may befriend some enemies. Apparently useless things might have curious effects on those who threaten you. The very title of the game is of great importance in its playing . . . but you will find that out . . .

Loading screen by Image Systems

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This programme uses a special loader. Do not be alarmed if the normal striped border does not appear during loading.



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Spectrum

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