
Tower Behind The Moon Reset Key

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About This Game

You are the greatest magician in the Sublunar World. It is not enough. As a rare Conjunction approaches, immortality is within reach. But the gods have noticed you trying t 5d3b920ae0

Title: Tower Behind the Moon
Genre: Adventure, Indie, RPG
Developer:
Choice of Games
Publisher:
Choice of Games
Release Date: 20 Dec, 2018

English

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I wanted to like this game but after three playthroughs i can say that none of the choices relate to the stats proposed and you'd need to keep track of it separately which is immersion breaking and stupid. u2665u2665u2665u2665 you Kyle Marquis for wring the absolutely worst worst WORST relevant choices to a story. Don't outsmart your own dumbass, you can't do it.. This has to be Kyle Marquis' weakest story so far. If you haven't read his Empyrean or Silverworld, I would recommend them, because they are so good compared to ---this. After several playthroughs, Tower Behind Moon still left a bad taste in me. The story can be great, but it feels rushed and incomplete. Characters are the worst. Most of them are so one-dimensional that are not unlike those housecarl NPCs in Skyrim. Also as a supposed archmage, you don't feel powerful and in charge at all. You have to especially pay attention to stats building before Chapter 2 in order to achieve any desired effect in the later chapters.

Sometimes it's very confusing which stat will be used for certain choices, which can be very immersion-breaking. But I still would recommend this game because of author's decent writing and remarkable world-building ability. The game also has great replayable value because of many different paths and endings. It still stands out among so many mediocre stories nowadays.. It's not too often that I finish one of these stories and am hoping for a follow-up, but this one is most definitely an exception. The characters were intriguing and there was so much depth hidden within the story for you to explore. An absolute must read.. It's not too often that I finish one of these stories and am hoping for a follow-up, but this one is most definitely an exception. The characters were intriguing and there was so much depth hidden within the story for you to explore. An absolute must read.. This has to be Kyle Marquis' weakest story so far. If you haven't read his *Empyrean* or *Silverworld*, I would recommend them, because they are so good compared to ---this. After several playthroughs, *Tower Behind Moon* still left a bad taste in me. The story can be great, but it feels rushed and incomplete. Characters are the worst. Most of them are so one-dimensional that are not unlike those housecarl NPCs in *Skyrim*. Also as a supposed archmage, you don't feel powerful and in charge at all. You have to especially pay attention to stats building before Chapter 2 in order to achieve any desired effect in the later chapters.

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I think that in theory this is supposed to raise your immersion as you imagine what exactly your character says, in practice it pulls me out of the game. I've played quite a few CoG games before, and even the ones I didn't like but had actual dialogue didn't break immersion by giving some even half decent dialogue. Some go further than others, and you're playing something more along the lines of *Mass Effect* where it feels like you're playing one of a few variations on a pre-defined character. This has still never been an issue so far, and this recent trend is something I hate. That was a lot of negativity, so now I'll talk about what's good. What's good is that, as is tradition, Kyle Marquis has a great big world full of worldbuilding to give this fantastic world a unique feel that's an absolute delight to discover. It dives hard into magi-babble at times, but like *Star Trek* you adjust after a while and it actually works to make the world feel well thought out. The main story itself is great, and feels properly epic as is fitting for a story about ascending to godhood. By the end, despite my many many problems with the game I was fully engaged. Now for all the bad. Remember that fantastic story? It railroads you hard. *Empyrean* had a much lesser version of this problem (and that game was fantastic), and *Silverworld* improved massively on that so you would think that *Tower Behind The Moon* would be even better. It was a giant step back. I actually restarted a few times before getting through the game just because I felt like such a complete and total failure at everything I attempted. Then I discovered the secret to "winning" at this game: be as selfish as inhumanly possible. You see there was a point in the game where I had so far been trying very hard to raise my relationship with every character I could, as doing so is always a good idea in a CoG game. "Strong Characterization for characters you care about" may as well be a mission statement for CoG in general, as all the best ones have a cast of characters that you love and want to see them happy. Everyone but about one character in this game hated me and or was openly just trying to use me no matter how nice I was to them. After completely failing to make any progress in making anyone like me, I hit some sort of supervillain epiphany and started thinking only of myself. All of a sudden, when I had been consistently failing at almost everything beforehand, I was doing a lot better. For someone who traditionally tries to be super best friends with my entire squad and also romance one of them, this felt wrong. I got the most hollow victory ever as I became a god and all of my squad was either dead or they confirmed that they indeed were only using me for personal gain/advancement. Along the way, there were flashbacks to before you were the super awesome archmage on the verge of godhood that you are in the present. It was the weirdest feeling ever as it all of a sudden felt like an actually unambiguously good CoG game again. I had a squad that didn't hate me, I wasn't failing at everything no matter how good I should theoretically be at something, and I was having fun. Then I would be yanked back to the present, surrounded by people who hate me and an overwhelming sense of failure. These flashbacks actually did quite a bit to make me feel like I had grown, and give me a tragic past. I was but once a lad stalking through dungeons with a cast of characters that are cool and I want to be friends with. Now I am but some sad old (read: middle aged) man, forever alone despite my incredible magical prowess with nothing better to do than become a god. Because if everyone hates me, I can at least transcend the need for feeling loved and cared for. The characters themselves were so close. They were so close to being characters I really do love and want to improve my relationship with, something I know for a fact Kyle Marquis is capable of. They don't get there, and as time goes on it gets worse. Hell I managed to start to romance my bodyguard/housecarl, and then she goes and reveals that she was born a he and used magic to change that and oh maybe that should have come up earlier. Thanks, Kyle Marquis. With you and other authors on the case of trans folk not needing to actually disclose that they are trans when getting into a relationship, we can go back to a time where

stereotypes about trans folk being deceptive are in vogue again. Note that this is not me saying that being trans is wrong, this is me saying its something you should bring up with a potential partner at the start of a relationship because hey you should probably go for someone who's going to love you for you and not have to be lied to about who you are to fall in love because people have immutable preferences and its immoral to pretend otherwise. It only comes up when you're romancing them, so it sure seems like we're going for a moral to learn here. It doesn't break the game for me, but it is one of those things that I dislike and I feel strongly about. (Wew lad too much ranting) I think this would have worked out far better as a non-interactive book. Yes as it stands you get notably different flavors of story depending on what school of magic you're a master at. I still think that that isn't enough to make up for all of the flaws that would go away if this wasn't trying to be an interactive story. Not entirely though, as there are still some things that just don't make sense. Things like your very mortal companions who are competent but not world bending arch mages like you going toe to toe with literally countless ascended gods and other beings of literally indescribable eldritch power. I'm serious, the text goes out of its way to make sure you know that these things are basically mortal born great old ones who are literally rewriting reality with their mere existence. And unless you hardcore made a hash out of your relationship with them, they're going to survive this fight against the whole of the Cthulhu mythos coming out to personally spank you. So if you're okay with CoG games being a slightly interactive book with some very well defined rails, get this game because its a fantastic book with amazing world building that freshens up the stale fantasy genre. If you're looking for a fantastic entry in the choose your own adventure genre that makes you feel like your choices matter with a cast of characters you actually want to strive to see happy, skip this game. I feel like this game should have been good, I wanted it to be good. It had elements of a good game. It just wasn't. It was a good book (with some flaws) and a not at all great game. I've played other CoG games that had stories that weren't as incredible as this, but at least the actual gameplay was solid enough that I didn't feel like a horrible failure incapable of doing right for most of the game.. Man, this one hurt me. It hurt me because so far Kyle Marquis has been my favorite author without question. 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