

Issue #54
May 2015

Adventure LANTERN

Reviews:

- MEMENTO MORI
- SCHIZM: MYSTERIOUS JOURNEY
- THE TALOS PRINCIPLE
- AURA II: THE SACRED RINGS
- MONTAGUE'S MOUNT
- THE JOURNEY DOWN: CHAPTER TWO

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Cover Image:
The Talos Principle

labors of love, clearly made with heart.

Looking through this month's Adventure Lantern, you will see an article about The Talos Principle, a game that had a similar impact on Jonathon. I will leave it to Jonathon's review to fully explain why, but suffice it to say he certainly convinced me to give the game a try. Once again, the latest issue of Adventure Lantern is a testament to Jonathon's hard work and commitment.

However, we also have the pleasure of welcoming a new team member this month. You can find Sarah's first review, covering Memento Mori, as part of this edition. Many thanks to Jonathon and Sarah for making this issue possible.

Here's hoping all of our readers have a wonderful summer. Along the way, I hope each of you find a game that you will remember for years to come, one made with heart.

Until next time,

– Ugur Sener

INTERVIEW

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BANDIT'S COVE

CASUAL SAILING

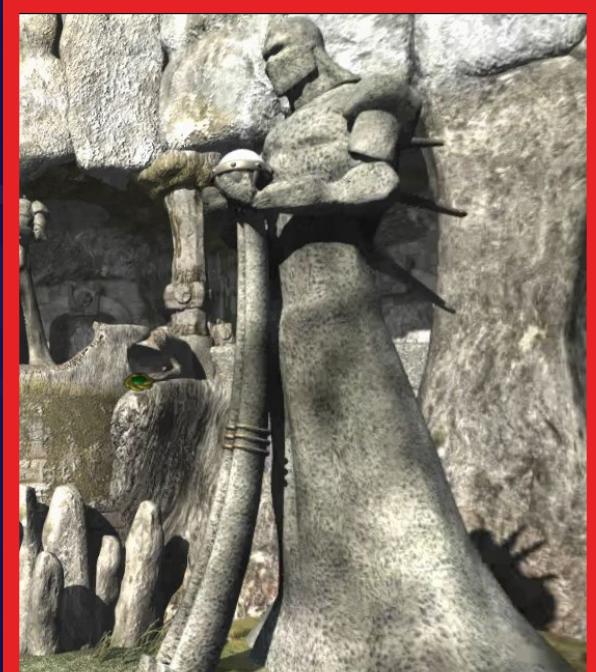
UNCHARTED WATERS

GUIDING BEACON



The Talos Principle

The Journey Down: Chapter Two



Aura 2

EDITORIAL

Several years ago I happened upon a wonderful role-playing game called Shadow Hearts. The game begins as a young man named Yuri, compelled by voices he has been hearing, boards a train to save a young woman named Alice. The two then embark on a journey that takes them through much of China and Europe. Along the way they encounter a number of memorable characters who join the duo on the adventure. Shadow Hearts features a novel turn-based combat system, where accurate timing makes the action you are performing much more effective. The game has plenty of humor and doesn't take itself too seriously. However, it still tells an engaging story and has a great way of making you care about the characters. The canonical ending stands out as one of the most memorable and tragic conclusions to a video game I have ever encountered.

The sequel, called Shadow Hearts: Covenant, takes just about everything that was good about the original game and makes it better. Covenant once again delivers a great cast of characters, an interesting story, and an engaging combat system. The 'good' ending provides a fitting and poignant conclusion to Yuri's story, tying Shadow Hearts and its sequel together in a beautiful way. Among the numerous games I have had an opportunity to play, Shadow Hearts and Covenant ultimately stand out because they were clearly

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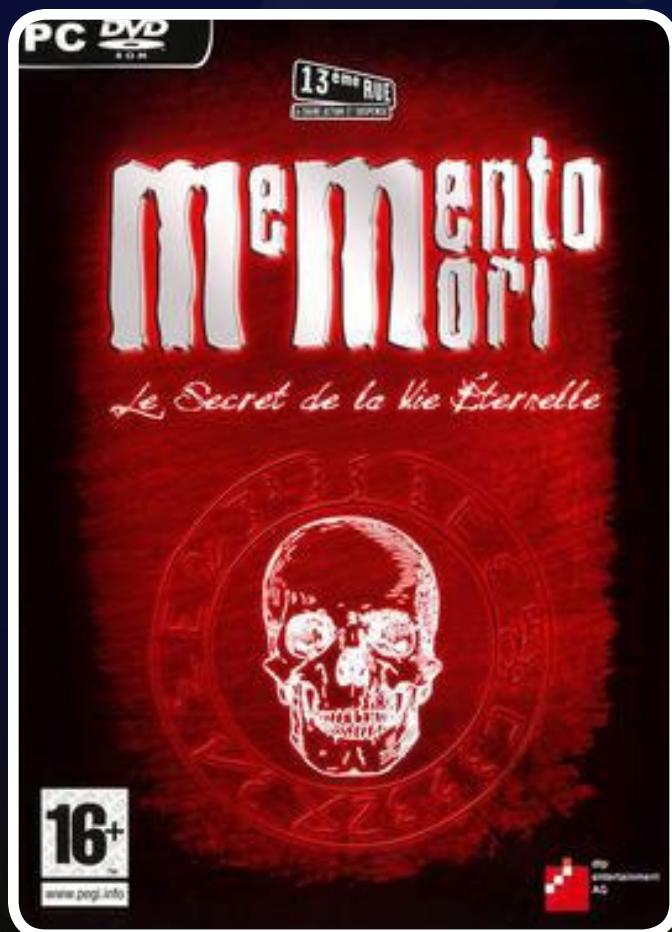


ay
Dsi
e, you receive a truly divine gift from Max, Lara! Pandora's box is locked now and you can't find the key, but t
soon change. What will you do with the key when that happens? Will you throw it away?

Memento Mori

Sarah Hambrick

MEMENTO MORI



While I was playing *Memento Mori*, I could not help but think about what Stephen King said about Kubrick's film, "The Shining." King said "that it was like a fancy car without an engine." This best describes what *Memento Mori* is. It may look great, but it just can't do that much. The beginning of this point and click is very promising with a dead scientist surfacing and a security breach at The Hermitage Museum. It is apparent that you will be involved in investigating the scientist's death and the security breach.

Genre: adventure

Developer: Centauri Production

Publisher: Bohemia Interactive

Release date: 2008

Platforms: Microsoft Windows

Website: www.centauriproduction.com/mementomori.php



08:00 Monday
Lyon, France



08:31 Thursday
Lyon, France

Point and clicks are usually known for their puzzles and their stories but your first task in this adventure is to get dressed and find your cell phone so you can charge it. The game doesn't really improve after this as it is full of mundane tasks like this. While the missions themselves are not a disappointment, one has to go through filler tasks such as checking e-mails, phone calls, and little side quests that

have nothing to do with the main plot. The puzzles are pretty sparse, and when you do get a puzzle, they aren't difficult. The game holds your hand to ensure you can get through these simple tasks.

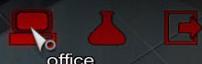
The music in the game is misapplied. It is a beautiful score, with a repetitive piano motif running throughout it. The music makes what should be an exciting story seem kind of dull as it is more contemplative than thrilling.

The only bright point is how great the game looks. The cut scenes are fitting and the places you get to visit are beautifully rendered. Every action has an animation. A lot of work went into the graphic design and it is one of the few positive features in this game.

The story is nothing really special. It is crippled due to it not knowing if it wants to be a thrilling detective story or a psychological thriller. Sadly, the psychological elements of the story come too late, making the ending feel disjointed from the rest of the game. There are eighteen acts in the game, and between key acts there is a narrative that is supposed to carry the



Choose the floor



office



09:37 Thursday
Lyon, France



15:56 Thursday
Petersburg, Russia

What now, Lara? Will you listen to Max and let the trail leading to Scotland grow cold? Or will you obediently call your former boss and boast about your success in Portugal?

psychological elements of the game. It seems out of place and only serves to drag on the game, rather than to excite the player. Depending on what you do and say throughout the game (Mass Effect even affected point and click games) you will get one of six endings. It is almost impossible to get the good ending the first time, since you have

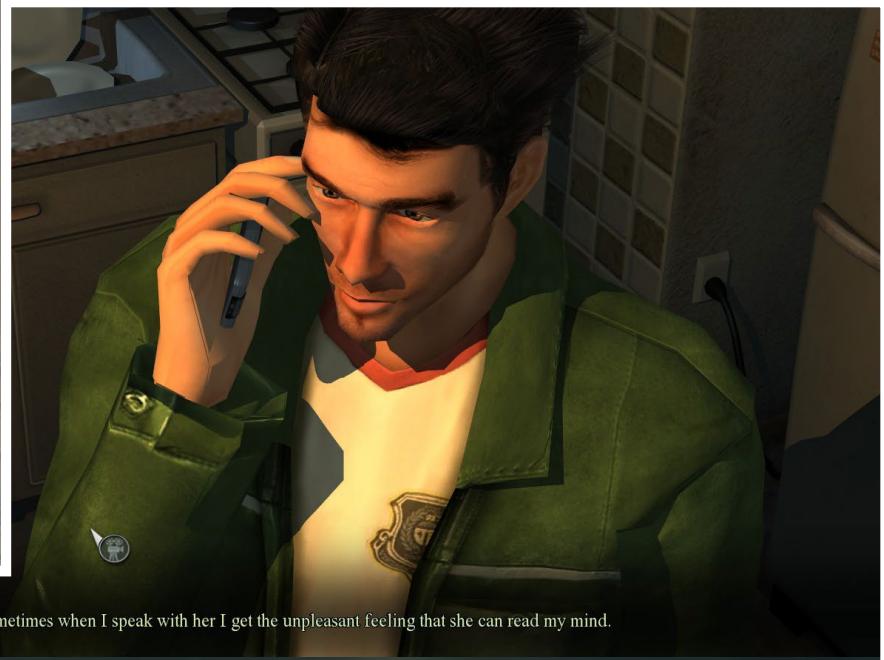
no idea which choices will affect the ending you get. Also, the game requires more than one play through to fully understand the story.

Honestly, this game was a chore to play, due to the drudgery of mundane actions, the lack of puzzles, and the voice acting. On the whole, the performances are hit and miss. Sometimes the voice

acting is great and other times you can almost visualize the actor in the booth with the script in front of him. While you may hear anger or frustration in the character's voice, the body language and facial expressions of the character do not convey any of this emotion. It's very easy to separate the voice from the character. Also, there are many conversations in which you can give different responses. The conversation mechanic is somewhat lazy as you have the option of choosing between a smiling face, a frowning face, and a question mark, leaving you with no idea of what will be said.

Memento Mori looked like such a promising game. Sadly, it only looked great. Its confused themes crippled the story, and the lack of puzzles failed to engage and challenge the player. This game is sub-par and should be avoided.





Sometimes when I speak with her I get the unpleasant feeling that she can read my mind.



17:03 Monday
Lyon, France

BRIGHT MOMENTS

The game looks great. The cut scenes are well rendered and enhance what plot is there.

FUMBLES IN THE DARK

A lazy conversation system, the jarring themes of the story, the lack of meaningful game play, and the hit and miss voice acting really drags the game down.

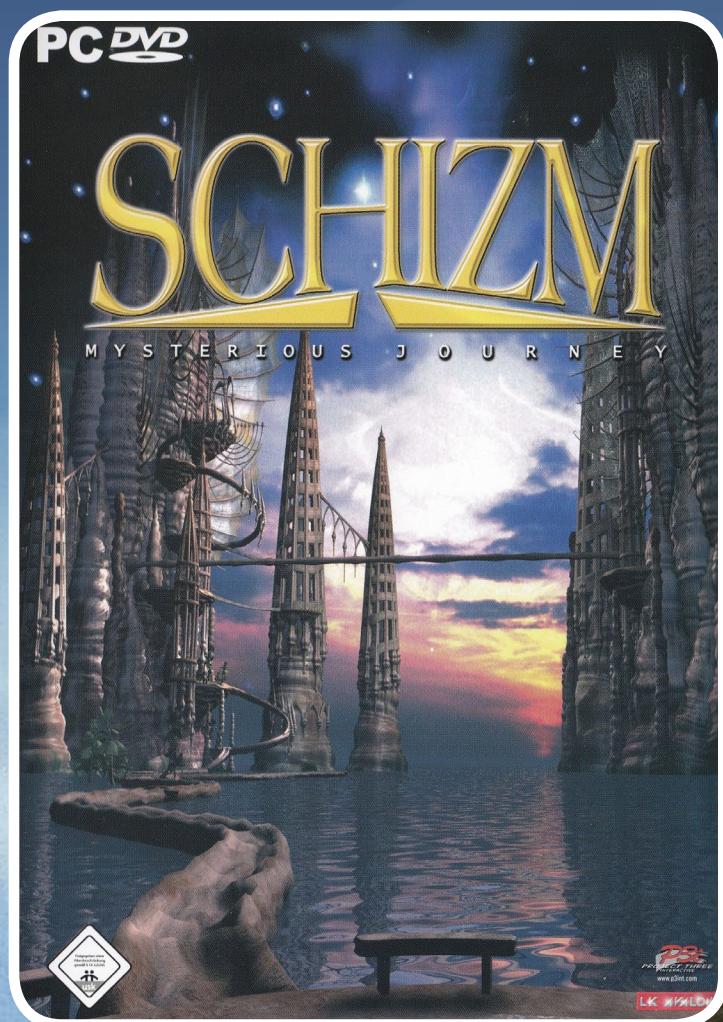
VERDICT

This game should be passed up for another thrilling mystery series such as Broken Sword.



Jonathon Wisnoski

SCHIZM: MYSTERIOUS JOURNEY

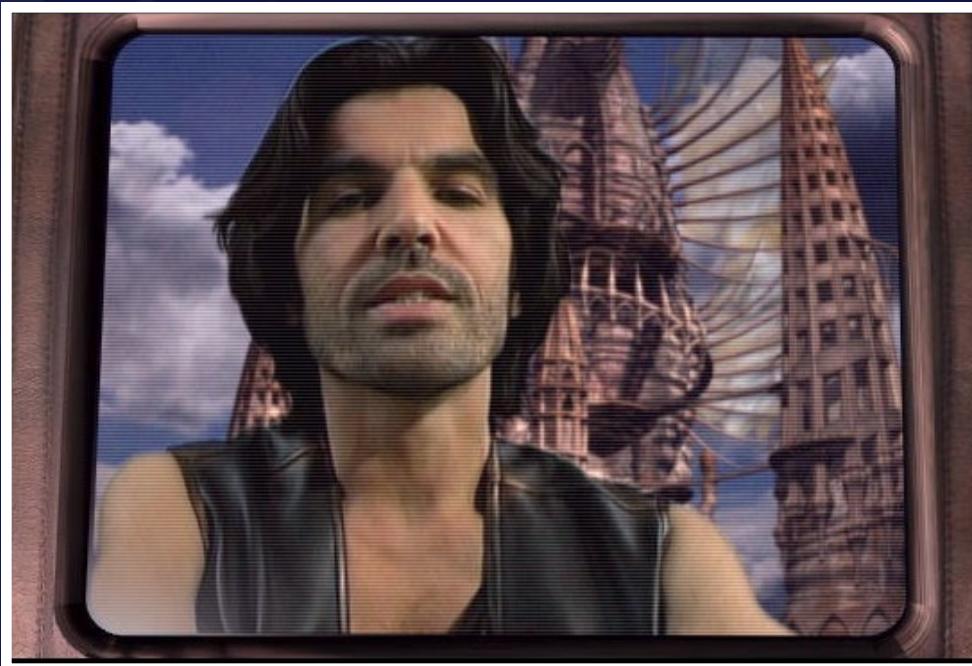


Schizm: Mysterious Journey is a classic *Myst*-clone which came a little late to the game. Initially released in 2001, *Schizm* seems lost in time, playing and looking like an early *Myst*-like; In many ways it reminds me of the *RHEM* series. Written by Terry Dowling, one of Australia's most critically acclaimed novelists, who is known for being original and breaking the mold in the genres of fantasy and science fiction. In 2003 Terry Dowling worked on the sequel, *Schizm II: Chameleon*.



Genre: adventure
Developer: LK Avalon, Detalion 
Publisher: The Adventure Company
Release date: October 11, 2001
Platforms: Microsoft Windows

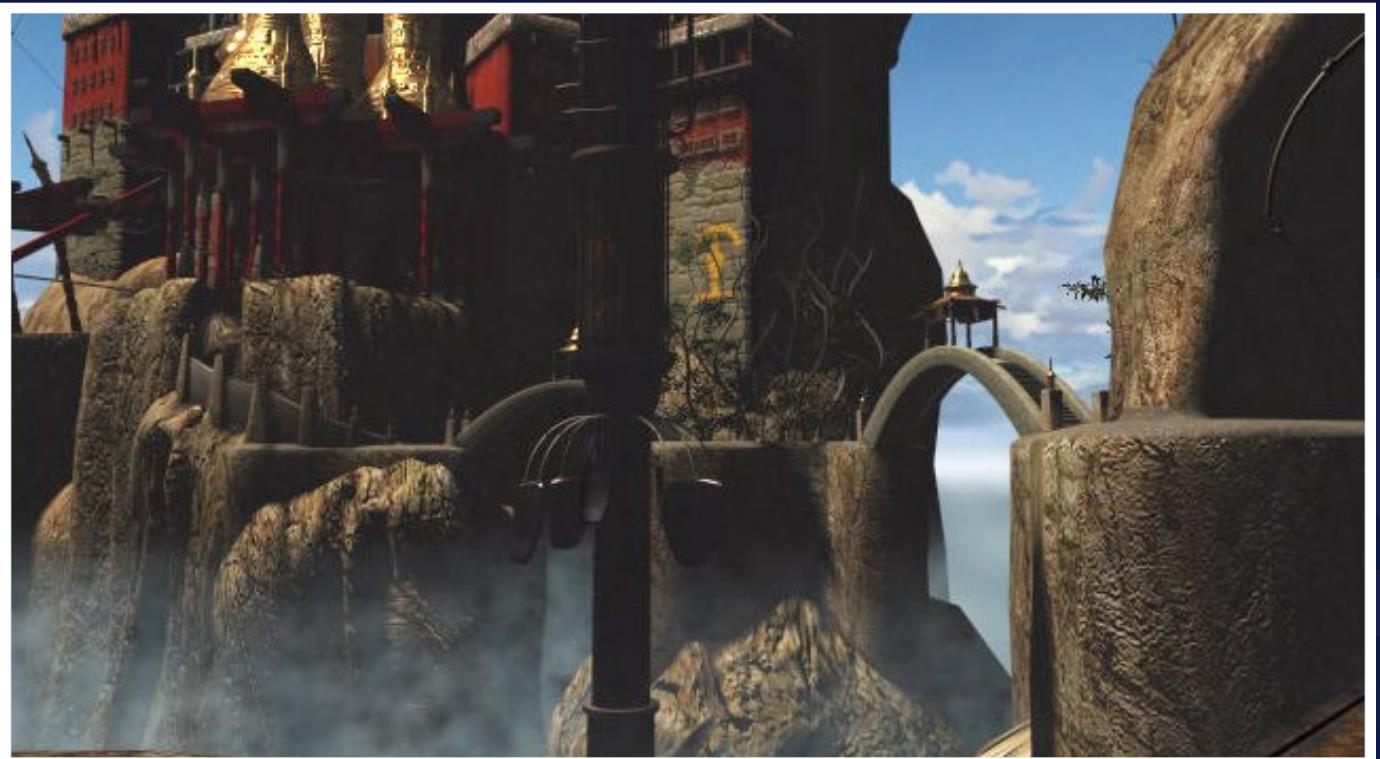
Schizm is a story told with two protagonists. Sam and Hannah are the pilots of the first supply ship to arrive at the planet Argilus, to re-equip the team of scientists there studying the apparently abandoned planet. But as soon as they arrive above the planet, they lose control and must escape through the ship's escape pods, landing in completely different locations on the planet. Separated and unable to contact each other, you can switch between them at will as you explore this planet. Soon you discover that not only have the planet's inhabitants disappeared without a trace, but the scientists have as well; Leaving only a few scattered video logs. I wanted to get excited about this story, but it is very minimal while feeling very rushed and confusing near the end; You have no idea what is going on for the entirety of the game and then suddenly it tries to explain everything in a 20 second cutscene, and does not do a very good job.



Filled with incredible over-the-top alien environments, Schizm gives off a steampunk type aesthetic, except with huge living structures mixed in with *Myst* style science fiction environments. You explore huge regions, and ultimately journey across the planet on your adventure. The game is separated into 360 degree nodes; Each made up of 8 segments, all with animations between them. Occasionally, you are also given up and down views. The graphics are low resolution and very grainy, but still wonderful. And I cannot stress enough how incredibly expansive they are; The developer really went the extra mile, including far more nodes just for aesthetics than are used for gameplay. The controls are also far from ideal, and can be quite confusing and hard to use, but they do the job and you quickly adapt.

But you are probably not going to play *Schizm* for its story nor its environments; Instead *Schizm* is best known, and best enjoyed, for its puzzles. It is chock-full of extremely complex, and often mathematical, puzzles. Unusually,

there really are not any normal, easy-medium difficulty puzzles, instead there is only one or two large puzzles per area. The gameplay is made up of three main parts. The first, exploration has you wandering around, finding clues and hints, either scrawled on a wall or in one of the many sequences of one way dialogue scattered throughout, and writing down these down on a notepad. You also will see a lot of long distance backtracking, which could easily become tedious without any quick-travel methods, but Schizm really pulls it off; Immersing you in the exciting experience of exploring this vast alien environment. Then, you must identify what challenge you must next overcome and come up with a plan of attack; Like I said earlier, this often involves coming up with some algorithm, there was a few times where I was hunched over my notepad trying to remember basic trigonometry or solving an algebraic equation. All of these previous steps are



very well done, and add to the overall atmosphere of a serious adventure filled with unique puzzles. Finally, there is trying out your solution; And this is where the game suffers in my opinion. Some of the puzzles solutions take a long time, even after you know what you are doing. One puzzle has you pull 55 leavers, and they are not particularly responsive. Another infamous example

is the pair of bridge raising puzzles. In them you must beat an AI TWICE in a row in a random game that will not be possible to beat on all (most) tries. Looking online, there are of course people who beat this puzzle, the old fashioned way, but no one who seems to have figured out a way to win often; Which leaves you with, at best, hours of trying to randomly get two wins in a row,





on this game that is heavily stacked against you. Thankfully, there is at least one savegame file available online for skipping this puzzle*. I also encountered multiple areas where, at least my

version of the game, did not trigger a necessary hint giving cutscene. I am not sure if it would of done so eventually if I kept blindly wandering around, but the corresponding puzzles are far harder

without these cutscenes.

* <http://mysterymanor.net/attic.htm>: It is for the furthest you could be when beating these puzzles, so make sure to solve the "houses" puzzle in the same area before using it.

Schizm can be immensely satisfying, but is an acquired taste. It is an old fashioned *Myst*-like taken to an extreme. It is a little rough around the edges and while it has much to offer in the realms of aesthetics and world exploration, it is not a game you can enjoy without an almost sadistic love of extreme puzzles. ●



BRIGHT MOMENTS

The terrifically challenging puzzles and fantastic environments.

FUMBLES IN THE DARK

A few of the puzzles really dragged the rest down.

VERDICT

A good game with very specific appeal, and a few serious issues.



Jonathon Wisnoski

THE TALOS PRINCIPLE

Widely considered one of the greatest games of 2014, *The Talos Principle* is the collaboration of the developers of *Serious Sam* with the indie writers Jonas Kyratzes (*The Sea Will Claim Everything*, *The Infinite Ocean*) and Tom Jubert (*The Swapper*, *Penumbra*). Often compared to *Portal 2*, *The Talos Principle* is a self proclaimed philosophical puzzle adventure, in a similar vein. It is a truly beautiful game, with great graphics, music, and voice-acting; All of this combining with the philosophy and sedate thoughtful gameplay to give you one of the most peaceful and pleasant atmospheres in all of video gaming (and my personal favourite aspect of the game).

Waking up for the first time you, an android, are greeted into this world by the disassociated voice of your creator, who tasks you with solving a series of puzzles in a strange eden filled with picturesque ruins and advanced technology. As you delve deeper into the world you discover a skeptical AI program called Milton that likes to debate philosophy with you, a series of logs and articles from another world, and messages from others like you who have come before. I will not ruin the story by telling any more, because much of the enjoyment you will get is from slowly unraveling it on your own. In fact, what actually specifically happened, the backstory of the game, is shrouded in mystery and kept secret until the very end of the special secret ending. The story is interesting, but not told amazingly well. Most of it is told through fragments of emails and blog posts, well written but still somewhat impersonal. And of the two characters in the game, Milton and Elohim/God, only Milton comes across as a real person. Elohim, the booming voice in the sky, is just completely unbelievable. He is

incredibly non-interactive, he sets boundaries you are not supposed to cross, and then when you do he gets a little upset and then promptly forgets that it ever happened. The game simply contains no consequences, even for actions you were warned would have consequences, and I think they missed out on a huge opportunity here with that. You have an omnipresent deity, able to shape and change the world, immensely interested in you, who simply never chooses to do much of anything.

The Talos Principle asks what it is to be human, as well as exploring the ideas of life, death, truth, intelligence, technology, and faith. Surprisingly, and slightly incongruous, the main philosophy talked about is Nihilism, which you delve into in your discussions with Milton; At least moral Nihilism and what might be better described as extreme scepticism. At least I think so; The game does a great job of making Milton seem highly interactive and responsive to your specific answers. As far as I know I picked the Nihilism branch of the game-wide discussion tree, though I have some major doubts that they would of spent that amount of time and effort on multiple radically different conversations that most people would never see. But that is how well he is written, one of the most realistically responsive discussions I have ever encountered. But these discussions are few and far between; The rest of the philosophy is spent

Genre: adventure**Developer:** Croteam**Publisher:** Devolver Digital**Release date:** December 11th, 2014**Platforms:** Microsoft Windows, OS X, Linux,**PlayStation 4, Android****Website:** <http://www.croteam.com/talosprinciple/>

reading logs, messages, and articles about personhood, humanity and faith, which are really the main turning-points of the story.

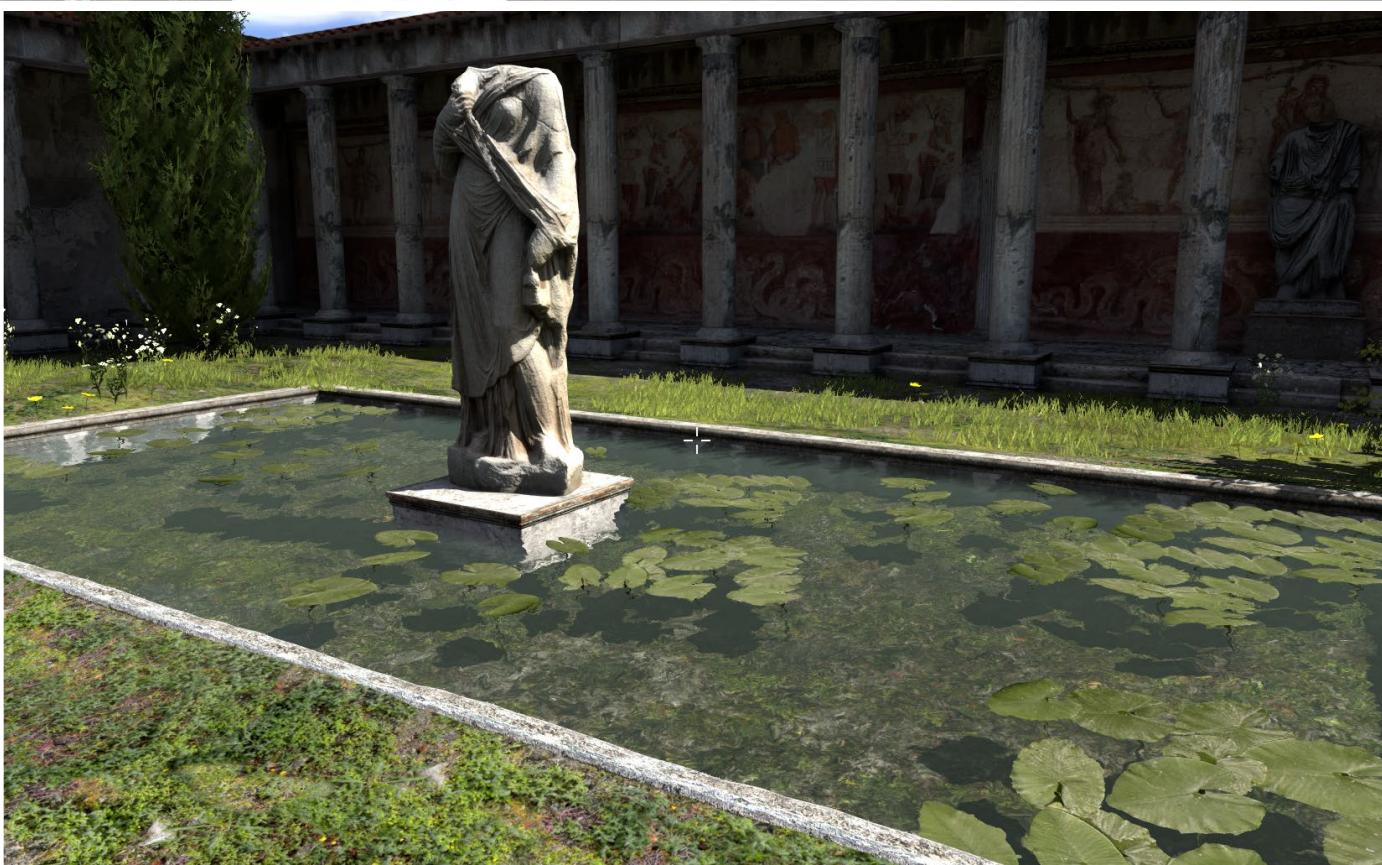
In one way I want to say that the philosophy was very well done, as it has a huge number of views and perspectives; And it certainly really fits the game well and was integral for creating the mood and pleasant, calming atmosphere. But the philosophy is little more than window dressing. What makes humans Human, or persons, must be described in a dozen ways throughout the game, every single one of them excluding 90% of the cultural and genetical groups we currently label as human. There is not a one that does not have a huge modern-Western bias; There is even one that labels all humans living in less advanced civilizations as inferior animals, not worth of consideration of existence. Now the game is not really promoting that one specific view, but you do end up seeing a pattern throughout of every single definition of Human excluding most non modern-Western cultures and values. At the same time, we cannot forget about realism; These are the random thoughts from people completely out of their area of expertise.

And what does the main plot itself tell us what is essentially Human? Well, the ability to solve simplistic abstract puzzles, but most importantly to reject God and faith, and it helps if you are a Nihilist. I have really struggled with this analysis with the philosophy of *The Talos Principle*, I wanted to find a way to view the game as some sort of tragic comedy; As the bungled attempt from a biased and close-minded civilization. But the game certainly offers no evidence that these hollow philosophies are supposed to be read as wrong or doomed to failure, the exact opposite appears to be true. Certainly the developers are not trying to say that an integral step to be labeled as human is to reject God or hold any other specific viewpoint or set of values, like some warped version of Dune's "Gom Jabbar Test of Humanity". And they undoubtedly are not trying to convince you of some sort of imperialist, natural hierarchy of civilizations. I simply view the game's philosophy as



a beautiful facade. It is an integral part of an amazing game, just don't try to look any deeper for answers.

The gameplay of *Talos* is simple. It is exactly what it should be to compliment the rest of the game, but that does not mean that it is perfect. Using a variety of tools, you must redirect lasers and step on button-platforms to lower forcefields and reach the sigil at the end of each puzzle. You can place the objects anywhere and they interact in interesting ways. All of them are very basic single action objects, but most of them can be used in different and unique ways, sometimes simultaneously. *Talos* is decently difficult, you would not want such a long game to be any harder, and infact it goes above and beyond in its brain-teaser aspect for a mainstream game; But there are not too many moments that will really impress a hardcore puzzle fan. That said, the game did a great job of keeping my brain constantly buzzing, even the simplest puzzle was still



enjoyable. I did feel that the few puzzles that were really challenging, exclusively the optional ones, were only that way because there was no realistic logical path to follow, or it would simply take way too much exploration.

There are three endings, the easiest bad ending, the only slightly harder good ending, and the secret super challenging star ending that probably doubles the play time required to reach it. When a star is hidden behind a perfectly concealed corridor that does not look like it is there until you are standing right in the corner, or when every single puzzle in the area must be arranged a certain way to unlock the star, realistically you are not going to find that without investing many hours of your time. I could not possibly imagine finding many of the stars myself without looking it up. The game is large and will take a lot of time no matter how you look at it. An accomplished puzzle solver, who is willing to take a few hints from walkthroughs can complete every



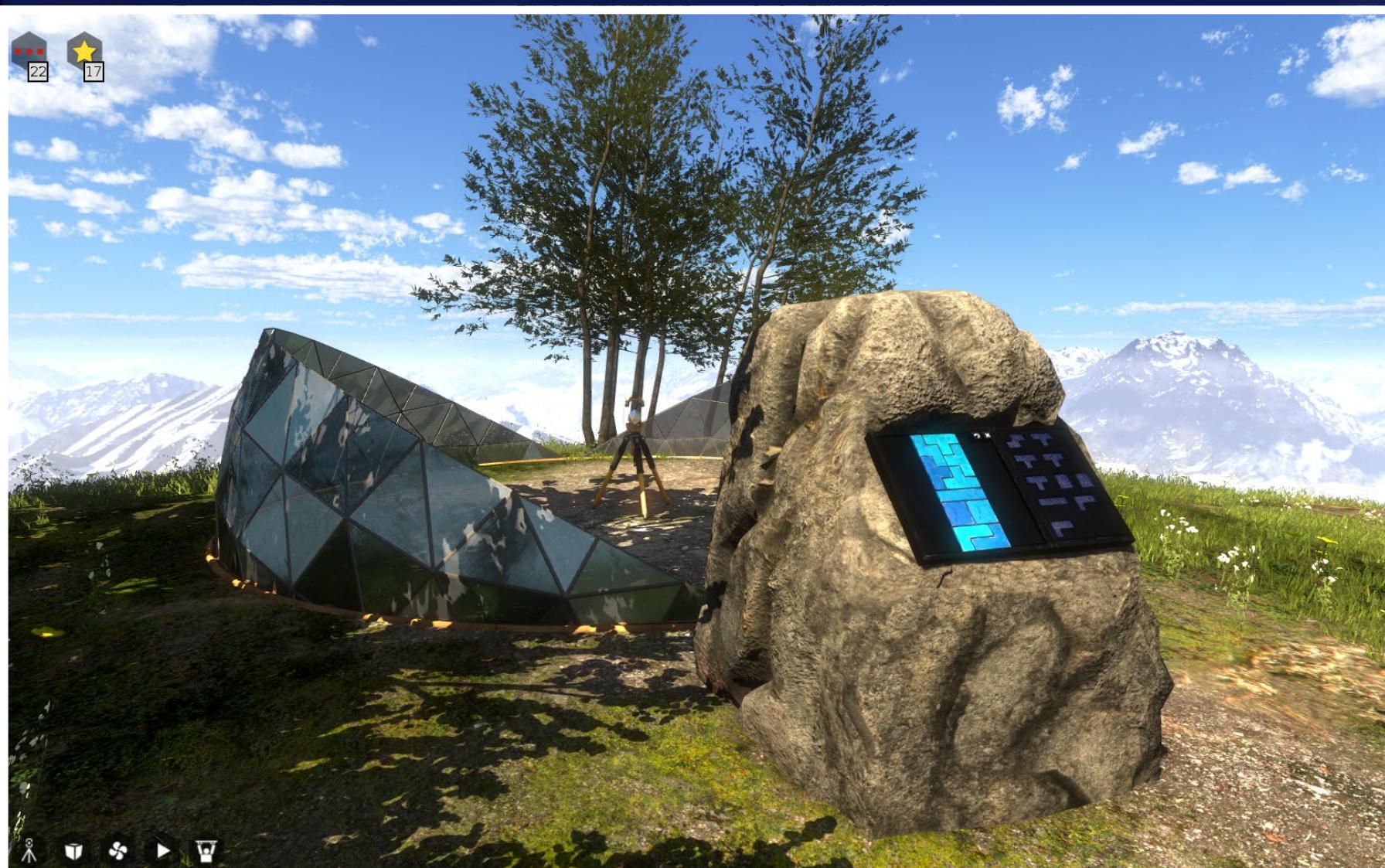
single puzzle and get every single ending on the order of ten hours, while everyone else can expect closer to fifteen hours just for the base game and possibly thirty plus for a completionist run.

The Talos Principle is an astonishing game; easily the most important

adventure game of 2014. It is different, it is smart, it is a joy to play, and possibly the only worthy successor to *Portal* yet released. None of its aspects are amazing in and of themselves, but together they make an amazing game which I think can better be described as an experience. It is an experience that

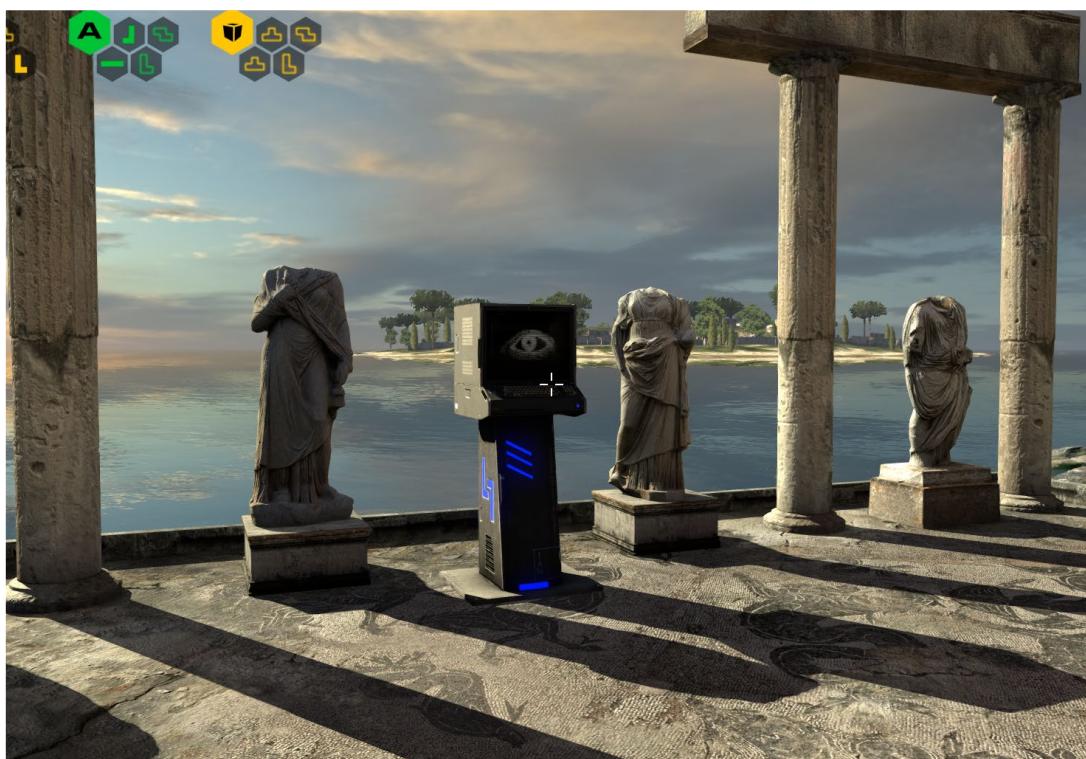
everyone from the hardcorest puzzle seeker to casual gamers can appreciate. And while its philosophy might fall as flat as its understanding of how AI works, this is easily overlooked when you are immersed in its pleasant ambience.

Its failings, in both storytelling and philosophy make me appreciate *Zeno Clash I&II* even more, which





is the only other game that comes to mind in the genre of philosophical games. There is nothing more subversive than allowing someone to understand a completely different way to live or think; *Zeno Clash* understood this, *The Talos Principle* does not. If you are



looking for real philosophy, I cannot recommend the *Zeno Clash* series any higher. Check out our April 2014 issue for my review of *Zeno Clash 2*, in which I go into detail on its philosophical side. ●

BRIGHT MOMENTS

The pleasant thoughtful mood.

FUMBLES IN THE DARK

The philosophy.

VERDICT

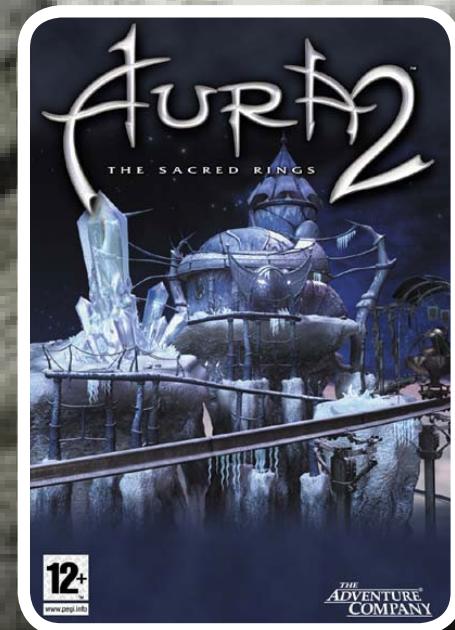
An astonishingly unique and refreshing puzzler.



Jonathon Wisnoski

AURA II: THE SACRED RINGS

Genre: adventure
 Developer: Streko-Graphics
 Publisher: The Adventure Company
 Release date: June 29th, 2004
 Platforms: Microsoft Windows



I found the original *Aura* to largely be a poorly adapted mess of ideas taken, mainly, from *Myst* and *Atlantis*; The embodiment of much of the derision heaped on the word clone in the gaming world. It has its own appeal to hard-core *Myst*-like fans, but was anything but easy to get into and like. The sequel maintains much of the same style, but in an updated and improved format. It also continues the tradition of being heavily inspired by the genre's greats, this time around showing elements reminiscent of *Syberia*, and possibly the *Dracula* series in its later chapters. But it does a far more seamless job of integrating these elements and inspiration than in previous chapters.

The game starts off with a great opening cinematic explaining the backstory, as *Aura* original left off in the middle of the story. You are part of an ancient clan who travel between worlds. In the first game a rebellion breaks out, and you, a young apprentice, are sent to keep some magical artifacts safe. You travel around different worlds collecting them and then combine them. But the enemy's army is right on your heels, so you escape through a portal with the combined artifacts.

The Sacred Rings picks up with you appearing unconscious in a new world, waking up in a strange metal house with a strange esoteric

***Aura* was a *Myst*-clone that was more than a little rough around the edges and for the most part completely mediocre, but it had its own appeal. Its sequel, *Aura II: The Sacred Rings*, released in 2007, was almost completely ignored by the gaming press and mainly got lower reviews. Based on what is currently available online, *Aura 2* seems completely skippable and not worth playing. In the following review I will show why I believe that this could not be further from the truth; That *The Sacred Rings* is not only a great sequel, but also a great game.**

man. Exploring this building familiarizes you to the game, before you are thrust into the main story again, where you uncover more about the rebellion that started you on this journey to begin with. Overall, I enjoyed the story, though it remains banal. It was far better told than the previous game; With the plot and your current actions always making sense and being well explained. There are a few areas I am still confused about, but these are few and far between.

The graphics are very good; High resolution and clear, around *Myst IV* in style and quality, with free-look node based scenes; All complemented with decent voice work, great music and sound, and stunning cutscenes. I particularly loved the extended





solving riddles, and navigating mazes, to name a few. *The Sacred Rings* manages to fit quite a bit of pretty much everything with its impressive length, which many agree is 20+ hours long.

The Sacred Rings is an impressive and extensive adventure game, heavy on the puzzles. It attempts, and somewhat succeeds, in copying the essence of *Myst* and other more modern genre greats. It is a solid game, that does not particularly shine in any one area, but also does not fall flat. It is still somewhat unoriginal and cliched, but is still enjoyable, and the game has come far in its originality and storytelling from its predecessor. ●

tutorial level at the beginning of the game, with its *Syberia* meets captain Nemo theme and mini-storyline, and fantastic clock-punk mechanical inventions. The game is separated into three distinct, open world, sections. The differences between these are almost jarring, and while the game does a little to meld them together, I wish more was done. Additionally, Not all of them will appeal to everyone, I found the ending segment, with its dark foreboding gothic castle, where you are constantly running away from guards to be its weakest segment; Completely missing the the *Myst/Syberia* style that I loved

in the previous chapters.

The gameplay is pretty standard with logic puzzles, dialogue, and loads of inventory use. You will be figuring out broken machines,



BRIGHT MOMENTS

The beginning section of the game.

FUMBLES IN THE DARK

To many genre cliches.

VERDICT

A solid *Myst*-like, chalk full of puzzles.



Jonathon Wisnoski

MONTAGUE'S MOUNT

Montague's Mount is a short dreary walk through a stormy and bleak isle off the coast of Ireland. It is slow, thoughtful, and emotional; Emphasis on the slow. There is an interesting game here, but it takes a special mindset to spend the time necessary to get to it. I actually played through the game while sick with the flu, which I highly recommend as it helps with having enough time to slowly wander around a deserted island and it only helps with the mood. If I had not, I can almost guarantee that I never would have gotten past the first section of the game.



Genre: adventure

Developer: PolyPusher Studios

Publisher: Mastertronic

Release date: November 19, 2013

Platforms: Microsoft Windows, OS X, Linux

Website: <http://www.montaguesmount.com/>



Covered in an omnipresent fog and light rain, *Montague's Mount* takes place one stormy night on an abandoned island. Recently home to a small community, now ravaged by plague, a patchwork of debris filled paths and empty homes. Suffering from amnesia, tormented by visions, and crippled by sickness, you explore this island trying to figure out what happen, both to the general population and your family. Part one of a two part series, *Montague's Mount*, actually tells a story that could be pretty self contained. It felt to me like just enough was revealed through your exploration of the environment and your fleeting visions. But episode two promises to take your exploration deeper inland, uncovering more about your family and this devastating sickness.

When the disease first started to spread, the islanders built a series of



gates and fences to try and contain it. Getting past these, in addition to uncovering journal entries, is the chief challenge of the game, though these gates do not really provide all that much challenge. There are a few minimal puzzles, but by far the most difficult tasks will be finding key items hidden in

this stormy debris laden environment. In that way *Montague's Mount* is more accurately described as a *Dear Esther*-like walking simulator or interactive story than a traditional adventure game.

Montague's Mount can be an interesting and enjoyable experience, but how slow it is should not be underestimated. I enjoyed it and plan to play the sequel if and when it comes out, but I cannot give it a general recommendation. For the average adventure gamer, I really think it is a game that only really works if you are sick. Home from work or school, not feeling up to playing a high octane game; *Montague's Mount* is a game perfect for this occasion. ●



cros gharbh
(a makeshift cross)

BRIGHT MOMENTS

The great sedate and ominous atmosphere.

FUMBLES IN THE DARK

The slowness and lack of interactivity.

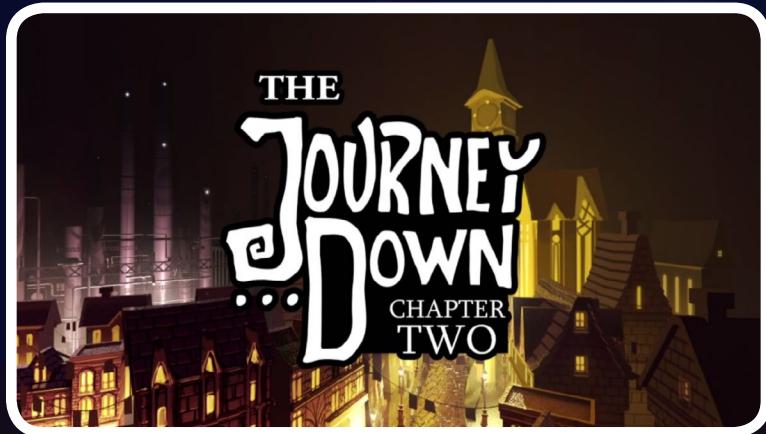
VERDICT

An enjoyable game that will not appeal to most people.



Jonathon Wisnoski

THE JOURNEY DOWN: CHAPTER TWO



After four years of waiting, the sequel to everyone's favourite free AGS game is finally here. Back in 2010, the original, *The Journey Down: Over The Edge* took the AGS and larger adventure game community by storm, raising the bar for free AGS adventures with its quirky characters with African mask faces, a unique art style, critically acclaimed reggae soundtrack, and Afro-Caribbean setting. We have since gotten an updated commercial release of this first chapter, and now this sequel. We are awaiting one final chapter, with no word yet on a possible release date.

Genre: adventure

Developer: SkyGoblin

Publisher: SkyGoblin

Release date: August 25, 2014

Platforms: Microsoft Windows, OS X, Linux, iOS

Website: <http://www.thejourneydown.com/>



After getting the airplane repaired and working in *Chapter One*, Bwana, Kito, and Lina launch themselves headlong into their story of corruption and adventure by heading into the mysterious and strictly off-limits land “Over The Edge”. In this latest chapter they must navigate this land to get to your ultimate destination, the Underland, where they can figure out the power company’s secret and perhaps figure out what happened to Bwana’s and Kito’s adoptive father.



I don't have much else to say about *Chapter Two*. It is a decent adventure game, with traditional point and click gameplay. I still has its memorable jazz plot has stepped up to be far more serious and urgent, but is still very character based. It does not impress me as much as the original release, it did not excite me or draw me in. Maybe simply for the reason that it is no longer a free AGS game? I am not sure, because there is nothing I can point to as being worse than the original. ●

Chapter Two feels very much like the series has from the very beginning. And I want to call it a good sequel, but one aspect really bothered me. In chapter one the land of “Over the Edge” was described as this mysterious off-limits place, that no one has been allowed to go to for a long time. But the reality in chapter two is just more of the same. You are in the same sort of fishing based, maritime, community with the same corrupt corporate controlled government. There are no secrets, nor any apparent reason for it to even be off-limits. And it ends on the same note, this time with Bwana about to embark on an adventure into the mysterious and off-limits land of The Underland.

soundtrack and African mask wearing characters and unique graphical style. The



BRIGHT MOMENTS

The fantastically unique characters.

FUMBLES IN THE DARK

VERDICT

A decent adventure in the classical style.



