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Hello everybody and welcome to Chapter Select, a seasonal podcast where we bounce back and

forth between a series of games exploring their evolution, design, and legacy. For this season one

finale, we are wrapping up our coverage on the Paper Mario series, wrapping it all up with

Paper Mario Sticker Star for the Nintendo 3DS. I am one of your hosts, Max Roberts, and I am joined

by my good friend, forever co-host, Logan Moore.

>> Hello. Hello. We reached the end of the Paper Mario. I'm good, because we're finally recording this episode, and it feels good to do. We mentioned this at the end of the last episode,

but it's not that we're -- >> We mentioned it for the last couple of episodes.

>> Yeah, it's not that we're glad to be done with this season because we hate it or whatever, it's because it's literally been a thing ruminating in behind the scenes for 14 to 16 months. So getting one full season completed. Yeah, getting one full season done feels nice.

Yeah, it feels really, really good because also that means I can start playing season two games, which I'm very excited and you know. Yeah.

We'll announce that later, but for now let's talk about Paper Mario. Paper Mario Sticker Star

It was developed by Intelligent Systems and Vanpool, which is kind of a...

They helped make the game alongside them with Nintendo.

Is this the first time that's happened?

I looked it up. They... I don't know if it was specifically Vanpool,

but I believe there was some help on Color Splash as well.

Okay.

But the reason I'm mentioning this is there are some Vanpool staff that was part of the credits.

And also in my research, they're the company behind like Tingle's Ruby Adventure or whatever, that DS game that came out where you played as Tingle.

Oh yeah.

So they're the people behind that.

But Vample specifically is credited with helping with the direction and the script in Paper Mario Sticker Star, so I thought it was worthy of mentioning them for better or for worse and we'll get into that.

It came out for the Nintendo 3DS, technically also the 2DS, the new 3DS, the new 3DS XL and so on and so forth.

Oh goodness.

It came out November 11th, 2012 in North America and December 6th, 2012 in Japan.

And here's where I get to try my hand at Japanese.

Come on, you gotta be good at these by this point.

You would think.

The game directors,

Naheko Oyama and Taro Kudo.

So, Naheko is from Intelligent Systems

and Taro was from Vanpool.

Producers, Kensuke Tanabe, Toshiuki Nakamura,

who apparently is like the manager of the Paper Mario series

as a whole now,

and then Shinya Takahashi.

And for music, normally we list all of the composers,

but there are 11 composers for this game.

If you want, I'll give it a shot,

but I thought just saying there's a lot of people
that worked on this game. - I don't know if we need
to read all 11 of them,
especially because this game's soundtrack, not great.

This is my least favorite soundtrack for any of them
to jump ahead to that talking point.

- Oh my goodness.

Oh, we'll have some things to talk about there, I guess.

Yeah, it's a lot of people.

There's a link in the show notes
if you would like to see a list of all the composers,
but a lot of people worked on the sound
and the music in this game.

It sits with a 75 out of 100 on Metacritic.

Yeah, it's the only portable Paper Mario game.

And I say that, obviously the Switch is portable,
but really that's a home console,
full fledged Paper Mario experience.

This is the first, the only true portable Paper Mario game.

I thought before we talked about our experiences
with the game and histories,
and then critiquing the game itself,

I think we need to address the Miyamoto sized elephant
the room, which is in my research for all this stumbled across the frankly
infamous Iwata ass that goes through Sticker Star and kind of breaks
down what happened with this game's development and Miyamoto's personal
influence on the design of this game and essentially the future of Paper Mario.

We'll talk specifics from this Iwata ass like throughout our discussion but like

overall what did you think of this interview? I've like like jokingly for years whenever like

Miyamoto is brought up and like you can attest to this but like within our friend group someone was

like oh yeah that guy's a hack he's terrible yeah fool man I don't think he's clearly not a hack but

this conversation shed some light on him I was like Miyamoto what are you what are you doing

What are you thinking about over there? Because yeah his influence on

This game and the future of Paper Mario as a whole

Like we it's funny because that we're ending on this when you and I talked about this before we started the podcast

Because this is kind of where the series turns from those first three obviously Super Paper Mario is totally different from the first two

but it was

It's like a stopgap everything in the series moving forward has kind of worked off of the base of Sticker Star and some

some way shape or form it seems like and we've always wondered why they did that and

Miyamoto seems to be the reason why they did that and

The reasons why he wants certain things to be the way that they are with Paper Mario, I don't really understand but you know

when video game

Development Jesus tells you something over at Nintendo all the people are gonna listen to what you have to say because you are

Shigeru Miyamoto, but yeah, that doesn't necessarily mean you're always right, I think.

Yeah, this interview is super eye-opening. Not just in regards to Paper Mario, but also

a little bit of insight to Nintendo development. And this game took a long time to be made. I

forget specifically the year count, like when they started, but it was pre-2010. They had ideas for

for this. They said they had a build put together before the 3DS ever launched, I think they

said. It was like a demo running on the hardware that you could test out. I don't know if they

said trade shows, but internally at least they had a demo for it. Yeah, and the team

is composed of some people that were even working on the series back when it was Super Mario RPG on the Super Nintendo. There's a long legacy here and sure they have ideas and different things. Yeah, I'm pulling up the quote now. At E3 2010, before the release of the 3DS, they had images. End of 2009, it looks like in this article. Like, this, they had this idea for a while and they were working on other projects, but it just, it's interesting to see.

Well, they had a idea. They had a Paper Mario on 3DS idea, it seems like.

Yeah. Well, it's interesting to see how long it takes to be conceptualized and then influence from higher ups and it's overall an interesting interview even if the the light that it sheds is not a flattering one particularly on the series as a whole but I wanted to dress it up front so you no one thought we were wondered why we were just started mentioning these Miyamoto quote or references and stories and stuff out of the blue but before we talk about the game itself like what for the last time with Paper Mario what what is our experience with this game. Did you play this when it came out? Did you dabble at all?

No. I think we've mentioned it. I know I feel like I've probably mentioned it in the season already, but this is the one where my interest in the series started to wane pretty much entirely because it came out and I was really excited for it because, you know, the idea of a Paper Mario game on a handheld sounds like just kind of a win-win situation. And then it came out and everybody's like, "No, no, no, no. This is not good. This is the the worst one they've made. You don't need to play this." And I was like, "Alright, guess I will skip it." And then from there, Color Splash, same thing. Origami King, kinda same thing. So no, I did not play this one. In fact, this was the one that just based on reviews and word of mouth, I was like, "Oh, I guess I don't need to actively try to go out of my way to play Paper Mario games any longer."

Mm-hmm. I dabbled. I think I borrowed this one and I maybe played world one a few levels. I wasn't digging the level structure at the time, which nowadays I

actually kind of appreciated it, but definitely at the time I was not appreciative. But I was so excited for this game when it was coming out because I had always thought Paper Mario would be a good fit on portable, especially in the DS era when I think there was theoretically enough power in definitely the 3DS era. I was gonna say, well especially the 3DS too even with like the 3D technology and how there's always been this kind of layering and depth to the Paper Mario world specifically, like you could really see how that could adapt well to the 3D technology on the 3DS and how that would potentially look cool.

Did you play with 3D on very much out of curiosity?

most of the time, yeah.

- Did you really?

- I did, yeah, slide her up the whole time.

I mean, there were some times I pumped it down, but.

- I didn't, yeah, I've, my,

I'd say the first year or two, the 3DS was out.

I did try to largely play in 3D.

At some point though, I was just like, nah, it's done.

It's over, the honeymoon phase is over.

Just let me play the games in the normal 2D state.

It was just too straining on my eyes, I found.

No. I, well, we both have the new 3DS XL, Majora's Mask Edition, because we're good people. And with the eye tracking, I think it makes it a lot more easy to use. It's more simple. You don't have to like hold 3DS in a specific spot and really hone in on it. You kind of have a bit more flexibility. But yeah, I didn't play. So how did I even buy this? I forget. I think I bought it at a game shop like it just a local game store I had like a \$15 credit and it was a \$15 game so I lucked out there and I think you hounded some dude on eBay or

something I just made like an offer on eBay to me sure it's old send it over to me not for free obviously but I bought it a couple weeks ago yeah can we just talk about the 3ds for a second in the fact that it felt nice to play on a 3ds I enjoyed it.

- Yeah, it surprisingly did feel nice going back to it, even though we've had a Nintendo handheld console now in the mainstream, it's not like we've stopped using Nintendo handhelds with the Switch or whatever. But yeah, it did feel nice going back to this, honestly.

- I really appreciated its simplicity of just, I can close it and put it in sleep mode and put it away, and it's not this big, I don't have to get another controller or separate things. like it is a fully integrated unit.

I was kind of happy to have, to play the 3DS.

- It's a good little handheld.

It's no PlayStation Vita, but you know, it's a good little handheld.

- Yeah.

- But no handheld is the PlayStation Vita, to be fair.

- No.

Nothing's quite like it.

Let's talk about Paperware and Sticker Star.

And you know what?

- Do you want to start with broad impressions?

- Sure, yeah.

Like overall?

- Yes.

Color Splash on the go.

- The smaller prequel, yeah.

Overall, I will say this, overall,

like I was going into this,

I mean, we had widely heard that this was like the worst one

so going into this, I was like,

ah, this is gonna be a travesty against everything,

this is gonna be so bad.

It's not that bad, it's really not.

Is it great?

No, is it even like pretty good?

Well, I don't know, not really.

It's definitely on the lower tier of Paper Mario games.

But I also didn't hate it.

It was not anything that I ever felt was like, "Oh god, I can't wait to stop playing this game.

This is the worst thing I've ever experienced."

It was above my expectations, but my expectations were probably too low, I should say.

I actually enjoyed this game more than I thought,

and not for the reasons I thought.

We'll dig into it here.

But I was surprised by this game.

But then there were some things I wasn't surprised by,

like the narrative, or--

- Or the lack of one?

- Yeah, or the breadth of the game,

like how much there is actually to do.

It was pleasant to play, enjoyable, lighthearted.

light-hearted, a little obtuse. You can really see how this is kind of the starting point for what Paper Mario has been over the past almost a decade.

Next year it'll be a decade since its release which is ridiculous.

Time means nothing. So pretty much the last 10 years of Paper Mario have been defined by this and it's clear. It's so evident you can see it in Color Splash and Origami King and I wouldn't be surprised if you can see it in whatever comes next.

It is... it sure is a game. And I wanted to kind of start with you you had brought it up when you asked about 3D. We don't typically do this, but the visuals, let's just start there.

What'd you think? I felt like it was... it more closely resembled Super Paper Mario in some ways.

Not like that game has like a weirder like weirder character designs and things like that

And obviously this one is much more

Milktoast when it comes to the characters that they are pulling from the Nintendo world

But I felt like it was like a unique it felt like they really tried to put that Wii sort of

Art style necessarily, but that graphical style that it was maybe seen in the Wii

I felt like those two were pretty similar and compatible

Otherwise, I don't really recall anything notable from the game visually at any point that I can think of

there are some like unique levels that pop up here and there like the

The sandstorm level is one that comes to mind when you have to like sweep up the

Sandstorm with the vacuum cleaner that was kind of that was kind of cool and then really nothing else I can think of

honestly like big big visual

spectacle moments. It was satisfactory, I guess I would say. Nothing really stood out about it in the larger series.

It reminded me a lot of 64 in the way of the buildings and environmental structures have 3D qualities and elements to them, but the characters are all flat. And that's really

exasperated, it's not the right word, like exaggerated with the 3D effect on, which I thought actually really lent itself well to the Paper Mario design aesthetic of flat characters in a 3D space made of flat stuff.

Yeah I thought it really kind of delivered that promise that we see in Thousand Year Door and even Super Paper Mario, I mean really Super Paper Mario plays with it by rotating the world and putting it in 3D space but this is the actual 3D depth of it and I you know part of me imagines like what if they had stuck with the Super Paper Mario thing and then added that 3DS into it like they could have really done some cool visual tweaks and tricks there but as far as what we actually have I I thought it was really it reminded me of Paper Mario in a way that you know I

I guess colors, like this really felt like the older Paper Mario games is really what I'm trying to say.

And visually it also kind of reminded me of Luigi's Mansion Dark Moon, another 3DS game.

Like it had some of the similar, I guess, design choices and stuff.

Not aesthetically, but just the world and graphics and stuff.

The 3DS has a nice look to it. I actually really enjoyed the way this looked.

What about the things though?

Like this is the first time Paper Mario brought real world objects into this cartoon paper world.

Did you feel like they fit?

- Yeah, I mean, yeah, this was obviously something that we saw in Color Splash and we just clearly didn't know that it was introduced here.

I still like the things.

Okay, I'm double edged on the things.

My problem with the things is I think they're,

I think they're a fun way to use special abilities and special attacks to deal a little bit more

damage to bosses and stuff like that.

The problem is, lies deeper within the, like how the game is structured, especially when it comes to the gameplay, is I didn't use half of them throughout the game because I was always afraid that I was going to use them and then I would stumble across a boss or an enemy that's like, "Oh no, you need this very one specific item right now."

We'll talk about that.

Yeah, I'm sure we'll get into a deeper discussion on that.

But yeah, that was always my thing.

I never felt encouraged to use them.

I always felt like I had to sit on them because I didn't want to use them at the wrong moment and then have to go buy them all over again.

That's more of a gameplay problem rather than just with the things.

The things themselves I think are a fun idea for the most part.

I think they work pretty well.

Some of them, they definitely don't look as real as they do in Color Splash, which I think is actually a benefit here.

The more realistic they are, the more it pulls me out of Paper Mario.

It's not like Yoshi's Woolly World or Epic Yarn or whatever that game is called, where they're using real world objects to construct the paper craft world.

It's just one is a cartoon paper world and then there's real world objects.

the more realistic it gets, the less it pulls me in.

So this was close enough to cartoony that it seemed to work out okay.

But overall, I just, I really like the way this game looks and I think the 3D effect is used fairly well.

Nothing too crazy.

It was a good game.

But let's use the things.

And overall, let's just, let's dive into the gameplay here.

Paper Mario Sticker Star.

turn-based combat using stickers,

one-off essentially attacks to do your attacks.

No experience, EIT coins, things.

- To buy more stickers, to buy more things.

- To buy more, yeah.

- To buy more turns to attack.

- Yeah, I want you to go first,

specifically in this dialogue,

but what did you think of the gameplay?

and overall game design of Sticker Star?

- I mean, so clearly there's a lot of similarities

between this and Color Splash.

So if you've already listened to our episode

on Color Splash, my feelings in a large sense

are pretty similar here.

My biggest issue with the combat is pretty much

the thing I just mentioned a moment ago.

Like the game makes you,

the game tries to create puzzles in battles

in certain instances, but to complete those puzzles you need certain items.

But you never know when you're going to need the items, and so again it just comes down

to this situation where you have to go into a fight and then you are, find out you don't

even have the proper items in order to complete the fight, but the item you need is something

you got seven worlds ago that's just randomly with something you picked up.

like well why would like it's not even where it makes sense to where like oh I picked up this item I will immediately need it within the next level or just so like they call back to these things like like one point later on with the ghost section in particular mm-hmm you fight that boss there and all of a sudden you find out you need a fan it's like well the fan is on like a level two of the game why am I on world four four and I all of a sudden need a fan to blow out some candles in order to defeat this ghost this seems really dumb so I got into a fight and I was like well I guess I can't beat this and again maybe there are other ways to blow out the candles if you're screaming at this podcast right now and you're like oh you could you could have done this this or this like okay like I I just thought you needed the fan so I had to go get the fan and then blow out the candles and then that was how I killed it so that That stuff really annoys me.

And yeah, I just don't like that the stickers are single use.

Like that bothers me.

I get it and there are plenty of stickers around the world.

I never felt like I was running out.

So it's not that that's necessarily a problem.

It more just creates this artificial scarcity at times throughout the game.

I will say though that I think this is done better than Color Splash was.

It absolutely is.

Because the coins at least make a bit more sense with how they fold back into the gameplay and how they fold into you getting more turns or being able to buy things.

I definitely feel like I was getting more stickers all around the world and the environment compared to cards just randomly dropping in Color Splash.

So as a whole, I do think this is better than Color Splash considering both of them have very similar combat mechanics and general gameplay mechanics.

But overall I still don't love it.

Yeah.

I... they were so close... their first try was so close to figuring out this thing situation in particular because you have an album where all your stickers go and that's like your your attack folder. And then there's a scraps folder which is used solely for solving environmental puzzles like moving pieces of the world around to solve puzzles. And then there's a things part of the album and all of the real world objects go in there. But they're not stickers. To turn them into stickers you gotta go to some sticker guy in town, throw them, and then they take up space in the album. And... That was one thing Color Splash did at least do better. Like you could make it a card wherever, like as soon as you got it. You squeeze it on the spot into a card, yeah. Yeah, but then it automatically takes a part of your deck and, you know, the last 10-15 cards of your deck in Color Splash were thin cards, just taking up space, so you never had a full deck. But in Sticker Star, they never took up your album until you turned them into a sticker, but you couldn't turn it into a sticker whenever you wanted to, and it was just this, you would get in a scenario like you would the ghost boss, and say you had the fan thing, but you don't know what card you need to turn it, or thing you need to turn into a sticker, so you never know before you go into a level, and then you get into the level, and you find out you need it, and it's like, well now I gotta quit, go to town, walk over to this guy, clear out stickers if I don't have enough room, and make room for this giant sticker

that takes up half a page and then go do the thing.

If you could have turned them into stickers on cue,

like whenever you wanted,

or if they just stayed in the things section,

- Yes.

- I feel like they really would have nailed this

'cause there were, there are so many things

literally in this game.

- Yeah.

- And you only need maybe 10.

I wish it was also better explained what they did.

'Cause there were times where I would use them

and I'm like, okay, I guess this,

what was the one I, 'cause I used one specifically

on the final boss and it didn't do any damage.

And I was like, oh, lovely.

I'm glad that I packed this up and brought this with me

to the final fight and for it to do a whole lot of nothing.

Like for instance, I know the boom box was like a,

it gave you extra attack power rather than,

- Mm-hmm, I didn't find that out 'til late.

- Yeah, so, but they don't really tell you that.

It's just like, oh, use this in battle

and something will happen, and it's like,

okay, here goes nothing, I guess.

- That's that adventure game mentality of like,

just try it and see if the guy will take this

to solve the puzzle, but the problem is
is once you use it, it's gone,
whether it was the right thing or not,
or whether it was gonna do damage or not.

- Yeah, if you screw up, you're out 100 coins
if you need to go buy it again or whatever.

- Yeah, and so, I appreciate the idea of like,
let's try this out, but also I felt punished
if I guessed wrong.

And that never is a good feeling,
'cause then you have to go pay to get the thing back.

And that feels bad, because, you know,
money is an actual resource in this game that felt,
I didn't feel like I was just drowning in money
like I was in origami cane or anything.

Like I felt like I kept a pretty decent control
of my cash flow here.

- I'd say I had about over 500 coins
at any given moment, personally.

- I'd get down to 300 or so.

An expensive thing could cost that much
and so I kinda was in that ballpark at certain points.

It just, they were so close

And then they clearly went the wrong direction with Color Splash of having it constantly
take up space in the deck, but also having the same problem of not explaining what it
does.

Like, they took a step back instead of going forward, and that was a big bummer to kind

of see.

So can we maybe talk about Miyamoto here?

Is this a point where you want to talk about some of his influence that he had on certain sections of this game?

yeah, it sounds like he greatly kind of influenced this direction they went because originally they, in this a lot of asks that we talked about before, they mentioned that the original idea for the game was just another RPG in the style of like Thousand-Year Door and they showed Miyamoto and he's like "oh this is boring, it's just that game again" and they're like "what?" like he legitimately called the game boring and said it was just like a retread and that they needed to do something else with it.

- Yeah, it was apparently like a port of the GameCube version, which is what I would want.

- Yeah, I don't know if it was a port.

I think that he just meant it was like that game, whatever they came up with. - It was very similar to the Thousand-Year Door.

- Yeah, so they're like, "Oh, hey, here's this."

And he's like, "No, scrap all the RPG stuff."

And they're like, "What?"

Or did he specifically say that?

He basically kind of like encouraged it, I think.

- The quote in the interview was along the lines of, quote, I believe this is Iwata, quote,

I had heard that first Miyamoto-san said that something like an RPG would be fine, so for a while I thought that something like the previous one would be fine, end quote.

Oh, I guess that wasn't Iwata.

But anyway, so they really hadn't reinvented

the Paper Mario wheel at the point,

And then he came in and said,

"Well, this is just basically the old one.

Do something new."

And so that's when they came up with the idea for stickers.

And stickers originally were only gonna be used

to solve puzzles on the map.

- Yeah. - And then they're like,

"Well, we'll just use stickers everywhere, including battle."

So that one comic completely shifted this game

from a traditional RPG into sticker mayhem.

- Yeah, and I think they also mentioned

they had partners at one point and then those got I mean there is a singular partner in this game but

he or she or I think it's a girl doesn't do anything really till the very very end I guess

but yeah they said they had partners as well and he's like I throw that out of there and like

like all these things that people have been scrambling to get back in the series for the

the longest time it's funny to just see Miyamoto be like no no no this is old

get this out of here new ideas people new ideas which I mean on one hand I

will say like okay yeah new ideas are good and they can push things forward

and that's fine and dandy but when you're throwing out like everything that

people even liked about the old ones in the first place like that's kind of

where you're getting me. Like, why are you making a sequel to those games when people

liked those games and you're like, "Okay, we'll make a sequel that doesn't do any

of the things you liked in those. We'll do new stuff." Very strange.

>> MATT PORTER, Ph.D. Yeah, it's frustrating. It's really frustrating to read, especially considering the last 10 years.

I will say this, about the combat itself, the overall stickers and you can have up to three attacks per turn, this was my favorite combat system since Thousand-Year Door.

I think it's the most strategic in that traditional way, and I really felt in control.

And the fact that I didn't have to fight unless I was forced to made it a bit more digestible. I definitely like it more than Color Splash because this game communicates to you damage, consistency, your enemies have health bars.

You definitely have more strategic control than you do in something like Color Splash or Origami King.

This felt the closest to those old games.

Yeah, I think I agree with you, but at the same time that's like such a low bar to clear for me. Because I just don't think highly of Color Splash or Origami King when it comes to their combat systems. I think it's just more a testament to how far it's gone astray. Even this game, which is clearly different, still has a piece of it and I actually really enjoyed it. Like,

Like when I got in a fight or had to do a fight,

I wasn't frustrated in the way of,

"Ugh, I can't believe they're making me do this."

- Did you still try to avoid fights though?

I actively tried to avoid fights.

- Oh yeah, on the world map?

There's no reason to.

- I tried to avoid it as much as humanly possible.

- Which is kind of disappointing,

'cause if there was an incentive to fight,

I think I would've done a lot more of it.

you know coins like ten of them but i don't need them i got i got a bunch of them and you get a ton

of coins at the end of every level so yeah if not for that just they definitely don't give you a

whole lot of coins after beating the actual uh fights if they if they didn't give you more at

the end of each world then you would maybe been scraping the bottom of your coin purse a couple

a couple more times there, I would say.

- And I really enjoyed stickers just being everywhere

in the world, because that definitely made me feel

in control of what attacks I was gonna have and not have.

Like I could just toss a sticker I don't want

and replace it with something better in the world.

So I, it almost, even more so than Color Splash,

this was kind of really deck building in a game sense of,

I want these jump attacks and these hammers

get rid of this card for a better, you know, it really, it was quite enjoyable. I, I liked it.

I just wish I had a reason to do it more often. Can we talk about the boss fights

while we're on gameplay? Yes, please. Largely, largely pretty good. Final boss is abysmal,

like extremely terrible. It's just a punching bag of HP that you can't do half of your attacks on.

So that's fun. I mean, let's say it's a Bowser. Bowser's the final fight.

Guess what? His horns do damage. If you have any jump, except iron boots, doesn't work. You can't,

there's just no way to do it. And it's always been like that from the first game. So. No.

No, you can jump. I believe. Oh wait, no, I'm sorry, you are correct, but in those games

you have the option to equip a badge that prevents you from spike damage. So I do apologize.

Yes. Like you have a way to counter it through choice, but this game, nothing. And it doesn't

warn you, like this is the biggest problem of the game as a whole to me, is it doesn't

any guidance to you or any sort of heads up or any sort of like, like we've talked about how some of the other games hold your hand a little bit too much. This game very much does not hold your hand in the slightest. Which I kind of appreciated since this was the sixth Paper Mario game we were playing in a row. It's like, okay, I know what I'm doing here. Let's just get the show on the road. So in that sense, I did, I did like that it kind of fast tracked you into the thick of things. On the other hand, yeah, it doesn't ever give you any sort of idea when you might need a certain thing in a fight, or, yeah, like with Bowser, maybe some sort of heads up in advance, like, "Hey, you're gonna need to overload 75% of your inventory with hammers or else this fight's gonna be really, really hard. By the way, he has 300 health and it regenerates constantly." And he has 500 health at the end. Literally his health actually doesn't mean anything until the final phase. Yeah. Because it regenerates every time in both the penultimate phase, you don't even knock him to zero, you just knock him off the platform. Yes. And even then you need a specific item there. Like I told you that. Which, the tail. You need the tail to get him off. Now the game did give it to you after a couple turns. It did give it to me but like why why one specific sticker in the whole game do I need for that one moment and it's a rare sticker too it's not something you see all that often or can even really I can't even think of a shop that you had that had it for there is a shop I assume there would be to get this guys it did volcano one no it is the shop where you can buy the big door the door sticker

There's an R button that opens a new page in the shop that I didn't know about and you can buy them there.

This doesn't just happen in the Bowser fight though, but the first fight, which honestly I'm forgetting what the first boss even was.

Do you remember like the type of enemy? Did I write it down?

It was just a Goomba. It was a bunch of Goombas.

It was a big, yeah that's right. Okay, so that Goomba has 300 health or something like that,

and I took him all the way down. Like, just fought him and used a ton of stickers. And at the end of

the fight, Kirstie's like, "Great job! There was probably a better sticker you could have used for that instead of all your stickers." And I was like, "What?" Like the game just, it's back to that guess and go game of using things.

And so the second boss is the,
the spiky, the pokey, thank you.

And the boss arena is like a dugout.

- Yeah, it's a baseball diamond.

It's a baseball diamond.

- Yeah, and you use the baseball bat thing.

At least that was like hinted at.

- Yes.

- And it's, so really every boss had some sort of thing weakness, but it wasn't necessarily as obvious as the pokey.

- The blooper, clearly you need to use something there.

The sponge is kind of an odd one though.

- It's such a guessy, guessing go,
trial and error kind of game
that can be really hard if you can't figure it out
or you don't look up an answer,
where you have to use a ton of stickers
and hope you have enough mushrooms
to just withstand these HP,
they're not bullet sponges, but these like,
damage soaking bosses.

And it just isn't fun in that regard,

unless you have the special item that can hit them.

And you may or may not have used it before,

like we were talking about.

And so that just, it was so frustrating to get to a point.

I mean, by the end of the game,

I was looking up before I'd go to a boss level,

I'd be like, do I need a thing for this?

Like, what do I need? - Yeah, yeah.

I was like, I mean, I should make it very clear,

and you did as well, I'm sure,

but I followed a walkthrough for this whole game.

So every time I got to a boss fight or something,

I was like, all right, what do I actually need in this?

Like I knew beforehand with the blooper

that I was gonna need the sponge.

I was like, okay, let's go get this freaking sponge.

Same for like the ice Bowser.

I was like, I'm gonna need to load up

on some fire attacks here.

So like, I kind of cheated in that regard,

but I'm glad I did because it would have just been

a headache.

It would have really just been an annoyance

for me to lose the fight and then have to go restart.

- It's not as simple as something--

- Yeah, it's not something where it feels rewarding.

It's not like a Dark Souls boss where it's like,

oh, I got my face caved in,
but I've learned something in the process
and now I will go back in and try to figure out
their routines and try to get the best of them.
It's just like, oh, you came into this fight ill-equipped,
sorry, you're probably gonna lose.

- I was gonna compare it to like Pokemon.

Like it's not always an obvious type difference

you know, I mean the snow boss yes, weak to fire or heat, that makes perfect sense, but the pokey

or the blooper or the goomba, none of that is apparent or obvious. There's no like language
of like what is effective against other things even in the Bowser fight the second phase has a
a thwomp in front. The only way to get rid of it is to use one of those red spring hammers,
which by the way I don't like so I never had them around, and just like you with the tail
the game gave me one. So the only way to knock him over is to hit him with that and then
to use a pair of scissors to cut him up. And that's only communicated by a no scissors
icon on his back, which you only see when you knock him over. So it just, there's no
way, like in an RPG, when you go to the final boss, you have an idea of what you want to
go in there with. Let's even Thousand Year Door, before you go fight the Shadow Queen,
you're like, I need my jammin' jellies, I need my ultra shrooms, I know that I like
this type of item, and I want to go in with that, or have these things to help replenish
my BP or FP because I use these special attacks a lot. Like you can prepare for a boss fight.
But in this game it is just, "Hope you have the right stickers." I'm not sure about you,
I know you were close, but for the Bowser fight I had to die. I had half of my album
was jumps. Regular or springs or whatever. Same for me. I ran out of stickers that I
I could actually use.

- I loaded up on the flashy clone jumps

and I was like, all right baby,

get ready to get bounced, Bowser.

And then it was like, doink.

I was like, oh my gosh, I can't even use 'em.

- Yup.

It was just, it really, honestly,

a little demoralizing at certain parts

of just like, really?

I have, I need this?

So I gotta quit and go do that?

Come on.

It just, that was definitely a very frustrating part.

The gameplay though is more than just fighting.

And honestly, fighting's pretty optional.

This is the first one to introduce

a traditional Mario world map.

It does take the level structure

of introduced in Super Paper Mario.

There's individual levels and they kind of

are all connected on this world map.

What did you think of that?

I mean, it makes sense for a portable game.

- It does, yeah.

I mean, the one thing in that Awada conversation they mentioned is that they wanted to make

the game a little bit more bite-sized for handheld devices, and so I think that idea

is fine and it works well.

This is a larger conversation we can have in a second, but I'm curious why they then

decided to just keep that and just do the same thing on Color Splash.

Not that the level format in Color Splash is bad necessarily, but that's a whole separate conversation going from this game to Color Splash that we can have in a moment.

But yeah, level-wise I thought it worked fine.

It worked on 3DS and I did like that at the beginning of each level there was a little bit visually of the previous level or place you were coming from to kind of connect each space together.

I like that little touch. The worlds in general were roughly about 4-6 levels long. Except Wigglers, Wrigglers, W-woods. Yeah, it was like 11 or 12 levels. 13, 14 levels. Why?

I don't understand. They were short, I will say. They were short. The annoying thing was you would find a part of his body and it would run away. It's like, alright, this is a little stupid. Four times. If I can find your body part, just stick with me. And then it would run away to another level and then you'd have to go beat it up to convince it to come with you. Kind of silly. That was super repetitive, super frustrating, way too long. The Wiggler Woods, all of it, far too long. They needed to cut that in half, keep the worlds roughly the same length. They could have added a sixth world with the same level count and could have done more diverse things. That part of the game, especially smack dab in the middle, just felt so bloated. Yeah, I agree. And it has a lot of different

things going on with it too. There's the Wiggler like, "Oh no, I've been separated!" and then it's also like, "But the woods, they've been poisoned and there's a poison boat!" There's There's like all these different things happening and it's like, "Can we get it?

What are we supposed to be doing here?

Is there a good way to go?

Poison boat!

Do we need to fix this wiggler?"

And obviously they try to bring it all together and unite all those different things, but they feel so disconnected in many regards.

It was just that part was really, I was actually super frustrated with that part of the game.

Not a big fan of any of that.

One thing that I could really think of gameplay-wise that I thought was overall disappointing, there are no real side quests, at least that I saw or noticed.

The only thing I found that was optional questy was sometimes when you would go into the sticker

mode, where you would zoom out and be able to attach stickers, sometimes Luigi would be there and you could pluck Luigi out of the scene and he would run away.

- There was no purpose for it.

In the credits it told you how many Luigi's you found.

- Out of five.

So there's, it's not even that common of a thing.

I guess there's one per world,

besides the final one with Bowser,

which really isn't a world.

So just like, there's no side quest,

there's no world building in that way.

Arguably the closest is the Wiggler stuff,

but that ultimately is necessary to get through the world,

and really isn't optional in any capacity.

It just, it definitely made the game feel more shallow than any other entry in the series.

Yeah, I agree with you.

I was just, it was a bummer.

So I'm looking at our list.

Let's talk about the story or lack thereof.

Oh, you mean the thing that there is nothing to talk about?

And even Miyamoto himself said, get that story out of here.

I would like to quote, at least in the Iwata ass, Miyamoto-san said from the start of the

project, "It's fine without a story, so do we really need one?"

He also said, "As much as possible, complete it with only characters from the Super Mario world."

And that right there is the death of some Paper Mario RPGs.

Those two sentences killed the core of everything.

Gone is Bobbery or Flurry, even a wrestling kid Yoshi.

Say goodbye to Rock Hawk.

Say goodbye to Sushi, you know, anyone.

The closest we're gonna get is Origami King with Bobby.

Like the death of charm is here.

The funny thing is if you read this a lot of asks, they're like yeah Mr. Miyamoto told us to only use Super Mario characters. And Wada's like, "Oh, that must have been tough."

They're like, "Yeah, but it's kind of fun to work within certain restraints. We had to really pull together and think about which side characters we should use." And so we had a red toad, and a blue toad, and a yellow toad, and a green toad. They just started talking about how they're like, "Oh, we should use all these different colored toads then."

And then one of the developers I think said like,
oh by the end of the game I was very tired
of looking at toads.

- This story apparently in the I Wanna Ask
is kind of in direct response to Super Mario World's
bigger dimensional twisty narrative.

Apparently there was a survey from Nintendo
and people did not respond in kind
to the Super Mario World story,
like they did not care about it.

- That doesn't mean you just chuck it out the window.

So, I mean, let's say it.

The plot of this game is that a magic sticker star comes and they wanna throw a festival for it to honor and make wishes.

And Bowser tries to steal the wish-making star.

- And then it blows up. - Does this sound familiar to anyone who has played Paper Mario?

And he touches it and it splits into five parts, into five real stickers.

And your partner, the only person that really talks throughout this whole game appears.

Her name is Kirsty or Kristy, I think it's Kirsty.

- I think it's Kirsty.

- And she is a very sassy, crown-shaped sticker, very shiny.

Humor-wise, reminds me of Huey.

Like Huey is a logical step for this.

- But she doesn't even talk that much, is the thing that I think is weird.

She's just kind of there.

- And even if you ask her for help by hitting the L button, she really doesn't offer a lot of help.

She has no Goombella or Goombario.

Like, she's just like, "Yeah, this is a volcano.

"They're kinda hot."

- She's just there, yeah.

The funny thing I mentioned,

spoilers for the very end of the game,

but at the very end of the game,

she like dies or sacrifices herself.

Then Mario gets to make any wish he wants

in the whole known universe, you know?

He could wish for world peace

or he could wish for marriage to Peach or something.

I don't know, he wishes for the dumb partner

to come back to life.

It's like, bro, she didn't even talk in this whole game.

And you're like, oh, you said I have one wish

to bring my friend back.

It's like, she wasn't even,

she wasn't even having a relationship with his character.

She never talked, never did anything of importance.

- She was just a presence.

When you lose her in that one level

where she gets stuck in the cobweb, that was pretty rough.

She had this very sassy "I'm a lady" vibe, which in its own way is kind of endearing

and funny, like treat me like a royal lady.

And, but yeah, this game is just, there's nothing to sink your teeth into here.

There's- it is super- I'm sorry, it is Paper Mario Lite in the plot where Bowser steals

the star rod to control all the wishes.

tries to steal the sticker star for the wishes. Like it's very similar but all of

the charm and personality and real plot ripped out of it. It's not like each

sticker has a personality or wish to grant or that other people, even the

bosses who are souped up by these royal stickers, after you beat them it explains

how they got the royal sticker and it's all happenstance. Like they had they had a wish and the sticker fell on their forehead and then they turned crazy. Like not even the enemies you fight. And somehow Kamek is like the evil like person pulling the strings behind all of this to some degree. Like she's like everywhere in this game. It's very weak, very, it is by far the worst Paper Mario plot. There really is no plot. The plot is just collect items that we told you to collect and then fight Bowser.

That's what she says at the end of the game, she's like, "I really kind of dragged you on this adventure, Mario."

I'm like, "Yeah, you really did."

There was no reason for me to really get these, I guess except Peach was kidnapped again?"

Yeah.

Yep.

It just, it was so... you know, like, not even individual levels have really rich stories.

Arguably the closest is the Boo Mansion, and that's only by a toad talking to you at the beginning and at the end.

Yeah. It was pretty disappointing honestly. Not that I had expectations for it to be something like the older games, but it was disappointing in the way that there really wasn't anything to... at all. There was nothing to play or dig into at all, really.

I actually, and this is funny because I actually thought the Super Paper Mario story, like I said, I thought it was pretty good in the last episode. For what it was, again, it's just a Mario story but I felt like they tried to do some interesting things within that plot and so for them to just be like hmm let's take a random poll oh people said they didn't really care about

the story well just check it out no more trying that's such a strange that's such strange guidance

they come back to it in color splash and origami king I would say it's strange guidance from

Miyamoto but then again when you think about the games he's made they totally are like devoid of

story like Donkey Kong, Super Mario Brothers, even the Zelda games don't-
Zelda is probably the most narrative rich games that he has made I would say.
Yeah but really the ones he made though isn't that just the first one and the
second one? Uh yeah but even then- And the second one has a plot. Even then though
that's what I that's what I'm saying is of the ones he really had a big hand in
those would be the biggest ones that have like monumental stories or any sort of narrative
like there's more of a narrative push behind that than there is Super Mario Bros like World 1-1
go
stomp on a goomba like there's really not a lot going on yeah so you kind of teased this one
earlier and apparently you don't have much to say but the music I don't think it's great 11
composers
they needed uh... twenty
in order to be good apparently
uh... i don't think it's terrible i just can't tell you a single song off of this
like there is an earworm in every single one of these games that i can think of
and i can't think of one in this
you are like i was a super paper mario
and
there were quite a few little ditties in this game that i enjoyed quite a bit
for all my hate of wiggler forest
I really liked the theme in Wiggler Forest. It was like this jazzy detective, moody, you know,
just kind of vibe really to the whole thing. Didn't really sync up with the narrative of what was
going on where this forest is ravaged by poison. Like it wasn't a mystery to solve, there
wasn't...
It almost felt like a song that would have fit perfectly on a murder mystery train.
You know, it kinda felt akin to that. I liked it a lot.
And the uh, the Gooper Blooper theme, like that boss fight,
I really liked the song in that fight. I thought that was pretty good.
I just- I- there were a couple songs in here.

I just can't think of anything off the top of my head, yeah.

That's perfectly fine. Uh, I just- even the main theme grew on me every time I debuted up the game.

It's just-

That is the one I think Mike can't think of, I guess.

What's that one?

Catchy.

Not great.

There's definitely better songs in different games out there.

I think it's a testament to how far the series has come, you know, when we look at something like Origami King.

But for what they were playing with here on the 3DS and for the talent and stuff, I actually enjoyed quite a few of the world tracks in this game.

It was good.

Let's, before we talk about specifically Paper Mario as a whole and kind of what we think overall,

what is the legacy, and I think the answer is actually pretty obvious,

what is the legacy of this game? It's the one that changed everything. I mean,

I feel like that's the main takeaway here. It's the one that changed everything for better or

worse. My big takeaway, though personally is kind of what I alluded to earlier, is

I'm trying to figure out what they saw in this to where they essentially doubled down in color splash.

Because the game came out and people were like "this is not really that great."

I mean this was easily, it is to this day the lowest reviewed Paper Mario game if I'm correct on Metacritic.

So the game came out and it was largely very not well received and then they were like

"no no no no no.

This is the ideas we have here good.

We just need to change them and blow them up to a bigger scale color splash and people were still like no, this ain't it.

Like so I guess the legacy for this one is in my mind.

It's now it's very much tied as it's like a one-two punch with this and color splash for me where I can't really I mean I can't separate the two in my head, but it really just shows that this was like a breeding ground for what color splash became but at the same time color splash isn't anything super different in a lot of ways so I'm just wondering why they thought this sort of format and this general like combat system and stuff like that like what is it about this that they think is so good that they decided to stick with it even in face of the even in face of the criticism stick with it I see what you did there yeah this your your I like the way you put it. It is, this is the game that changed everything. This is, it is a definitive mark in like the Paper Mario series of, you have the first two games, the RPG era, you have Super Paper Mario by itself, and then you have Sticker Star through Origami King. You can, the DNA of this game is the foundation of Paper Mario going forward. There was a quote on the last page of the I Wanna Ask that I really kind of thinks this in all the way. It's quote, "Well, as mentioned before, the mechanics present new challenges and the game world represents a new start. We worked hard so that this game would become the new standard for future Paper Mario games. So please play it to the fullest." Like they set out to do that and they achieved it. Is that good?

It's not what I would want from Paper Mario.

I think the thing that's baffling to me is that they didn't, like it's strange that they wanted this to be the new benchmark for the series moving forward, but even internally

They clearly didn't have a well-defined idea of what this game should even be

Like they were taking ideas around, you know, Miyamoto and saying like hey, how's this look and he's like no no

No, like like he basically armchair developed this game. It seems like

And so it's very strange for me that they want this to be the new how the series is moving forward

Like when you set out to make a new like like when you set out to make something you're like, okay

I think it's a good idea to start a new project with Paper Mario on 3DS with the new project.

but maybe come into the project with some more concrete ideas on what you actually wanted to do rather than just being like, "I don't know, here's an idea, what do you think, boss?" and boss is like, "Nah, bad, change it."

So about maybe the final thing on Miyamoto here, it just, Miyamoto obviously has a lot of sway.

I mean, that's obvious and undeniable.

I mean, they all talk about how nervous they were to impress and talk to him.

Yeah, I mean, I'd be nervous.

I'd be nervous playing anything with him.

But I think of other examples or stories that have been shared, it's not me personally I've heard, but you read, like Dinosaur World on the GameCube.

Do you remember what that turned into?

Because Miyamoto came in and said,

"No, put make this is now this."

- Oh yes.

- Star Fox Adventure.

- Put a fox in this dinosaur video game.

- Exactly.

And then, I'm 90% sure the same thing happened with Metroid Prime.

And like this first person shooter, like Metroid.

And then Retro created the Prime series from that.

And also even Breath of the Wild,
where they had this area for him to play in
and all Miyamoto did was climb the trees.
Like that, and so that obviously evolves
into Link can climb anything.
and it works, that's one of the great mechanics in the game.
Miyamoto has a power and a sway,
and the way he approaches games is definitely unique to him
and clearly has created some of the greatest games
and franchises in the history of this medium.
But he missed the mark on this one, buddy.
It's just too much of a swing.
And I'll say it here for posterity, to be fair,
I don't buy it, I don't believe in it,
but there is the Nintendo rumor mill has churned out
that there is some sort of Paper Mario remake
in the pipelines at Intelligent Systems,
whether that's the first or the second game, who knows.
But if that does become true,
that could be a way for them to test the viability
of bringing back that traditional RPG formula,
especially now with AlphaDream out of the picture,
unfortunately due to bankruptcy,
and maybe try a new RPG Paper Mario style game.
But I really think this game changed everything
and I'm not super happy about that.
- So, okay, so that's a good jumping off point

I think to do our kind of series wrap up then.

- Yeah.

- This is the end.

- That's what I'm trying to do.

I try to set all these up.

- So yeah, this is the end.

We've reached the end of season one of Chapter Slucked.

We've played all the Paper Mario games.

We did it!

So, I... we came into this and we wanted to do this because we're like, "We like Paper Mario games!

Yeah, those are good!"

I guess my question now is, "Do we like Paper Mario games?"

I would say, personally, not really.

I don't think so!

It is...

I don't, again, I don't think they're bad.

Paper Mario with, but like...

I like Thousand-Year Door.

Let's put it that way.

Right? I...

I like Thousand-Year Door.

Or, let's put it this way, I love Thousand-Year Door.

Thousand-Year Door is a great game.

Yeah, I said that during our episode.

That's one of my favorite games ever, sorry.

For sure.

I like Paper Mario 64.

I think it's a great

starting point for what would become

thousand year door. I think that's awesome. Super Paper Mario, I like it way more than I thought I

was going to. Yeah, there are, you know, and then there are parts in the other games that I do enjoy,

but if tomorrow a new Paper Mario game was announced, I'm not gonna be excited about it.

I'm not, it's just what has happened in the last 10 years has not been something that I'm encouraged

There was a reason we never played Sticker Star or Color Splash. There's a

reason we bought Origami King and didn't play it for a year and that reason was

this podcast. But still, I like Thousand-Year Door and I will play that game, you know,

till the day I die. I'll just replay it and replay it. But I guess on the

whole paper Mario is okay yeah it's good at times they just need to figure out

what they want to do with it it's just so clear from sticker star awesome

identity it's so clear yeah it's so clear from sticker star onward that

they're like what is this what do we even want to do anymore I don't know and

like reading that a wada asks is like pretty clear about that that they didn't

have any concrete ideas and it just got getting bounced around I think origami

King they had some like better ideas in terms of structure I will say but the

combat system just brings that whole game down in a lot of ways

unfortunately the world structure of like always find a viltramite and get

the power and then fight the boss like it was very cookie fight a viltramite

isn't that what they were called what were those viltramites are from

invincible oh no what were they called of bill mentals it's something like that

fight a village fight a built yeah I love fighting I love fighting I'm the man in

paper Mario so if we were gonna do a ranking of them not that we need to do

some sort of official one I mean it I mean it seems pretty obvious it would be

Thousand-Year Door 1, probably Paper Mario Original 2, Super Paper Mario 3.

I'd put Sticker Star at 4, Origami King at 5, and Color Splash at 6.

Color Splash is the worst. And then there are aspects of Origami King I do like, like legitimately, but yeah it's just that dang combat system man. If that combat system was even... was just literally anything else that game would be a lot better.

What, from the new games, by new games I mean Sticker Star on, like what is good in them that you actually would like to see in another game?

Well I forget who composed Origami King that kind of had a slap in soundtrack so bring that guy back or bring that girl back whoever composed it. I don't know I do think the writing in Origami King was pretty okay at times I feel like they started to find their footing with that again because I didn't think the writing in Color Splash was very good personally but I think Origami King felt like it was getting better so I feel like a larger and focus on story and a larger focus on that kind of... I like that Thousand Year Door and Super Paper Mario like break the fourth wall pretty often. I like that they're self referential and kind of self aware. That's kind of something that has been lost as the games go on. So I'd like to see that stuff, those elements sort of come back. And just yeah, I think the other big thing is good side characters as well. I feel like go a long way in these games. Especially because Mario doesn't, can't carry these games because he just is a conduit for the player. So yeah. I love the visuals. I think the design aesthetic of a lot of, you know, Color Splash and Origami King visually are great. I definitely would love a Paper Mario RPG gameplay-wise with these graphics, these visual styles. I think they will age super great, just like the original two games have aged fairly well. I think honestly the poorest, as far as aging is going to be, Probably will be super and that's solely for the wacky character designs

I just don't think there is in DNS the stuff you see in thousand-year door. I

Would love I would love for that to be combined with the gameplay that you know, I think we're both super fond of

it

You know the they can design really

engaging rich looking worlds. I just, I would love for them to be more fleshed out, more side quest, unique characters. Some of these toads have really great personalities. I just wish they look different and maybe were more active, played more active roles. I just, a richer world that you would find in an RPG. But, but story doesn't matter. No one cares

- Story doesn't matter.

Honestly, wouldn't even mind the adventure style mechanics,
like adventure game style puzzle solving,
to play a part in the future,
but to make that only adventure game puzzle solving,
not incorporate that into the combat,
not force that onto the player.

I think, like the Dark Blue Mansion in Color Splash,
That was a really fun, creative level
of solving all these ghost toads' problems
with the environment and whatnot.

But don't build the game around that
or make things the priority to solve it
and have that be fused with combat
where you don't even know what to use with things.

- Yeah.

- Should I use this on an attack or solve a puzzle later?

Like separate the two and lean into that puzzle-solving
stuff that you really have super--

- Just be more forgiving with those aspects as well.

Like, oh you used a thing in this situation?

It's gone from your inventory, sorry.

Like, just be like, oh you used the wrong word, sorry.

- Just have a little grace there

and just put it back in the deck and say,

this isn't the solution, you know, go cure to that.

- Yeah.

- But there's potential.

There's a lot of potential to kind of fuse these two

together and I really, I hope,

I hope the RPG part returns someday.

and maybe it does in a remake and then who knows from there,

but I don't think Paper Mario is going away.

- I don't think it is either.

Yeah.

- And I think it has an opportunity to start a new era here

with Mario and Luigi currently non-existent.

- Yeah.

- Like they have a real opportunity

to reinvent Paper Mario again,

just like they did with Sticker Star.

and maybe the third era of Paper Mario could begin here

on the Switch.

We just have to wait and see.

- Yeah, yeah, I don't know.

Yeah, I think there is hope for the future,

but they just need to,

they need to look into the,

they need to, honestly, what they need to do,
and I'm not saying this,
'cause a lot of times I don't think fans are right,
but I think they do need to listen to what fans are saying.
Like, fans have been pretty loud for 10 to 15 years now
about what they want and what they like from this series.
And this series does have a lot of passion behind it
and it does have a lot of fans that if they did say like,
"Okay, hey, we've learned a lot over the last couple games.
"We are gonna go back to a more RPG style experience,
"but here are the things that we think would be good
"to take with us from Color Splash Origami King onward."

- Like look at Super Mario Odyssey.

It was a response in the way of like,
let's return to the Super Mario 64 style of kingdoms
and just collecting moons or stars
and exploring these 3D spaces
instead of what they did in Sunshine and Galaxy,
which was very linear, and then Super Mario 3D World
was not that traditional 3D style game,
even though it's great.

And then you look at Odyssey
and it's just response and return.

And I think Paper Mario can do that too
and have this kind of resurgence,
but also bring in modern design and things like that.

So, fingers crossed, hopefully.

And you know, if they make another one,
we can always make another episode, I guess.

So, I don't know, hopefully.

Just don't show Miyamoto the game
until it's too late to change anything, I guess.

- Yeah.

- I think that'll do it.

Do you have any final words for Paper Mario?

- I don't think so.

Like I said, I'm glad that we saw this through
and we didn't pivot to doing something else
'cause we almost thought about not doing this
for the first season once we kind of,
like I said, this idea's been ruminating
for a very long time and we almost pivoted away
from Super, or from Paper Mario.

I'm glad we saw them all through.

It's nice to say that I've now beat them all
except for Paper Jam, if you wanna count that or whatever.

- I tried to get you to include Paper Jam.

- No, I...

(laughing)

Glad we're done.

I'm glad we're done.

- No, it's nice.

It feels good to say that I've played them all now.

- For sure, yeah, especially because I had only ever,

before we started this, actually,

I had never beat any of these.

To completion, 'cause I never beat,

I got to the very final boss of Thousand Year Door,

but I got stuck as a kid, so.

I never beat any of them at all, so it was nice to fully beat six games that I've never actually really played before.

So that's been fun.

Yeah, it has been a treat to do this with you and with our guests in the other episodes.

So yeah, I'm really happy with how this all turned out.

Logan, season two is coming.

It is coming.

We are doing...

Can't stop this train.

So we've got season one in the bag, but it's not gonna be another

14 month turnaround or whatever until we're doing the second season. We're

We've been planning the second season for a bit now. So we know what we're doing next and we have

Schedules on our end on when we're going to start rolling this all out tentatively

This episode will be posting in you should be able to first listen to this episode in mid-august

We're gonna be taking the rest of the month off and then the majority of September off

From actually posting I should say from posting work

But we're basically gonna be working on season two for the next couple of months and at the earliest

You know at the earliest you'll see start seeing season two roll out here

October end of September early October is what we're aiming for kind of our and that'll continue. It's all subject to change

Yeah, our plans on paper I guess to just really lift the veil is around early October late September

Second season go live and then we should be

Done with it before the end of the year. That's our current goal

We've there a lot quicker shorter games than paper Mario. We frankly we learned a lesson

where we have a goal of two seasons a year and

the longer season should take up the whole year and then just publish it at the end and

we should have a shorter focus season up front and

doing

for myself

146 hours and for Logan 135 hours of paper Mario

Was probably a bit much for the first season like structurally so this is gonna be a much shorter

time investment for season 2 and

Then you know we have plans for the future and stuff beyond that so

I'm excited to crank these out

It's gonna be a great pivot it as do you want to do you want to tease?

Where we're going uh yeah, so we'll be obviously anything obviously like keep following us on Twitter

More at more man 12 and at max Roberts 1 4 3 and we'll be in on max frequency dot what net or calm

Net okay, so keep following us there, and we're gonna be teasing more about what the second season will have in store I

Don't know probably in September. We'll fully tease it and reveal it

But it is PlayStation related, so we're jumping from Nintendo to PlayStation so

Hop on your Sony ponies and go for a ride boys. Let's go so yeah if you want to play along with us

Maybe subscribe to PlayStation now that is

sole thing

- We'll throw that out there.

- That's, one of us will be playing these games

on PlayStation now and I can tell you it's not me.

Very excited to dig into that.

Honestly, I'm probably gonna start it here this week.

And so I'm super stoked.

We've got a lot of plans for season two and beyond.

So like Logan said, please follow us on Twitter.

Logan's @Mormon12, myself @MaxRoberts143

and subscribe to this podcast feed.

wherever you're listening to it.

You know, it's on Apple Podcasts, Spotify, Overcast,

my preferred podcast player, you know,

just wherever you can plug in an RSS feed.

So please subscribe in season two.

- And if you listen to this first season,

leave a review as well.

If you enjoyed this, obviously,

we would appreciate a glowing review,

but let us know how this did.

Obviously we had a season zero, you know,

with The Last of Us, but that was done so far back

that it wasn't really in the cadence

of the rest of this actual first season.

So we're trying to get better with this format

and trying to get better just with the podcast as a whole.

So let us know how we did

and your feedback is very much welcome in any regard.

Even if you wanna send us, I don't know,

I'm sure you have ways to contact people
on your website and stuff like that, or just on Twitter.

Anything is good.

- Twitter's best.

But yeah, I'm really proud of this season.

I'm looking forward to season two.

If you want to see Logan's work outside of this,
check out comicbook.com.

That's where he writes and works.

And if you'd like to see any of my writing,
you can go over to maxfrequency.net.

Thank you all so much for listening to season one,
and we'll be back for season two before too long.

Until then, adios.

Bye everybody.