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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 season one we are covering all of the paper Mario series. We are

Over. Yeah, we are over halfway through paper Mario. My name is max Roberts and I am joined by

Logan Moore who just turned on his lights

Hi, I did it's getting like kind of dark out here not really

I mean, it's only five five thirty in the afternoon when we're doing this, but it's looking like it might storm

So hopefully my power doesn't go out or something weird

Please no, I think well, I think we'll be fine. I hope so and

For this episode. We are also joined by Tomas Franzese. Hey Tomas. Hello

How are you?

Good. I'm in the black void with a Huey

You're in the bar with you are all a little bit aren't we all just a smidge a little bit in that dark void

Huey if you if you didn't read the episode title this episode is all about Paper Mario color splash the last

Previous episode was all about Thousand-Year Door. It actually just went up today the day. We're recording this

Very happy with that episode

We're yeah

Yeah we stashed those first three episodes for a couple months there, because we've been sitting on those since... when did we record Thousand Year Dawn? None of this matters.

None of this matters to anybody who's listening. It says in the show notes. Anyway, we've been

banking them and we're excited, but now we've caught up to ourselves. We've got Color Splash.

Now you're talking about the good games. Exactly. We were saving the best for last. And we've got Super lined up and then Sticker Star. So, today we're all here for Paper Mario Color Splash which was a Wii U exclusive, it still is, it's one of the last great Wii U games trapped on the system.

You can still buy it digitally from Nintendo full price.

Please know.

It is a Wii U game trapped on the Wii U, but I don't know if you can say it's one of the last.

It came out for the Wii U on October 7th, 2016 here in the States and in Europe and October 13th, 2016 in Japan.

It was developed by Intelligent Systems and Nintendo.

And here's the part where I cross my fingers and do the best I can.

It had two game directors,

Naheko Oyama and Taro Kudo.

Producers, Satoru Iwata and Tatsumi Kimishima.

And then its music was composed by Fumihiko Asobe?

Asobi?

Apologies.

When did Awada die?

2015, this was about a year and a half after he died.

This was a posthumous producer credit for him?

Yeah, it might have been more of a special thing.

The game would have been in development while he was alive.

Yeah, I mean, that's what I'm saying.

So this would have been one of the last games that he would have potentially had his name attached to that was still in development when he was alive.

Well, I think Breath of the Wild was one of them, because obviously the Switch was coming out a few months later.

Yeah, this was by no means the last one.

But it definitely was one of the final ones.

It has a Metacritic score of 76.

I would like to talk to those critics, see how we landed on the mid-C score of 76 for this game, but we'll probably talk about that.

I'll tell you how you land on that.

That's just par for the course when it comes to game reviewers, I think.

Like anything that is like, anything that's generic or not super great, it's just, "Ah,

Which tells you that scoring games is maybe a little messed up here.

Well I think it's just a... I mean we could get this as a whole separate discussion.

But I mean I've worked with Tomas for a long time and I can tell you that like back when we were both at Dual Shocker's like I would really stress that people did... like people just don't want to go below seven. I don't know why. It's like a mental block for people.

- We've been trained to think anything below a seven is bad.

When really, if you're on a traditional 10 point scale, five would be the middle average.

You can even theoretically argue a four is good, depending on how you determine your scales.

But no, everything is seven or higher.

- Yeah, I try to use the full scale whenever I review anything.

I look to Dual Shockers, gave this game an 8.5.

Who reviewed it? Did Ryan review it? No, Lou reviewed it.

That, man, wow, we're old. Should have had him on this.

I've been doing this for a while.

So actually all three of us worked at Dual Shockers at one time or another, and we all went to Michael Ruiz's wedding.

We were all there together. I think I'm still in your banner picture, Tomas, on Twitter.

You are. I am in mine as well.

Yes, you are, but I'm just-

Am I in both of yours?

Is your profile picture still with Mario Man as well?

What's his name?

Oh, no, it's with-

It's me and John Romero.

That's right, yeah.

That's a good picture.

Anyway, so the three of us have all worked together at some point, but I'm not sure if we've all played this game before.

I know I definitely haven't, and I'm pretty sure Logan hasn't.

Tomas, have you played this game before?

Only like briefly I never, I think there was like a bit of a demo or something somewhere

I had tried it before it came out and then a little bit at like a friend's house after

it came out but I've never played it like all the way through until now.

Yeah, I, same, a buddy bought it at launch and I kind of saw him, he actually had finished the game so I kind of saw the whole world map and was kind of just moving around a little bit but I never really sunk my teeth into it.

I don't even think I played a quote unquote level.

Logan, did you touch it at all?

- No.

So when Sticker Star came out,

I was really excited for that.

And then I heard it was bad.

I was like, uh oh, I guess I don't wanna play this.

And then this was obviously the one after that

where I was like, okay, maybe they'll have turned it around,

you know, gotten back on track.

And I heard people just be like, nope,

they're on a bad trajectory here,

everybody between Sticker Star to this.

I was like, oh, okay,

I guess I'll steer clear of this one as well.

So no, I'd never played this until we decided to play it here.

I've played Sticker Star before, so yeah, it was interesting, kind of, from what I know,

from playing Sticker Star to kind of come into this and see like where they kind of

learned but like more how they didn't, which I found very interesting.

What did you guys, did you buy it digitally or did you go find a used copy somewhere?

No, I bought that, I mean, I know I told you about this off air, I bought it.

I found a copy on eBay and I made like a lowball offer on it and a man accepted.

I was like, "Alright, cool."

I had some trouble finding it physically so I bought it digitally.

Oh no, Thomas.

Oh, Bob.

Oh, you just paid...

How much was that?

Probably 50 bucks?

Yeah, it was like 50 or 60.

I have the site up right now.

It is \$59.99 on Nintendo's website right now.

Yeah, so that's probably what I got it for.

We'll allow you to charge that to the chapter select bank account if you want.

We don't have one.

Maybe in the future.

Yeah, I'll just mail the check to Max.

Sure.

I was fortunate enough to find it at a GameStop nearby.

I mean, I paid \$40 for it, so I didn't get it on the steal.

I think Logan made out the best.

I think it was around \$30 after shipping.

So I mean, either way we all paid like somewhat decent money for a Wii U game in the year 2021.

I mean, it's a good time.

It's a good time to play Wii U stuff.

Yeah, I mean, I've always been a fan of the Wii U too.

I think it's kinda, this was kind of when it was whimpering out ahead of the Switch,

but I think there were some solid games, even though most of them have since come to Switch.

Yeah, I think that's a testament though to its library that a lot of the rock solid games have come over from early on like Donkey Kong Tropical Freeze and Breath of the Wild, a Wii U game originally, all the way up to this year with Super Mario 3D World plus Bowser's Fury but it is an interesting just way to use the gamepad and stuff and let's start

there, let's start with the gameplay, we don't typically start with that. I mean this game

I think like most Nintendo first party games on the Wii U did have an emphasis on the gamepad for playing it.

I'm honestly not even sure if it is playable with a pro controller.

I quickly turned on button only controls so that I wouldn't really have to touch the screen.

The only times I remember being actively forced to touch the screen would have been in the the outline sections where you have to like cut out certain parts of the game world for like combat and stuff like that. I did like three combat encounters with the touch controls.

I was like, "No, I'm not doing this for 20 hours. How do I change this?" And you can definitely turn on touch controls for that.

I did play on the gamepad the whole time. I was actually... I only played straight from the gamepad the whole time and I think the fact that I only played off the gamepad kind made it a, still had a lot of problems, but it made it a better experience I think than if I was like had to look at the TV and then down at the gamepad. Because the best Wii U games to use the gamepad kind of didn't force you to do that. Like I think the problem a lot of like late Wii U games that really forced the gimmick had is that you were constantly like looking like up at the main screen and then down at the gamepad and there's just this dissonance and it adds more steps to a process that beforehand in most of these series was just like a button press. So it was a bit better when it was just all on one screen.

Yeah, I played solely on GamePad as well.

I know I mentioned this before we started the podcast, but that's how I played as well.

And that's why I also wanted to turn on button and control, like stick controls or whatever you want to call it, traditional control scheme because, uh, yeah, I don't know. I don't mind touching it, touching the screen all the time, but it just felt like extra steps that weren't really needed, especially when it comes to like dragging the cards to their spots or whatever, when I could just press A and shoot them up into their row or whatever when I was selecting my

attacks. Yeah, I used touch control so I had to play it how it was meant to be played. Yeah,

I can't believe you guys did you guys even look into changing that particularly or were you just fine with it from the get-go cuz I

See like seriously like within the first five encounters of the game

I was like I'm not doing this like I

There has to be a way to alter this because I don't want to drag cards around the whole the whole time

Yeah, I just stuck with it. I

Didn't really look to change it at all. I was just like oh, this is how it is and yeah

I think like I mentioned before this battle system is like kind of similar to the one in

Sticker star and even has roots and like the RPG games in the series

but the biggest problem is that it adds like five additional steps because you have to like swipe or like

Through the row of cards choose a card drag that click on it to paint it and then flick it up on screen

Yes, really should have been like maybe two or three button presses in the menu at most

So I played this as, I suppose, Reggie intended.

TV and gamepad. The whole time.

And I used touch controls. I did.

As soon as Huey said, "Hey, you can change the controls,"

I immediately went and switched them to the button controls.

And I found... I thought the button controls were slower.

And I was like, "Well, I don't want to spend more time doing this."

Really? I found it really cumbersome to scroll through the...

Especially when you get into the light part of the game and you have legitimately 90 to 100 cards on hand, scrolling through them with your finger felt really awkward and you would sometimes like drag a card somewhere where you didn't mean to or whatever.

I found the buttons to be slower than I would have liked so I kept it that way and then you're connected in the way that you're swiping the card up like Tomas said.

So this combat system, for those that may not have played the game, you get a deck of cards and you fill them up with color paint and that changes essentially the

percentage of effectiveness or power of the card and then once you have your set of cards almost like a deck building game where you get to build out your turn you fling them to the television and then you execute the attacks as Mario from jumping to using hammers to using things you know real-world objects transformed into playing cards. Yeah I mean I as a card game though I think it's it's not very good. Oh it's not a good card game. Because the selection's random most of the time. Yeah.

There's only about like five or six I think like different things that you can do with cards so yeah I think it's not a great card game. Very rudimentary. Really it just uses cards as a like a means to deliver attacks to the screen like these easily could have been just a menu of hammer, you know, hammer, jump, like it could have just been a menu and you choose the variant. Yeah, I could have organized them a little. It reminds me of like the current like PS5 trophy setup where they're all horizontal now and you can't see enough of them at a single time or clearly like, I mean, that's more for trophies I guess where it's not as clear what you need to do. I mean this is obvious what the cards do and stuff like that but just the way they were organized was cumbersome and obnoxious I think like it could have just put in like different categories like things, think cards here, boot attacks or jump attacks here, hammer attacks here, you could just click one of the submenus and I think it would be really easy to just bring them all up.

I don't think there was enough space on the Wii U gamepad for that unfortunately like I think that would have added more submenus.

I mean if you could have just clicked one of the submenus and like then it brings them up, just some sort of greater sense of organization. And I know you can hit the sort button on the gamepad and it sorts them in somewhat of an order.

It sorts them in a predetermined order based off if they're pre-colored cards, like pre-filled in or they're blank. And then it's by items.

And then it organizes them by like health items towards the front.

Health items, hammers, boots.

All the things are shoved to the very far left.

Things are at the very end.

Yeah.

And partners.

Partners.

We'll put quotes around that.

I found it weird that you had thin cards in your thing the whole game even though they were very situational.

Taking up.

Yeah.

Very situational and they take up, you know, anywhere from five to ten of your ninety-nine card slots.

It limits you in that way.

The - Tomás, you said this earlier where you have all these steps to just do something so simple. And I think it's just, it's so, it became so frustrating where you'd see this row of enemies. The game is, it doesn't communicate anything essential to you in this way that like the way you see enemies health is visually their color, like how much color they have left. It's not a number, it's not a bar, it is just an obtuse amount of color where they could have just the tiniest bit of the black outline left and still be alive. And so you don't know necessarily how much paint you have to fill a card up to to have the right ratio of attack.

You don't know how much this one jump card will take out of an enemy's health because it doesn't

doesn't give you a number or anything.

So you're guessing, like, do I need two cards here or four cards?

Do I need the big boot or a small boot?

And then if you overguess,
say you only needed two jumps instead of three,
well you just lose whatever cards
you threw out there with it.

- Oh my gosh, that's the most annoying part
of maybe this entire game,
is that you could just flat out lose cards
that you throw into your rotation
to use in an attack phase,
and if you kill all the enemies before that,
lose the cards that you put for like why is that a thing if you're not actually
using them why are they yeah how do why wouldn't they be put back into your
inventory it's yeah and it can be hard sometimes even to like gauge if you need
one because there were times where like I would choose like a Oh jump three
times thing and then I'd be like oh should I put but if there were like five
enemies I'd just be like oh should I put like a hammer just in case or like will
this take care of everything and then like it doesn't or it does but and I
don't have the right cards or I lose one so yeah that's just really frustrating
because like I do think using that color as a health bar is an interesting
concept but I don't think it's an interesting concept when you're a turn
based RPG with like limited moves. Like I think this game in general would have
been better if it had just focused on some other kind of combat system. I
understand why they wanted to do the cards but I feel like the combat
actively hurts the game. I really do like the idea of planning out what
attacks you're gonna do in the order and like seeing the row of enemies and then
planning like I'm gonna jump on these two and then I'm gonna use a hammer on this one
which
kind of also has an AoE effect. I like that strategy, that line of thinking, but the

implementation here doesn't give you enough information to make the best decisions. It just, you're almost fighting blind to some degree every time. I mean there are plenty of times where I'm

fighting a boss or just five or six enemies and I plan it all out and oh, this hammer, I had these two hammers to wipe out these enemies and I whiffed. I missed an excellent or something. And now, my third card is now being used early. You can't make a full strategic decision here and so it punishes you for them not showing you the information you need.

Like if I knew every time I used a jump card it did 50 damage and 50 damage was equivalent to this much paint on their body or whatever, then you could make better decisions.

Really this game needed health bars and numbers.

Well the other thing too I would like to, I think the boss fights specifically are like even more frustrating in a lot of ways because some of these fights I know I think you did as well Max and I don't know about you to a loss but I was definitely using a walkthrough to help me

through this game and that was able to tip me off to the fact that I needed certain thing cards ahead of time for some of the boss fights that were coming up and if I would have gone into those fights and didn't have the certain thing card in my inventory then it's just like oh I guess I'm screwed? Like, they will let you take on these bosses that you can't really actually defeat if you don't have certain items, and the game never really conveys that to you as well.

Yeah, and some of them you keep in there for a while. Like, if I remember right, you get a lemon fairly early on, and then you don't use the lemon until, like, way later, I think, when you're making

the steak. When you have to cook a steak. Yeah, which that was a good set piece and a good use of it.

That was a good set piece until you fail it a couple times and it's like, "Hey, we're gonna charge you a thousand coins to do this again."

I didn't fail it.

I failed it once and it was like, "You can try again."

I failed the kitchen, like, cooking for all the toads, I did fail.

I failed that too.

I had to actually get out an actual timer and time the pizza.

And it made you do the whole thing again!

Yes.

The game can be very cumbersome and make you do a lot of things over and over again.

One fight, one of the bosses, so the bosses in this game are the Koopalings, and what was it?

It's in the stadium, they're like Colosseum, I guess it's Iggy.

You literally, you literally have to start the fight, and they are unbeatable in that, like they are unbeatable, but that's part of the plot where it kicks you out and then you have to go find whatever thing card you needed to defeat them.

I already forget which thing you needed to defeat Iggy.

But it just, it like, it makes you just do a lot of guesswork and I really think this game feels designed for children in a lot of ways which is fine.

A lot of it is very playful, very storybook and quite easy.

But some of this stuff is so obtuse that how do you not use a guide to solve this?

Yeah, I definitely agree.

even just the combat like you'd think with how the worlds are structured it would be a bit more straightforward but I remember early on in like world one I got stuck cause I ended up like where you recruit the like red toad who's a superhero I thought that was like the only star I had to get in that area so I didn't unlock the other level and so I reached like the gate and then I was like wait where do I go and then I looked at a walkthrough and I was like oh I just missed like a whole level because I didn't collect this one thing. So yeah there's decisions like that where I think like if I was a little kid not using a guide like I would get stuck at a couple moments I think in the game. There was um outside of combat I mean just some more things that I know this so this game in particular has a world map which I believe Sticker Star does as well and it so you move

level to level, which I actually think is a really cool idea. Maybe we'll come back to that, but back on the complaining train, the dark blue hotel, this haunted vibe Luigi's Mansion type level, which I really loved, has an unexplained timer built into it where, I don't know if you ran into this Tomas, but it the level has like a quote-unquote three-hour timer. It's not a real world three hours, it's in-game. Where you have to solve all of the ghosts problems so they can have their tea party because that's what toads do I guess. And then yeah if you don't you have to do the whole level over again. That includes every combat encounter, every puzzle, everything. And I ran out of time right as I was like solving the final puzzle. Like I had pulled it up on my phone like where do I go to get this final mystery toad and yeah that was the thing where like I knew there was a time limit so I like I kind of looked at it before and I was kind of like okay I need to go like here and like how to kind of like attack it so I could just be like that room that room that room and hit that dude with a hammer so his glasses fall down like I go back yeah my my thing was is I I wasn't pausing while I was reading, so I was just letting the game run.

Okay yeah, that explains it.

So the clock was just running out as I kept playing.

It was frustrating.

Yeah and there's a lot of moments like that where I think it would have even been better without the combat, because like there are some funny scenarios I think in like the blue mansion like when you uh, how you have to collect like "it" in quotations, and you fight those enemies and you kill the one guy and then they're all like oh my god you killed him run for your lives yes I thought that was pretty funny but like I still I think like something like that is better suited for like an adventure platformer but because it's all it's trying to be those and an RPG I feel like it couldn't lean into the puzzler detective elements as much as it could

have yeah because it had to be like oh stop and fight like enemies every so often whereas I feel like that would have been better if it was just kind of appear more Luigi's Mansion style adventure.

I definitely agree with the whole adventure thing because I even wrote it down.

I said this game has a light adventure puzzle vibe to it.

And even the game opens.

The opening cutscene of the game is lightning's coming down, it's a storm, and some mysterious

toad has been folded up and sucked.

All his colors have been sucked away.

It's this mystery that draws them in and the whole narrative is like, "Oh no, who is

stealing the paint and it has this lighter adventure, solve these puzzles

like the the giant chain chomp or I guess the small chain chomp that is a

toads kind of pet and you have to find all these other toads and it's just it

has a lot of this find the the the key toad that you talked about Tomas you

find all these toads to solve different puzzles but then it's also like well

Well it's been a few minutes since your last fight so I guess you need to fight a bunch of people now or fight this.

And without any XP.

Walk through this area.

Yeah like walk in the area, do this.

Without XP, without any tangible award for doing the combat.

Hey, you can get more paint which then allows you to fill in more splotches on the map.

And cards.

And sure.

That is a slight level up-ish mechanic, not rewarding necessarily.

At least there was something compared to Origami King where there was quite literally nothing

that combat gave you other than coins which you could just buy stuff.

Which you could just buy stuff.

Yeah, you just buy more things?

Okay.

It was an odd system because I don't even know though, like I see the response all the time where it's just like, "Oh, they should add progression back in."

But with how this game works, I don't think any sort of stat or progression system, maybe health, but I don't really think that would have made combat better per se.

So it's just kind of that awkward thing where I think the combat itself is just a very baffling design decision and the fact that they locked themselves into that resulted in pretty much all the game's biggest problems.

I think the thing that I find most confusing is why, because even though we're playing these in a back and forth hit order, this was this and then Origami King.

Both of these games have incredibly bizarre combat systems and I don't understand why they keep trying to experiment with the combat so much.

It's like they're dedicated to trying to find something that is wholly unique and different from anything else you've played even if that comes at the cost of it not being very enjoyable.

Because both the combat in this and Origami King in, I know Sticker Star has elements as well that came before which we'll find out more about in a couple weeks.

But yeah, it's just so strange to me that they have just been so intentionally trying to diverge away from what I think the early games in this series are.

purely for the sake of nothing more than just being different for different's sake.

I don't see the value in this combat system or even the combat system in Origami King.

Yeah, what's disappointing too is they found something that personally I think worked with Super Paper Mario.

Like, I don't think that's been covered yet, but yeah.

Like, Super Paper Mario actually is a fairly decent puzzle platformer,

and I think if they had stuck with that, it would have worked.

But I think it was this weird mix of seeing some of the response to Super Paper Mario

Where it was like, oh we want more RPGs, but then they probably also had some mandate up from Nintendo

That's like it needs to be accessible. It can't be a standard turn-based RPG

It's got to have a special gimmick that I feel like they with with all three like a

quote-unquote modern Paper Mario games they like

Just they feel like they have to try something new because they know people want combat

But they're not like willing to fully go back to like what Thousand-Year Door had.

Yeah.

So they've just it's kind of like almost a Sonic the Hedgehog issue where they're just they'd rather just

do something different every time and not stick with anything that works. Rather than like just stick to what's safe.

Yeah, but yeah. That's actually a good comparison there to Sonic the Hedgehog.

They try so many different things it and you know, we've talked about it on previous episodes this season.

but there was also this alpha dream and Mario and Luigi being a far more traditional RPG.

And now that that's gone, maybe Paper Mario can come back to its roots and stuff, but this game,

the Paper Mario series is definitely, definitely has signs of like, we have to be different because we have an RPG series.

Well now, they don't have an RPG series anymore.

Like, maybe there's hope?

I don't know.

Yeah, it's, yeah, we talked about that a lot in one of the previous episodes.

I want to say it was the Origami King episode, actually, where we tried to hypothesize about why they moved away from the RPG route to the series, and it really does seem like maybe just because they tried to make Mario and Luigi that game franchise for them.

Yeah, and I know there's been some kind of weird developer quotes, I forget if this was

specifically for Color Splash or another game where it's just like I think like Miyamoto and some other higher ups in Nintendo gave them like all these weird parameters like it has to be an RPG but it can't be a traditional one. You can have characters but like they have to be regular toads and goombas. Yeah. So it does a lot of stuff like that where they won't let them like create original characters and whatnot anymore. Which even then I think

like they I think didn't even need to create like quote unquote original characters I just wish they they gave the ones with personality better design just designs because like you see like a like the bandanas or like a chef's hat occasionally to make them differentiate but like the professor toad like should have had like a really cool original design or something but he's just like a yellow he's just a yellow toad who's like oh hey by the way I'm a professor

Yeah. In case you didn't know. Which is like, where it's like, and obviously the game, the best part by far is like the writing and the characters and the story.

And they want you to like have fun with it and connect with it. But outside of Huey, who's like a decent character, like even when all of that stuff is very good, it can kind of be hurt by the fact where it's just like, "Oh, aren't you connecting with like Toad with mailed sticker on his back?"

when it's like that's not really a character design that's like memorable.

I want to put a pin in that because I have like two more gameplay things I just have to get out there and then I want to come back to that like the characters and the world and plot and stuff so we can sink our teeth into that. Really really quick, I hated the Magic Koopa fights.

The random, they'd show up, they'd take all your cards, they'd flip them over unorganized so like

you just would have to throw cards out until you get them because there's literally no rhyme or reason to it. You can't run away

you just

I don't know if you guys got mad at those two. That annoyed me quite a bit and so did the I guess I really didn't run into this until like the final boss of the game, but on the final boss I was straight up like running out of

Cards to use to attack him like I had enough pieces of health to keep me alive

But he's kind of final boss in the game is kind of a damage sponge unless you happen to block his attacks properly

You just have to keep hitting him until you can absorb the black paint or whatever. I did I did run out of cards

I had to use the battle roulette and then you have to resort to just a random

I system that gives yeah one single card. It's yeah, it's really really baffling

I never ran into that because just like when I was running low

I'd literally just go back to like Port Prisma and just like spam purchase cards

That is what I did too, but I'm also I was also bad at the Bowser fight

Yeah, in particular

Yeah, but it's just kind of the Bowser fight was one of the only ones in the game though where you could like keep attacking

And it might not have any effect depending on

Like I said it all depended on whether or not you could block so you can keep attacking them all you want

- It's a totally new mechanic right at the end.

- Yes, like it's very dependent on this timing window thing

and nothing else, pretty much.

- Which is not visually indicated in any great way at all.

It's just like--

- An issue I ran into too is that I actually,

the only time I ever ran out of cards

was before you got the card roulette mechanic

and then you just couldn't do anything.

So it happened to me on like the first or second level.

- Oh, I'm so sorry. - And I was like,

what the hell, this sucks.

And then I got to like whatever that mission was

you like, like the person takes all your cards so you have to use it. And I was just like,

"Oh, there's this mechanic, like, if this is a thing, why wasn't it like immediately given to you in the first like battle or level? Like why, why did I have to like start fleeing from battles and being like super careful in the level I'm trying to have fun with?"

Even speaking of fleeing, like going back to the problem of like the game not conveying health bars

to you and stuff, the game doesn't even convey to you like, how do you know if you're gonna be able

to flee or not like at least with the original Paper Mario games the first one in Thousand

Year Door like there was the bar system where you could spam A and if it landed in the right area then you could get away from the battle. Here it's just like I guess I will hit the

flee button and cross my fingers that it works out in my favor? I think Origami King was

the same way. Same way in Origami King where you're like if you lose it's that was your

turn guess you can try next time. And so yeah it totally takes away from you even because

you don't know because I don't know if it's just literally just like a random dice roll in inside

the game itself. I don't know if there's percentages based on like if you're facing more enemies is it

going to be harder for you to get away or if you're facing enemies that are weaker than you is it

going to be easier for you to get like there's no sense of like telling you like what constitutes a

successful fleet or not it's totally just randomized. Yeah it's just very like I mean they could have

fix that even by just putting like "flee 73% chance of success" or something.

Yes.

But yeah, it kind of does it where it's like the camera zooms in and gets tighter.

Fortunately I think I only ever failed running away like once or twice, but yeah, I could see how

that can be frustrating if you're low on cards and there's just literally like nothing you can do but

spend 10 coins a turn. And yeah, I think even the coins were fairly useless. I think there were a

a couple places that had entry fees and like the the card shop but like

everything's relatively so cheap that I would just have like thousands of coins

and was just kind of like okay like this route and I think that's the issue of how that's like kind of part of the progression where they're like oh you get coins for like winning the battle and it's just like well yeah but if I have an overabundance of coins like it's not going to do the same sort of thing that I ran into with Origami King where I had hundreds or thousands of more coins on me at any given time than I actually needed at any point in the game.

The last thing I wanted to say, I wanted to see if you caught this Logan specifically, but multiple times throughout the game, I think four, maybe five times throughout the game, you have to find these rescue Toad squadrons. You have to find all of the members so you can pass some point. They do something and they'll fix a train, they'll make a bridge, and you can move forward. The rescue toads are the magic seeds from Paper Mario 64 except way worse.

- Yes. Yeah, that was yet another instance where I was like, wow, I'm glad I'm kind of keeping an

eye on a walkthrough as I play this game because if I would have needed to clean up any of those,

I don't even know where I would have begun in some instances.

- Some of them are better than others,

'cause I think like the green toads,

the one in the cave, like all of them are just in the cave as you're walking.

- Yeah, and even like the red ones are on the train, a bulk, like you get 30 out of one briefcase, which is kind of silly.

- Yeah, but even like the,

in the first area earlier, how I was kind of mentioning that like that's, I needed to get a walkthrough

'cause I got stuck, like that was another part of it

where it was like, oh, they're actually,
think some of the best hidden toads are in that first area so it's kind of this
thing where it's like oh like I'm not really looking for them like that
heavily they're not really indicated that well so it's just kind of weird
that that was a focus I think that's actually something they took away and
put into origami King because the toads you find in origami King are completely
optional and they're they're fluttering around as butterflies or their
grasshoppers or their flowers or whatever. So I do like that I like that
they're optional in Origami King because they do have funny quips.
They're usually they have like a really funny line or interaction with Mario and
then they go away and I do enjoy that but gosh finding them can be brutal and
I wanted to use those toads as a segue to the pin that I put in the wall. I'm
I'm now taking the pin out.

There are only the manual, I don't know if either one of you
use the interactive Wii U game manual,
but the manual only lists five characters.

Mario, Huey, Peach, Luigi, and Toads.

Now there's also-- - Luigi.

- Luigi's my favorite Mario character.

- Luigi's only role in the game is to like show up
behind some cutouts, like that's all he does.

And I guess he... is this the one? He drives you to the castle at the end.

Which is very cute.

He's your Vin Diesel, he's your Wheelman.

It's like an old-old family Mario up on.

It is, um... this game is...

Like, Mario and Huey cannot carry a plot.

It is... the whole story is on their shoulders.

The paint stars... all they do is show a flashback that goes, "Look, who took all of our paint.

Well, surprise, surprise, it was Bowser.

Like, that was obvious from the get-go.

They act like Bowser's some big mystery, and it is quickly revealed.

Logan, like--

- I don't wanna--

- This is the story is-- - The same plot reasons--

- The story is horrid.

It's abysmal.

Like, I don't wanna act like,

I don't wanna act like Mario and Nintendo games

to have these, like, grand narratives that are, like,

the most incredible pieces of storytelling in gaming.

but the plot in this game is straight trash. Like the whole opening of the game makes no sense. It is the worst opening to get you from... Like you said, it starts off with this, "Oh, we got a toad in the mail from an island." Like, it doesn't even go on to explain why that was a thing or why that really even happened.

Like who sent the toad. Yeah, and then it's like, "Oh, well, I guess

we should go to this place? Oh, we found a paint can. The paint can says we just need to chase these stars. They just start linking things that make no sense. And then of course

Peach gets kidnapped because of course that becomes the narrative thrust even though that wasn't the narrative thrust at the beginning. The narrative thrust at the beginning was yeah it like presents it as if it's going to be this like mystery that you'll unravel and

it just quickly devolves into "ah Bowser, Peach kidnapped, gotta save Peach." And it's so terrible

dude. Like, it is, I mean, I thought Origami King's plot of someone scribbled on me and now I'm gonna

take over the world was bad. Oh, that was, but you didn't know that until the very end at least.

And also, also you don't know Bowser's quote-unquote "motivation" until the very end, which by the way,

all the dude wanted to do was jump and play with everyone else in the paint. Yeah. Yeah, which I

I think that was funny and I thought that was good for me too.

But the thing with the plot too is it's not a very good or original plot by any means.

I think it did work for me because of the writing and the few characters that there were.

Like kind of going back to Huey, I actually think Huey was a pretty good character.

I think my favorite moments with him were when he's like "I'll do anything to protect

Mario and then the Chain Chomp comes out and he runs away and then when he's like tin cans be like

in the circus like that that was super funny so I feel like he's endearing enough and some other characters start to get there but it did it kind of felt like the game was moving on so quickly

that I can never really stick with any characters but Mario and Huey for long enough to develop them

and Huey is a very good character but like one game and a voiceless protagonist that makes a funny pose occasionally, like aren't enough to really like save the narrative.

But I also don't think the the full narrative was the main focus. I think it

felt very kind of episodic to me and I think that's the level based structure

kind of benefited it there because it kind of felt like oh every little level

can be kind of its own little episode has its own characters and then you move

on to something else and even though it does it in a much like less great way

than some other games. Like I feel like I enjoyed a lot of the writing and the characters,

so it's one of those cases where even if the story they were telling wasn't great, I think

the writing in the game is by far probably that and the visuals are the best thing about

the game.

I totally agree with the way Huey is developed and represented throughout the game. He is one of the great kind of companions in Paper Mario, I think, from a narrative perspective.

He has this innocence of not seeing the world, so he's discovering things with fresh painted eyes.

And he kind of has this interesting backstory that they tease and never actually fully develop.

Like when he scooped up all of the black paint, like I thought there was going to be some sort of reveal later on, but no, he just sucked up black paint and didn't want to talk about it.

The game was over five minutes later, so.

No, no, I'm talking about early on when the first bomb dropped.

Oh, yeah, yeah, yeah. That was foreshadowing, I guess, for the ending there. Yeah, a little bit. Yeah.

I think that is more of a joke, like he like exposed himself and didn't want Mario to see him make it.

Oh, yeah, he told Mario to close his eyes while he cleans the window.

But looking back, I guess they were just kind of like, "Oh, yeah, he's like the chosen one that's gonna save him."

The chosen paint bucket.

Yeah, I don't think I even would've minded it.

He got a super Saiyan at the end, sucking up the whole castle, squeezing the whole castle.

I thought they were gonna bring Huey back to it like I was because it's the same ending as Super Mario Sunshine

Where like you sacrifice flood to win and but like flood comes back at the end of Super Mario Sunshine

So I was like, oh, I'm just expecting Huey to come back and then he just doesn't.

No, there's a paint can in space now

Supa

Yeah, I'm in the black void with Huey like I said at the start

I do like the the world layout as far as like having it in these bite bite-sized level chunks

I actually think that they were longer, so they felt okay on a home console.

Like I could sit and knock out a couple of levels.

It didn't need to be so short like I assume Sticker Star is because it's on a portable system.

It definitely felt like these longer, richer levels and the world definitely felt more connected in that way and how some levels would clearly connect on the map and tie in and there's a theme and I did enjoy the world layout.

I thought that was actually pretty fun to kind of explore and find new parts of the map and so on.

I think, yeah, I think that's one of the actual, like, better parts of the game in my own estimation is just, I think the structure does largely work and it's classic, a little throwback,

like Super Mario 3, Super Mario World style format, and I think that works here and it really does

help, like, I think that's why I was able to, like, get in a good pace, especially with, like, playing it for long periods of time is just because it felt like I was constantly checking off at least something pretty periodically.

The thing it could have done a much better job of though I think is convey which paint stars are part of the main path.

Because like Tomas said earlier, you'll collect one and you're like "Oh okay I did it, I beat the level."

And then you find out there's multiple paint stars in a single level and some of them are just like you'll collect them in it'll create a shortcut on the map to go so that you don't have to take a long route to get somewhere which is kind of odd I feel like they could have done a way better job of letting you know like which is you like a line star that you need to collect on a level rather than yeah some of the other ones it's a little super mar 64 in that way where it's like you go and you get a star and then you're kicked out of the level and then you got to go back and find another star yeah the problem is that but the the catches is one of the maybe three stars in a level is actually the one you really really need

and it doesn't tell you which one that is. I think a good example of this is one of the circus levels. I don't think it's right before the circus.

The forest one where you just find two stars out of nowhere.

You find just two sitting there and it's like...

That was another situation where I actually saw that and I was like,

Let me consult my walkthrough because this does not seem right if I collect one of these.

And it's like if you want these you just come back.

Yeah, I don't want to backtrack here.

So I like looked ahead and it was like, "No, the one that actually needed to progress to the circus is further on in the level." I was like, "Okay, then I'm not touching either of these here."

Yeah, and there were a couple times where like I think the the paint stars were like almost right next to each other, so it was kind of frustrating to like,

I think in the cave level I mentioned earlier, like to finish it and then there's literally two right at the end.

Yeah, it's like choose which one you want to go to the top and the other one on the bottom and you gotta come all the way back.

If that's the case, then they should have let you enter halfway through the level or if you want to spawn at the save point, like when you click on it might have been a better workaround to that.

I wish.

But yeah, I think that's...

I like the level-based structure for the most part.

I personally am not that pissed off when like the stuff is an open world.

Like I know that was a criticism for 3D World is that it was level based.

Like I don't think that's like an inherently bad thing, especially with this more like episodic style of storytelling that it has.

But yeah, I feel like there were some issues where how it just like booted you out every

time you had a Paint Star.

Well, there's one thing I wanted to jump off that you said there too, like maybe giving you the option to jump halfway into a level or something like that.

This was a common problem I had with the game as a whole, and this was one of the instances

where I sit max a little rant I believe.

Color Splash just doesn't respect your time in a lot of instances, whether it be the combat or collecting the stars, or even when you die and it boots you back to the main menu.

Is this a game from 2002?

The chase sequences were really the big thing for me that made me realize that the game totally didn't respect any of the time that you put into it because there are these on rail sections where you have to do something in a very specific manner like the Chain Chomp one I died on a couple times and it totally boots you back to the main menu and you have to start over from your most recent save which is, I mean it wasn't, it's a span-
It saves when you go to the world map.

Yeah yeah.

That wasn't too bad.

Well the Chain Shop one specifically there was at least a save point nearby where that chase begins.

So that wasn't the worst thing ever but still I died twice on that because I just did it incorrectly and it doesn't really...

It's such a quick thing that you have to kind of put together and do quickly or else you're just going to die and it's going to put you back to the menu.

And every time that happened I would have to go do everything I did the three or four minutes before that chase scene over again.

Load back the game.

It's not like... I think these things are starting to become a little bit more apparent

to me too in a time where we finally have SSDs in consoles. Like to get punted back to the main menu and then have to reload into the game and everything loads back up and then you have to do everything that you did in the game before you died again and then you have to retry the sequence where you died and then for me I died multiple times in some of those chases and I know those chases aren't... I know there's not a ton of them in the game. There's one in the opening where they start ripping up the ground or whatever, the world. That's on like one of the first levels.

Where it's like flipping it over.

The Shy Guys, yeah, they start ripping it up and rolling it.

There's that, there's the Chain Chomp, and then there's like the black paint at the end.

That's like all the ones I can really think of off the top of my head.

With the train too, I think there was one where paint was chasing you.

That was the most frustrating one because there was a bit there where like at the end

And if you don't go left and into the pipe or something, like you just like game over immediately.

Yep.

Or it's just like, that's the point too where I almost wish it focused on the puzzle platforming more because then those sections would be better.

Because stuff like that and the cutouts, like none of the platforming you ever do in the game is that like complicated or nuanced compared to like Super Paper Mario which had some at

least more interesting sections where you'd like change the perspective.

So I kind of wish that they leaned more into the interesting platforming scenarios than the combat.

And like kind of as you mentioned how you had the load in and stuff, like yeah I think that's just kind of emblematic of how obtuse the game is.

Because this game just is like a, there's some good stuff in it but it's just a series of like that was probably the worst decision you could have made for like a simple play

experience.

Yeah.

It's just like death by a thousand little cuts in a lot of ways with this game.

like the game as a whole is terrible. I don't think the game is awful, and in fact I think I even might like it more than Origami King in some ways. If they just fine tuned some of these rough edges and just got rid of some of these things that are just lingering obvious annoyances. I don't understand, who playtested this game and how did they not see some of these things that were just frustrating, I guess, that could have been rectified so easily, I think? Yeah, just some of the decisions you're just

like, and there are decisions built into the core of the game too, where you're like, they They had to look at that combat using like five button presses instead of like one and be like, "Oh yes, that makes it more fun to play."

But yeah, so that's why earlier I was kind of saying, it kind of felt like a mandate of above where they needed to, like they were working on the Paper Mario game with normal combat and then at some point someone was like, "Oh, well no, Mr. Miyamoto wants us to incorporate the gamepad really uniquely because the console's failing like crazy, He wants this game to be more like Star Fox Zero. Please incorporate gamepads more heavily into the gameplay experience.

Yeah, I know. Intelligent systems can make good RPGs. They do the Fire Emblem games and other stuff.

They can.

They have a hand in a lot of other projects. I believe they're the ones who do this.

Um, but yeah, like I think the Paper Mario team can genuinely make a good RPG if they like fully focused on it

But I feel like basically the last

three Paper Mario games are all torn between being like

RPG with a weird mechanic and a like a

Puzzle platformer and they should have chosen one or the other

Because like the first three Paper Mario games show it great as like both an RPG and as a puzzle platformer

And then since then they've tried to like merge them, and I just don't think it's ever worked and

Paper splashes the weird middle child because you can like you can get mad at

Sticker star for like introducing the cards and all that stuff that people hate and people

Like despise that game, and then you can blame origami king for like it's weird puzzle

Battle system yeah, but yeah

This is just kind of the weird middle one where it's just it's kind of like sticker star 2 and it improves like the narrative

and writing stuff a bit from Sticker Star so like it's at least kind of more

fun to go through but then at the same time like the combat still a real like

nothing burger and like results in there and like actively makes the experience

worse like yeah yeah basically that's without combat the game would have been

better it strikes me that this game basically as an identity crisis it kind

of what you're saying Tomas really kind of rings true with me this game doesn't

know what it wants to be. It's so intrinsically tied to that era of

Nintendo with the Wii U specifically. It is just, it is stuck there. It has to,

almost in a way, like Skyward Sword with the Wii. Like, Skyward Sword

fundamentally is a Wii game and it's so from that era of Nintendo of being an

accessible, more casual 3D Zelda game that uses that unique controller to its

fullest potential with the one-to-one and motion plus and stuff. And for a long

time people thought Skyward Sword was stuck on the Wii and we now know that

that is not the case here it actually comes out from our recording here in two

weeks. And that's rather interesting. And I'm not saying that oh no now Color

Splash needs to be ported to the Switch but what I'm saying is its design is so

tied to the platform that it was released on and I think to a crippling

degree. So you've got that and then is it an RPG? Is it what is the age range here?

Like what is the target audience of this game? It's rated E for everybody. It's

rated E for everybody and everybody time and under is kind of the... it's not... they should bring back kids to adults. They should bring back KA. Come on ESRB.

like that's something in the 90s. It's like the backyard baseball games.

It's awesome, I love that man. KA was great. So it's not, it does have some funny jokes, like the writing is excellent, but the design of it and the puzzles are typically simple, but it also has some just, it also has this adventure game-like obtuseness

that you would kind of picture maybe for like a monkey island or there is no game, I believe is the one I've been playing recently, where it is, you know, put this banana peel and clock gear together and look, now you have fire and that solves the puzzle. And some of that is here in Color Splash where you're, you know, you got to go to the secret fort and find this toad who's secretly undercover and buy a super hot cheeseburger from him and then use that cheeseburger for a

dragon to lure him around. And so there's that like puzzle game obtuseness that I really don't know

how a kid would like come up with that. Maybe that's... But also it's also like how does an adult come up with this? And so it's just it's being stretched and torn in all these different dimensions it's honestly it's like if you could compare it to paint you know we've got this rpg colored paint we've got this adventure game paint we've got this wii u paint we've swirled them all

together and now we have evil dark black paint and it's it's good but it it's messy one of my one of

the other best examples speaking of like the obtuseness real quick i wanted to jump in on is just with like how the thing cards function in the actual game world like when i found the magnifying glass in the freezer i was like oh i have an ice pick i can probably chisel this out of there with the ice pick use the ice pick that's the wrong card now the card is gone from your inventory it's like what like now you have to go talk to someone now i have to go talk to somebody

pay 300 coins to get a new one and put it in my inventory it's like why is this why is this here why am i losing access to cards because i'm trying something that especially something like that that

would be so logical like a giant ice block okay well i have an ice pick incorrect my
my similar thing was is i got the was it the it was a vegetable or something you get that
big vegetable oh yeah the big like radish that's in the pipe or whatever yeah and so the tiny tiny
tiny little red toad which is one of the rescue ones that you have to oh yeah he's like go eat
your vegetables and come back. He's gonna go eat your vegetables. So I was like, "Ah, I have
found a

giant vegetable that this little toad can eat and he will grow." No, you gotta find a magnifying
glass

in the ice block that you have to use a hairdryer to thaw. Oh, and remember all the smoke that
was

coming up in like this alternate dimension? Yeah, that's a grill, so you need to go get the grill so
you can cook a steak and it just... it's... it has this... it's so wacky at times. It gives you these
tools.

It's similar to the, I mean similar in a very, this is just off the top of my head
because I just watched this video, but, and Max will know what I'm talking about here,
but like, Nakey Jakey's video where he talks about how like Rockstar's game design with
Red Dead 2 was like very, very specific and they wanted you to do XYZ in XYZ order and
there was no really way to experiment and go around that.

Like why would they put an ice block in this game and not give you, you know, four or five
different ways to melt the ice block down rather than only being like no you
got to go get the hairdryer which is over here even though there's three or
four other comparable items you could probably use in this situation to get
that free they just really want you to stay on the path that they have created
for this game which is yeah yeah and I feel like that that speaks very well to
like I wish it almost like I think a point-and-click more paper Mario
adventure game would be pretty cool but they can't because the game is doing so
much it's a platformer it's an adventure game it's an RPG that I feel like they
couldn't focus on one of those elements long enough so I feel like there's a lot
of points in the game like I think the the most obvious moment I remember is

that like when you're fighting Morton he was like oh we need to extinguish the spire if only there was like a fire extinguishing object and then you use the fire extinguisher. I feel like pretty much at every moment in the game they do lay out what you need, so it removes that kind of LucasArts adventure game feeling where you can experiment because they want to direct you so much because it's got to be a simple adventure game if they want it to be a linear progression platformer or RPG, whereas an adventure game might have given it more room. It would have been cool to just be able to anywhere and collect all these items and kind of like explore the areas you wanted to but it keeps you on this like tight adventure.

Even speaking back to like the ice block for one second like uh like with that they they eventually tell you like hey you need to go here and I we heard that there's this item in this one level where we can get free the ice block so the game like does convey that to you but when I first saw that ice block I tried using the grill on it because I was like okay maybe this could melt it and it didn't and then I lost that out of my inventory and then two seconds later I fight the steak and I need the grill and I can't do that and then I have to go

Oh my gosh

And then I have to leave and then I have to go talk to the guy and I'm like

Like that led to me looking up like wait

How the heck do you even get the replica items again?

Cuz I like forgot cuz that one toad is kind of out of the way they do show him to you early, but I

Kind of forgot he was there entirely

Yeah, I think that speaks to kind of the bad adventure game design too

because the fact that you had to add a vendor

that only sells those special cards

kind of proves that those special cards

shouldn't have been cards in the first place.

- Yeah, they should have been like key items

or something that are added to your inventory.

- And they shouldn't have gone away

if you used it on the wrong thing.

- Yeah, that shop only exists to solve a problem

that they created and didn't have to do.

Like there was an easier thing they could have done,

Like, just don't remove the cards, don't make them cards that would have just like solved this issue, but instead they're like,

"Oh, okay, they're cards," and they take up your inventory and you lose them and you can buy them from this guy.

So I think that's just kind of this game as a whole where it's like

anything they could have done in one step they chose to do in three and over time

it's kind of like I think Logan said Death by a Thousand Cuts where it's just like

an occasional like

like thing that irks you isn't that bad, but then like when it's a bunch of these small things

that's just frustrating you, and then on top of that you get into combat that takes forever to get through

and doesn't give a satisfying reward, that it just kind of snowballs over time.

So you can't enjoy the fun dialogue and stuff like that.

Before we wrap this up, I just wanted to touch on the visuals and the music in the game,

because we typically do and stuff. This is the first HD Paper Mario game. It's on the Wii U,

so that's kind of first thing. It looks like the Origami King.

No, I think this is the worst one. I'm sorry to cut you off. I think this is the worst one,

both visually and musically, personally. I don't know.

Well, I just, I, visually I feel like, well, I should say this. I feel like Origami King

is a natural progression from this. I feel like Origami King very much

more leans into the whole like "hey everything is paper" kind of motif. Like

that game has a much more coherent design when it comes to that stuff. This

still feels like they're coming out of the story book-y era of the early games.

It feels like kind of a strange mishmash personally. Yeah that's interesting. I

actually I think this is one of the better looking Wii U games. I mean

because that system was around I think like a Xbox 360 power level.

Yeah I think it looks pretty decent.

I mean it doesn't look terrible.

Yeah it fits into that space.

I also noticed some of the bigger set pieces,

kind of like the the road rolling up or fireworks or anything like that.

Definitely made the Wii U struggle.

There were some frame drops and some laggy kind of stutteriness.

Like it for however powerful the Wii U was,

which, I mean, it could run Breath of the Wild and it plays, it has some truly beautiful games on it that have since been ported. You know, Donkey Kong Tropical Freeze ran rock solid on it. Like, the Wii U was a very capable machine, but this definitely was pushing it.

And we know that Nintendo is typically like the masters of optimizing their own software for their own hardware, so it was an imp- I think it was impressive for, you know, this game came out five years ago, and I definitely see it as a launching off point for what we're we got on the Switch. I guess I should like stress with the caveat once again, I did play it all on my gamepad. So yeah, you guys didn't actually see it on the TV. Yeah, I definitely didn't do myself any favors when it comes to getting the best visual experience. That's partially on me. Wii U and Switch games kind of have that issue. I think the worst example of it is that I think Kirby and the Rainbow Curse on the Wii U is like this gorgeous claymation And you have to look at the gamepad the entire time.

So it's like, I mean, I played it entirely on the gamepad, but I still kind of saw how like good this game would look on the TV.

But yeah, I think it's one of those issues especially, because I think that the Wii U,

even the Switch is HD technically, but like the Wii U gamepad is like 540p or something like that, so you are looking at the game even when it's pretty, and the thing that's only like kind of twice as good resolution-wise as the 3DS.

So musically I don't think it's bad either. I'm just talking about within the larger scope of the series, like where we're at so far in this season of the show. We're four games in now, I do think this is the weakest soundtrack of the three that we have played.

I totally agree.

And that's not to even say that it's bad, but I like, previously when we would talk about the soundtracks in this kind of section of each episode, like I could recall off the top of my head some bits of music from the game.

I cannot do that right now to save my life really.

And that doesn't mean that there's, the whole game has like bad music or anything like that.

Because I remember actively thinking a few times like, okay, this song is kind of cheery and fun.

But there is no specific like earworm that I can recall from Color Splash.

The only two I can think of are like the Birdo song, just because that's such a funny setpiece with Birdo singing.

Like you kind of remember that.

And then the unfurl jingle when you have to hammer stuff.

And it's like a 15 second thing where you have to run around.

Super hectic.

I remember that because that's kind of intentionally an earworm to annoy you.

But yeah, kind of the same way Logan where like I remember liking the music and being like, "Oh, this music's good," as I was playing it.

But yeah, there's very few.

And I guess when they chanted, when you're on the ship, and it's kind of got that chanting

in the background.

So there are kind of those motifs of the songs that I remember, but yeah, it's unlike even some other Paper Mario games.

It's hard to just kind of directly sound it out and sing it.

I think the one tune I can remember off the top of my head, for some reason, like I'm trying to think of this is anytime a character was introduced and they do like that and they would jump into the screen and it would say their name like that was one thing I did kind of like all the Koopalings yeah Suicide Squad approach yeah anytime it introduced any of the characters it did that with even Mario and Peach and I think that Toads maybe some of them early on or no it did that with Huey as well like yeah I feel like those those popular in a lot of 2010s media to like whenever a new character came on you'd like freeze frame on them.

Yeah it was definitely the it was definitely the Borderlands effect.

Yeah.

That's definitely where they got that.

The game's music overall, I don't know if the two of you have been to Disney World since they've opened Toy Story Land, but it's very kind of like jazzy ragtime-y, kind of just like you'd hear this at an old-timey carnival kind of vibe.

was the overall tone I got from the game.

But I did write down two songs in particular that I just thought were really good.

I thought "The Dark Blue Hotel" had a really good, kind of light and creepy Luigi's Mansion-esque piano, kind of spooky vibe.

I really enjoyed that.

And that whole level in itself was, really frankly, a full-on kind of adventure-style game,

and they really seemed to have fun with that.

And then it's a Paper Mario game and you can't have a Paper Mario game without a game show.

So I like the game show music in that too.

You have a sniff better with it.

I think that was fun.

The also I noticed that, maybe Logan you'll actually know this or I'll look it up, but

I feel like when you got a big paint star, that jingle was the same jingle for when you would get a star in Paper Mario 64.

I don't think that's accurate.

That's what it sounded like to me.

I don't think that's accurate.

I don't think that's true.

The only crossover music I really remember would be the Mario Kart, which was kind of odd there at the end.

That kind of put a smile on my face, but for different reasons.

That and I guess the old school Super Mario Bros. theme when you enter that world.

I don't think... no.

I don't think the Paint Stars when you got those was the same as the... unless it's like a remix read if you mean it if it's like a one-to-one thing no absolutely not maybe it's no but I think it's the same I think it's the same like notes but perhaps I'm not really sure we should like I'm play them back to back and I'm replaying them both I'm replaying them both in my head like right now because I can hear both of them I cannot I don't have this talent so I don't think they're the same

I don't know, I'll look it up later.

But anyway, I just, you know, the music's not offensive.

Like when you look at Origami King, Origami King's got heavy metal and jazz and pop and

just it's all over the place.

Origami King, yeah, I really came to appreciate that soundtrack, especially after that video we found after we recorded the Origami King episode.

There's a really great, I can't remember who does it.

It's in the show notes of the Origami King episode.

Okay, well there you go.

That's a really good, like, 90 minute orchestral compilation of a bunch of YouTube musicians who came together and did, like, almost the entirety of the Origami King soundtrack.

And it's really, really good.

>> So just scroll back in the feed and you can check out those show notes that's right in there for you.

But I feel like that kind of wraps up our discussion.

We've kind of really, I think, expressed our overall thoughts on the games.

Is there any parting thoughts or things you want to say?

Anything, Tomas, you got anything you want to say to our dearly departed color splash

Yeah, rest in peace Huey up there in the dark sky

The big black void he's the he's a star up there and he's always in our hearts and anytime I paint I shall think of him

Rip Huey Logan anything? I'm really dreading sticker star

Sticker star is a worse version of this game

Like everything we've talked about here

I was like oh man like I am really like the one saving grace of that will once again be that I can play it on

a handheld and do something else in the background I

Am NOT I I will say our next episode our next episode. I mean since we're wrapping this one up super paper Mario

I'm really excited to play that actually I've

Raring to go. I've got that all set up. I've got my Wii controller at the ready and
We're gonna say I'm gonna I'm gonna start playing that here pretty soon and we're gonna have
ID want me to say who we're gonna have on the next episode max for that
No, no, let the people be second. So we will have a guest on that one another
Old friend of ours not Tomas another old friend of I guess mine
I don't think you know our guest very well for the next time. Mm-hmm. But uh
Yeah, that'll be fun. I'm really looking forward to that and sticker star. I mean
The end is in sight with this and I I said this before and I in our last
and I said this before in one of our last episodes that
We've I feel like I've been kind of dour as we play through these and I'm kind of like bad-
mouthing them
And I don't want it to come across as like I'm like slaving them away
And this is like some miserable experience playing through all these games cuz no one wants
to hear me be like, oh, hey
It's listen to my podcast where I talk about how much I hate the thing that I'm doing
because I really do enjoy playing these games even the ones that are I
Will say I'm looking forward to sticker star because if it is terrible
I'm looking forward to our what our conversation will be like in lieu of that. I think it's interesting
to kind of
Rip into games sometimes so if that is bad, okay, that's fine
Yeah, I don't know it is in sight I've enjoyed how these have gone so far I don't know about you
max
Yeah, I've been enjoying this season a lot
I also have Super Paper Mario ready to rumble. I'll be playing it
I'm actually dog sitting for some friends right now and they still have their Wii hooked up to
their television
Are they just dancers?
I have no idea
But I do know that I'm gonna be using their Wii to start it and then I will use an SD card

My gosh, move my save data. That was actually my question. I was like, wait, how are we gonna do this?

How's this gonna work?

I'm just gonna move my SD card

Good old SD card. So I think that's everything about Paper Mario Color Splash. Thank you all for listening to this episode of Chapter Select. Tomás, where can the people find you online in your work?

So right now I am on Twitter at my full name Tomas Franzese, T-O-M-A-S-F-R-A-N-Z-E-S-E on Twitter.

And then I also write for Inverse.com, I cover the video game industry, a mix of like Xbox Game Pass, new game announcements,

some interesting kind of features where I speak to analysts to talk about new developments.

So if you like reading about games check out inverse comms gaming section

Cool and the links to that will be in the show notes

For Logan, you can check him out at more man 12 on Twitter

He writes over at comic book comm also about the video game industry. Look at these two boys

There's big full grown-ups out here doing the real the real work God's work out there

He just recently reviewed ratchet and clank rift apart

great review

And you've got more stuff coming up here soon anything in particular you want to point people towards

Um, I don't think so where I so where we're recording this

I mean we are recording these pretty close to where we are now in real time. So

Yeah, just coming out at e3 things are kind of slowing down, but I'm fine with that

Yeah, I don't know just keep following our coverage moving forward at comic book calm. I think moving

Think I'm supposed to review deaths door deaths door this coming month. So do you want to see anything?

I will critically be passing judgment on that would be the main thing

But nothing else I can think of at the moment

Okay, I do want to thank both of you for finishing this game on time

Coming into and out of e3 because I do know that that's actually like one of the busiest times of the year for you guys

So I do really appreciate that me. I just got a kick back and like freak out that Metroid was back

Yeah, you had you definitely finish this one before either of us you're like, oh I'm done

I'm like, I mean I've not even started

The Wii U is the best Metroid system. It's got all but like I think Metroid 2

It's the top top charts right now all the Metroid games. So the top doesn't really have does this have

Does the Wii U have both of them? It has the prime trilogy. It has both Game Boy Advance games

It has the NES game. It has Super Metroid. It has other M. It has every Metroid game

Except Metroid II.

And Federation Force.

Samus Returns.

And Hunter. Well no, it does have Hunters.

It does have Hunters on the DS-Bata eShop.

Wow. So it's the new...

So don't play Color/Play Metroid instead.

The thesis of this.

Logan would get very upset with me if we did that right now.

We've already got Season 2 filed away.

We've already got something else in the cards.

Maybe in the future though.

And for my work, you can check it out over at maxfrequency.net.

It's just my blog where I write stuff.

If you would like a more casual, laid-back podcast,

you can check out the Max Frequency podcast.

I just have different guests throughout the months,

and just we talk about whatever tickles our fancy that time.

And if you'd like to know about the history of Naughty Dog during the PS4 era, you can check out "Chasing the Stick."

Just go to chasingthestick.com.

You can read or listen to that.

It basically chronicles their whole development from the end of the PS3 in 2013 all the way up through 2020 and the release of The Last of Us Part II.

So check that out.

And then, I don't know if I mentioned I'm on Twitter, @MaxRoberts143.

I tweet probably far too much.

So thank you very much for listening and until next time, adios!