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Hello everybody and welcome back to Chapter Select Season 1 Episode 2 where we are continuing our dive into Paper Mario.

My name is Logan Moore and joining me today as always is Max Roberts. Hi Max.

Hey Logan. Now you rightfully get to say that phrase. Your phrase, you get to say it now.

The line that I kind of started by habit in all of our other previous podcasting adventures.

It's like intro comfort food, you know?

Yeah, it's what you lean on when you don't know how to do a podcast intro because you haven't done a podcast intro in so

long so

Yeah, so as mentioned this is a chapter select this is our ongoing series or ongoing podcast series

Which is seasonal which is different and is something I'm still getting used to it's weird that we've they're like

Recording episodes of this and not releasing them and not even even really telling people that we're doing this

It is a top-secret project that will be revealed to all

Yeah, so if you're not familiar if you haven't listened to episode 1 in this show

We bounce back and forth between games in a given video game series or in pain

Maybe other pieces of media in the future and we talk about the nitty-gritty details of those

Video games. So for example last episode we talked about paper Mario. This first season is obviously all on paper Mario

So last time around you heard us talk about the original game in the series episode 2 today

We're going to be talking about paper Mario the origami King which is the most recent installment in the series

It released last year in 2020. It's the same day as

Go sis Shima

Paper Mario day

It just like one of an animal crossing one of those games as a I don't know how I feel about

So today we're gonna be talking about Paper Mario the Origami King as mentioned we go back and forth

So if you were looking at this show in your podcasting feed

You're gonna see that we start with the original game and then we go to the most recent and then we go back in time

Back to the one that came out

Second to the original bubble me in the middle forth back forth meet in the middle

So we're going back and forth so that we can try to see how these franchises stack up from their inception

to their most recent iterations and then see how they evolved over that span of time.

With Paper Mario the Origami King though, as mentioned this game launched last year on July 17th

2020. It was developed by Intelligent Systems. It released on the Nintendo Switch

and the game directors were, this is the interesting part of this, Masahiko Nagaya.

The producers were Kinsuke Tanabi and

Atsushi Ikuno and the music was by Yoshidosekigawa and then I assume those are additional composers

below that.

Additional composing credits by Shou Murakami, Yoshiaki Kimura, Hiroki Morishita, and Fumihito

Isobe.

Good job.

Honestly, Japanese names are how they are what they look like.

So they're usually not too difficult.

As to Americans who don't speak, really a lick of Spanish, or Spanish, a lick of Japanese beyond Miyamoto and Sakurai.

Kojima.

This sounded pretty good to me, Kojima.

Yeah.

Kensuke Tanabe.

Uh, critically, the game averaged an 80 out of 100 over on Metacritic.

So that would be a, I don't know what other people's scales are. I feel like 8 to 9 range is usually great on most people's scales or very good. 7 range is usually good. 8 is usually you know.

6 is okay. 5 is fine and down.

I mean those are the scales I'm used to working off of in my video game critic career and

I feel like that's typically what it is for many others across the industry. Except for,

I guess I go off a five point scale now, which is totally different in some regards because like I feel like a

3.5 out of 5 or a 3 out of 5 like a 3 out of 5 is like yeah

It's like 3 out of 5 that's a pretty good score and then like you look at it blown up on medicare

It's like 6 out of 10 this guy hated this game. It's like it's not bad 3 out of 5 is good 6 out of 10

I don't know

That's it bizarre working on a smaller scale now anyway

Paper Mario the origami king this is an interesting one because um I

Guess just to be upfront with you the listener

Max and I have been playing this game for the past few weeks now max beat this game far before I did I actually just beat

It yesterday as of that they were recording this

But we have been very very quiet about our thoughts on this. I there I can't recall a game

That I've wanted to talk to you about more

That I've I haven't expressed how I feel and it's very intentional because it's it's for this show

But I have I sent you like blocked out pages of how long my notes were it is. Oh

I have a lot to say. I mean we've we've talked

We've thrown out some opinions here and there about some things but they've been very brief and most more

Most of our conversations back and forth about this game have just been like oh hey

I passed this part or I finished the third world I finished the fourth world okay?

I'm done with the game now like it has just been like

Mile markers telling each other where we're at in the game without any additional commentary. I think I threw you an R.I.P.

Insert character here and there somewhere and that was about it

But yeah, so our discussion on this one is very much going to be us discussing and digging into the Origami King in

a very raw manner this time around because we have I assume many thoughts between the two of us for this

I'm curious the last like Paper Mario game I tried

but besides the N64 one that we did for episode one here, I

Dabbled in Sticker Star in high school. I borrowed it from a friend and played a few levels

But I haven't touched Paper Mario. Oh, yeah since have you are you the same? No, I'm same way

so like when sticker star I remember the hype around sticker stuff, so

Super Paper Mario I played a little bit but it was like obviously like oh this one's way different

And then with sticker star that was when they brought it back after it had been I feel like it had been

four or five years maybe between those two something like um, and

It was the excitement around sticker star like oh this one's like a turn-based

RPG mechanics and stuff like that and people got really hyped that they were returning to that format after Super Paper Mario and so I

Was excited for that game and then when I heard it wasn't great. I was like, alright, I'm just gonna steer clear then

Same thing with color splash when I heard that that one wasn't super amazing. I steered clear once again, so

Origami King is the first one I have played in full since I

Played Thousand-Year Door like 15 years ago

And I do yeah, so

So with that in mind, okay we're gonna get into the very specifics of all this.

I'm curious just where you are in a general sense on this game.

Like top down, how do you feel about it?

Fine?

Yeah.

It has, it has, I think it actually does have a lot of things I would highly compliment.

You know, off top of the dome, the visuals, the music, that sort of stuff.

"By God, this gameplay can be a real slog."

And the narrative...

When you come from Thousand-Year Door, and even the original, this plot is, like, real bad.

And I'm not looking at Paper Mario Origami King for, you know, a fantastic moving plot that is really gonna suck me in here,

but I want something a bit more than what they offered.

- Can we just get into, can we get into,

well, I don't know if you want to get into spoilers right now.

- I don't know.

- I don't know what kind.

- The whole show's about spoilers.

- The whole show's spoilers.

Okay, let's, yeah, I mean, touching on the story specifically, I mean, and this is just off the top of my head now because I finished the game.

I finished the game, like, basically within the past 24 hours.

When I got to the very end, and Ollie kind of reveals

why he is evil and wants to go over the world and he's like "there's writing on me somebody wrote on

me how dare they" and then his sister's like "oh the writing it says i hope you have a good life" or something dumb like that he's like "oh it was a nice message" it was like this guy is trying to kill everybody because he's got scribbles on him he doesn't even know what the scribbles say he's

I wrote in my notes, "Ollie wants to erase all toads because he was scribbled on by a toad.

Good gravy."

That is the evil plot.

It's not get the star wand and take everyone's wishes.

Well they don't even really contextualize that until the very end too.

Like that was the thing I found most baffling is like you're playing this entire video game

And you don't know why this guy is bad outside of the fact that he's just like, "Oh, I want to fold everybody."

It was almost better not knowing.

And just that Oli was just evil for evil's sake, and just wanted to fold all of the paper.

It was... that was actually better than the emotional, in quotes, moment at the end where he goes,

"I was written on by a toad."

as he's like crumpled up and he's like please fold to me in two thousandth origami crane

yeah ollie is uh i mean in my brief notes i wrote down before we started the show i wrote

uh story isn't great villains motivations are dumb end like and again yeah i mean this is

paper mario we're not expecting some grand storytelling epic on the level of you know

Last of Us, God of War, whatever. But I will say that the original games had a bit more meat on the

bones here and they were a bit more engaging. Yes, it was very much and I think that's kind of,

we can lead into a discussion on this too because what's weird is the writing in this game

conversely is pretty good. Like the writing in this game is fun, some time. I want to, I want to,

It's hit and miss. It's very hit and miss. There are jokes that they shoot a lot of material at you very fast

There's a lot of writing in this game. And yes, it's tons. What sticks to the wall, you know, you're throwing at the wall

what sticks and

It hits and it misses. Like, there's some really good like one-off scenes that just kind of come out of nowhere like

One yesterday, which I didn't really like in the moment because I was trying to finish the game

But in hindsight I was like, okay

It was actually pretty good is when you're trying to find the rainbow spa and all sudden you end up on a shy guy game

Show and it's like what the heck?

That and then the scene with the

Sniff it who is like, oh you got a guess the expression on my face or whatever

Yeah, like there's a lot of like really good one-off moments in the game like that

But yeah as quickly as they arrive they are almost over and then it is trying to toss new

Things at you and not all of them land so in some senses like I'm not surprised at the overarching

Story is like the narrative thrust and why you're doing this

I'm not really shocked that it didn't turn out I guess but like for a game that is so writing heavy

I can't believe they couldn't figure out

Something that was a little bit like that like it came off to me

It came off to me like when I used to make movies with my friends back in high school like we would do

We would film these movies and they would be pretty funny

Honestly, but we didn't have any script for them and we were just like making it all up off the top of our heads ad

We would what yeah, we were just totally ad-libbing and we were just

Yeah flying by the seat of our pants and just whatever came out came out and when we watch it back and we'd splice them

Together some of it would be hilarious and we're like wow

I can't believe how well that turned out and then the other some of it with her now to be terrible

It was it's like they somehow did that with the video game

Like I'm not really sure how like the whole thing just feels thrown together. Like there was no

I don't wanna say quality control like there was no

Just whatever was written was written and no one else was gonna look it over and give it another idea

It's like dope. This is what this is what?

Johnson over in writing wrote so what this is what we're going with

It was almost like they took the script and divided it amongst a team and then everyone wrote individually and then they just put it all together. I mean there is an overarching

I think kind of overall tone to the game

with Olivia's kind of

ignorance, you know the cutesy ignorance of just exploring the world and

certain characters you meet like Bobby or even the professor like they have a consistent

Tone for each of them and even Luigi Luigi's, you know little bit in the game. Yeah

One running gag. Yeah. Yeah, he had better legs and thousand-year door. It's yeah

I think that's a good way to describe it

Is that the writing felt very segmented and I think the reason for that is is we're talking about how like the different characters have

these different vibes to them or whatever, but the

And I know this is something that we'll talk about more once we play Super Paper Mario and even Thousand-Year Door and Color Splash and all the others.

But the voice of the Paper Mario series is something that I know has very much been evolving from the initial game.

And when we talked about the initial game, I remember that we touched on how the writing was funny and it was witty and there were good moments in it, but it wasn't always

like... it didn't have those standout hilarious moments that we know some of the other games do in the series.



And so I feel like they've got such a bead on what the voice and tone of these games are now that rather than having a couple distinctive people at the studio work on them, it very much felt like an amalgamation of a lot of people who understand the tone of the Paper Mario series.

And it's like, "Okay, you guys know how we write these things.

Go just write a ton of content and we'll throw it all in there."

I do think that the individual environments had a more cohesive nature to them, but they overall didn't necessarily fit together.

They were almost like puzzle pieces that kind of fit together, and if you push it hard enough it'll look like it's done, but it doesn't quite fit just right.

Because at the end, in the hot springs in the sky, I really enjoyed the Bowser Jr.

and Kammock's kind of subplot of "No one appreciates me, I'm an eternal servant."

Like that was overall good, but where does that fit overall, and how does this tie in, and it really in the end doesn't really matter.

Or even Bobby's kind of...

Bobby almost has two plots where the first part, the first streamer is "I have no memory, I don't want to do anything, I'm just gonna sleep."

I saw fireworks I remember.

I read their everything.

And then he goes on to this,

"I was in battle."

Like this soldier with

PTSD and I have to save

Olivia. And there's like a tonal

shift there. His sacrifice

kind of came out of nowhere in the sense of

"I will blow up."

I had a feeling that's what was coming.

Cause when he was like,

when the rock came down and she was

stuck under it, and he was like

I know what it must do but I know he says something like early on I was like is this guy gonna blow himself up or

He's like trust me Mario

You have to join me which it's kind of funny that they put so much emphasis on that

Considering since we just came from the first game. You literally have a party member that can blow themselves

selves up unlimited time throughout the course of that game with

What's her name bomb better or whatever? Yeah and same thing with the

bomb bomb Bobbury Bobbery

Yeah, and they just blow themselves up at will

So I don't know if all of these I don't understand how the paper Mario lore in the world fits together. But uh

Yeah, let's talk about let's get away from story and writing and all that stuff a little bit

Unless you had more to say about the world aspects. I guess I guess we were talking about that a little I mean narratively I

Also, just didn't feel like there was a lot of extra

Stuff to dig into these worlds didn't really feel live. Yeah, the closest maybe

Was the temple and picnic park where the Koopas would worship this clearly fake?

Cut out of a turtle like that was just that built like some level of the world, but the rest was really

There wasn't life

- it was like yeah, and all the toads you'd save they'd be like oh cool

I'm heading back to Toad Town or whatever. They were all generic regular toads. Yeah,

and some of them would have good one-liners, you know, when you smash them or flatten them

or whatever the heck, or when you find them. But yeah, that was something else I was going

to bring up maybe a little bit later. But yeah, all the areas of the game that you go to, very

empty, there's nothing really to do. Not that there's typically a ton of side content that I can think of in any of the Paper Mario games. Again, we're going to be playing all of them, so we'll find out soon enough. But I mean, in the ones I have even played, like, Thousand Year Door, there's not a ton to do off the beaten path.

>> BS Well, even in 64, I mean, there were side quests in the desert, and like, you could do the battle at the dojo and get your dojo master card. And for a while, we thought finding the magic seeds was a side quest, and there's a cookbook. Like, There were other optional things, the pigs, there were things you could deliver mail, all this other stuff that kind of just fleshed out the world.

Delivering the mail, you could, you would learn these characters and their interactions and this cheap cheap or this Yoshi on the island knew this toad at the train station and their kids interact.

It just felt all connected and Origami King feels very segmented in You Are in the Great and that is all you're doing, you're in the spa in the sky, you're out in the mountain, the world didn't feel joined together.

Shangri-Spa, just like the Uncharted locale.

Yeah, I agree with you.

All the avenues are very pretty to look at, but they're all very kind of disjointed from one another and there doesn't feel like this consistent, yeah there's just a lack of consistency within the world itself. Even coming back to Toad Town, when they mentioned Toad Town early on, I was like, "Oh, are we going to go back to THE Toad Town from the first Paper Mario game?" That was the first thing that kind of crossed my mind. It wasn't. And again, this is like a 20-year-old franchise. They don't need to bring back those old...

It doesn't have to be connected.

Yeah, it doesn't have to all be the same thing. But yeah, even tying back to the old games, or even the games we have played...

Did you have a desire to explore Toad Town at all? Because I didn't. Once I had freed

it from the paper mache goombas, I really didn't explore Toad Town.

I poked around a little bit, but not a lot. There were a couple areas I knew that the game was telling me, "Oh hey, you can probably get in over here." And I just never really tried. I don't know. Again, it was like incentivizing? I was going to say incentivization, but I don't think that's a thing is it I think that's a word

Incentivize I would yeah, I think you I don't think the game incentivized me

Incinivization one way. Oh, yeah, there's really no need to ever go off the beaten path in the game

I felt like other than oh you found a toad and then when you found a toad it's like oh you unlock art of the places you've been in the museum or something like that and same thing with the collectibles to like

You unlock this collectible of a thing you already saw in the game. It's like

I mean, okay, that's kind of nice, I guess.

I just didn't understand why...

Yeah.

Very huge lack of things to do in this game outside of, you know, just see the story through to the end.

Which is fine, some games are like that, I guess, but...

I don't know.

That's the way it goes.

Made it hard to get through at times, I will say.

Let's talk about...

I mean, we're kind of talking about...

I was gonna say let's talk about game play, but that's gonna open a whole can of worms.

It is.

Let's do visuals because we're already kind of- you already kind of touched on this how the game at least looks very pretty.

Mm-hmm.

Which it does, yes. They very much play up that paper art style far more than they did in the original game by comparison's sake.

Yes.

And that's partially because they bring in to the fold, pun intended, with all the origami stuff.

So then you've got that all coming to play and then you've got some of the different bosses and things like that

I thought they did some interesting thing and fun things with

So, yeah, I think the design in the game the visuals are all very

Nice for the most part. It reminds me more of

Kirby and the rainbow curse the claymation Wii U game

Than something like Yoshi's Woolly World or Epic Yarn or what that game is called.

It uses the materials of like you can tell it's paper

But it's it's not real-world arts and crafts objects except for the bosses. It is

It's made of paper, but it's not here's a paper plate and

The little fuzzy wire like Yoshi is it's more using a material to create an art style in the world

And I think that actually is a real benefit to this game, and I think it'll help it. It looks good

it's a good-looking game, and I think that'll help it over time, but the

bosses the pencils the stapler the rubber bands and so on

Completely pulled me out of it and just like yeah, I am fighting office supplies, and I don't want to fight office supplies

I want to fight

You know tubba Bubba. I want to fight

Mario villains and that just falls so flat for me and it they stick out like a sore thumb and

I don't like it. I like the tape was basically like Italian mob boss

He was the boss. I said that you were gonna like

His writing was talking about good writing. I mean it was just dumb was it the tape

I think it was no I think the one I thought you were gonna like was the

third boss the dancing

Boogie nights. Oh the dancing

What was the hole puncher hole punches the one I really thought you were gonna like that was pretty good

I enjoyed that

I enjoyed running around and finding all the toads in that area and making all the faceless toads dance for a first

I couldn't figure out why they were faceless and I was like, oh wait, it's gonna be the boss, isn't it?

Because I was trying to think of what other office supplies they could they could use yeah the office supplies thing was

I don't know man like

Funny in

practicality but like once it's actually like

It's conveyed when it was conveyed to me that you fight off with supplies in this game

Like when I was just told that offhand by somebody I was like, that's hilarious. That's a really funny idea

But then like when it actually plays out, it's like I don't know. This is very bizarre

to actually see I just didn't fit in the world and

You could take the writing and the tone of each of those characters and you could have applied that to a Mario character

Why not like get create characters that like wield those tools like that's the thing

I think I'm curious about and don't really understand that would be a great just like original character that wields scissors

or that is trying to staple you or

Yeah, just like a man

Like the bosses in I'm thinking I know we haven't played it for the show yet, but thousand-year door

tubba Bubba uses

The Crystal Star to like become the macho

Gruber wrestler guy like he uses this evil object to do the thing like they totally could have made a character that wields

just like

Bowser jr. In sunshine and in Bowser's Fury

He wields a paintbrush to do all sorts of stuff like they easily could have just applied

The office supply to a villain like a character and have them use it in some way

I think that would have been much much better

yeah, I I

Agree, I think it just came off strange once you did actually played out in front of your eyes

And again some of the writing on those I thought was good

And it was fun like talk about some of the stronger parts of character writing in the game

I thought most of the bosses were pretty well written, but like as soon as they arrived they're gone

You never hear from them again the rest of the game. So

Let's uh

Let's do the thing

I know we've been pretty novel let's talk about gameplay because I think this is the thing that we're gonna have a lot of

thoughts on and this is a thing that this game is

25 to 30 hours and I feel like you spend way too much time stuck in this element of it and

It wears out its welcome in the first couple hours or heck after the first couple engagements

I really was like getting pretty sick of the combat and

I was in the first area still and I was like, oh no

I have a lot of this game left and I

Do not like the combat and there is no point to the combat and please somebody

Why did you implement this combat in the game?

I'm gonna guess you don't like it either

This oh my gosh, it's so

Infuriating there are so many times. I was yelling at my television

I have in bowl or like all caps I have

these types of words

livid

needs better communication

Apparently not in the context of oh

The hammer stuff we'll talk about that later

I'm just I was so mad these there's these bosses and these

How do you pronounce it?

Vellumental I think it's you vellumentals or vellumentals or something. I don't know man the elemental guardians

They were those fights were not fun

They were frustrating the game does a very poor job of telling you what you need to do and how to do it

But don't worry you can just spend

Thousands of coins and have it do it for you. Wait, really even in the bosses?

You well the toads can help and point you in the right direction and you can take actions and stuff it is

It's unnecessarily complicated at times and but it's also

Incredibly simple on the other end. There's no

Middle ground I never felt like I was necessarily getting better

I just felt like I was getting more frustrated and that's not what I want for my games combat

Especially when you do it so much. That was the thing that started to dawn on me

About a little ways into that first area that I was talking about and the reason I started to get pretty tired of it quickly was because

the game

Does not have a whole lot of situations to throw at you not that it has like five predetermined, you know orders or whatever

of how they line up the characters and they move around from there.

There's a lot of permutations but it just all boils down to the exact same thing.

Line them up or group them into a group of four so that you can hit them.



In practice I'll say this for the combat, the system as a whole is an interesting one and it's a fun one that I could see being enjoyable if it wasn't used as the primary the game.

maybe for boss fights or something like that,

like it could have been interesting on its own.

But you just get so tired of lining them up

and you're like, okay, I've seen them in this order before,

what's the solution for it?

And sometimes, like the later end of the game it got

is just like, I don't know the permutation,

I don't know how to solve this necessarily,

I'm not even gonna waste my time trying to solve it,

I'm just gonna do as best as I can,

I'm just gonna stomp on 'em with my best item that I have,

or hit 'em with my best hammer and hope that it kills 'em

because the boots and the hammers only have limited uses, but I don't know about you,

but I went back to Toad Town pretty often, or maybe not a ton, but I would go back in

between chapters and just load up on flashy hammers and flashy iron boots and then go

back out and basically just so I could spam those all the time so that I could potentially

end combat engagements a little bit more quickly.

I never felt like I was running low on special weapons or types of weapons.

I found in the world kept me well-stocked.

love stocked. "The worst thing of all though, with the combat, forget the fact that it wears out its welcome quickly and there's not a lot of depth to it and that it just largely

gets old to do. The biggest sin the combat commits is that there's literally no point

to it. Outside of the sections where you are at a boss or at a scripted moment where you

have to finish the fight to move on, there is no reason to do this because what you're

getting at the end of the day is just coins. And what are the coins for? You can buy some items, you can buy some moderately helpful accessory upgrades for your character that'll help out in some instances, and you can buy the assistance of toads. Like, I got like four hours into the game and I realized how many coins I was getting and I was like, "Okay, when is something going to come along that shows me what I'm supposed to do with these 10,000 coins I have in my pocket here and really there was never anything you can buy more time

You can pay the toads to help you that are in the crowd. Yeah, you can go to some stores. But again, yeah

Yeah, same with me. Like I was well stocked on

Mostly everything other than the items. I would go back to the town toad town to buy

I would just buy new weapons and then I don't know like like that

Like I felt like this was the perfect example of how useless money is in this game and when you get to the spa

there is a

Storefront person there that you can find you know exactly what I'm gonna say

I know that there's they're selling one of the collectibles that you can find in the game, and I'm like okay

There's one of the collectibles. I bet this is worth like a thousand coins or something no it's worth

20,000 coins

Which is a lot of money in this game in the fact it's that one collectible wet

I didn't sweat spending that either.

Yeah, I didn't sweat spending that either myself, but the fact that the game knows you have so much money and it's so pointless and it knows you have a ton of it, that it's willing to just be like, "Oh hey, are you willing to spend a fourth of the money on you currently to just buy this one-off collectible?"

That was when it became apparent to me that, yeah, this game, it has no... which, yeah,

If all you're getting from the fights is coins, and the coins in practice are pretty useless

in the grand scheme of things, there's no point to fight.

I tried to avoid as many fights as I could in the back half of the game, like as much as I could.

And you're talking about frustration?

My frustration stemmed from the fact when I kept getting stuck in fights I didn't want to partake in, and then for some reason I couldn't flee.

I don't know what the flee situation is in this game.

Mario tripped a lot for me, do you have to like time it and let go at a certain point?

I just held down B all the time.

I didn't run from a single fight.

I tried to run from so many fights in this game and it would never let me and if I tried to flee and I failed, this is what would happen.

Now I'm just ranting about things I dislike specifically.

But if you try to flee and you fail that counts as your turn, so then it switches to the enemies and you get all their long attack animations which are upwards of 15 seconds, 30 seconds it's long sometimes of them attacking you.

And so then they do all their attacks and they attack you, blah, blah, blah, blah, blah.

And then it cuts back to you.

And it's like, okay, well, I guess I'll try to flee again.

And I try to flee and it fails again.

And it switches to the enemy and you gotta sit and you gotta watch the attack animation.

There's no way to skip through it or make it move a little faster or anything like that, which I understand because there is an active time element to the combat and the blocking and all that stuff.

So like I get why you can't really speed it up,

But yes, very annoying.

The part I was most frustrated with was the boss fights in the sense that they never...

So in a boss fight, or I should say in a regular fight, your goal is to line up the enemies either in squares of 2x2 or in rows, you know, straight back, just four in a row.

And then you can jump on them or hit them with your hammer.

But in a boss fight, you are moving four rings around to create a path for Mario to walk on to get close to the boss to hit them.

So instead of being in the middle of the circle, you're on the outside.

And so these boss fights, you have to create this path, you have to move and shift and slide pieces all around.

And the boss will do something to the board or have some sort of status effect like the The fire bird thing.

Birds on fire, you've got to remove its feathers and then hit it while it's out of feathers which apparently give it its firepower.

The game never expressed to me that I didn't have to like hit the...

I could use the water velumentral thing to douse the feathers.

It never explained that to me because I thought I had to save the water guy for the bird.

No, you don't save it for the bird.

So I get to all of the feathers are off of the bird and it powers up and it looks like it's on fire.

And I'm like, "Alright, here we go.

Time to use my water guy.

the water guy and all the feathers go out but nothing happens. The bird, the bird hits me with its attack sucks all the feathers up and have to start the whole fight over again. It didn't, the only way it communicates to you in very vague poorly written hints is if you open a treasure chest. Well to open a treasure chest you have to make your path go to the to said chest which is

wasting a turn the chest you'll open the chest will say well you've got to use this certain button pad like on the board to do something well I need to know that before I make the path and you've already used the path and you walk around and you've wasted your turn yeah yeah you'll spend entire turns trying to get the note just to find out what you're supposed to do and then the notes like oh you got to get the the chest and then in the chest there's an on button. It's like, okay, so next turn around you make a path to the chest and you get the chest and it shoots out the on button. You're like, great. But the on button's behind you already and you gotta reroute another path to that next turn. So then you gotta wait until your next turn. Then you turn on the on button and if you're lucky you can do the on button and get the value mental sign in the same time. And then it's like, one of the things I did text you about this game yesterday, I was like, oh hey, the scissors fight it's actually not that bad you're like I don't know about that I didn't like it I'm like well all you really had to do was jump to dodge it and hit it with a hammer and I like that like that was the one nice fight like I died the first time on him I will say but then when I realized there's a split second where you can jump and avoid him all together I was like okay so if I just keep dodging and I hit him with a hammer this will end and so I just dodged I've died 2 times, and I agree, once you learn that you can jump over his magic one hit kill scissor cut, the fight is fairly simple.

But it doesn't tell you that.

All the fight tells you is "better not hit the scissor guard" and so you walk up to it and do the attack you think is not going to hit it, and you end up hitting it anyway.

So the whole point, they force you into removing the guard so that you have to do these dodges,

which makes the fight very cool or whatever.

But they don't communicate it to you and it's so frustrating.

And I've been dying to ask you this question and I feel like you did not have this problem because you're usually better about this than I am.

But I would say, based off my notes, sometime between the whole puncher, which is toward the end right, the whole puncher was one of the final bottom.

It's the third world.

It's the third world.

Yeah.

Alright, so between three and four, I learned that there were three hammer slots to equip, special items too. When you look in the menu, what you see is three boots and two hammers, and there is no indicator that you can go down to add a third item. And I was so frustrated, because I was like, "I can't equip the two types of hammers." The one where you can throw it, you're going to feel even stupider in about 5 seconds.

You can equip what you want within the combat itself.

I did see that button.

I did know that.

But I didn't know that there was a third hammer option.

So for more than half the game I wasn't using hammers as much.

Yeah.

It is just...

the problem is Olivia is so chatty. I wrote down in my partner's notes, I was like, "Is Olivia the new Fi from Skyward Sword?" Like, this is ridiculous.

There's more talking in this game than Persona 5, I feel like. There is a lot of talking in this game.

You go, you try to do something and she goes, "Uh-uh-uh, we gotta go over here and do this.

Uh-uh-uh, do it like this."

So that's an even bigger... go ahead and finish this thought with her first.

It's just, they tell you how to do stuff all the time, but when it comes to critical moments,

they're suddenly hands off.

And I figure it out.

Yeah, the thing that, so you kind of talked about there with her constantly pointing you in a new direction.

The game, Origami King does this so much where it says, "Okay, hey, we need to go to this, we put this point on your map.

You need to go here.

This is where the streamer is.

Go up there, we'll get there, yada, yada, yada.

Okay, and so you go there.

And then either while you're on your way there

or once you get there or whatever, it's like,

oh crap, we can't actually do this.

Now we have to do X, Y, Z, or like,

or now we have to do this other thing instead.

So you start going somewhere else.

And it's like, while you're going there,

then it shoots you off an offshoot on that.

And then it shoots you off an offshoot on that.

It's like, you get,

the value mental's are a great example of this.

It's where it's like, hey, we had the streamers up there.

Let's go get the streamer."

It's like, "Okay, cool."

So you start going up to streamer, you get up to the top of the hill in the first area,

boom, streamer.

"Oh, well, we can't get in here.

We gotta find some sacred power thing."

It's like, "Okay."

So at first it makes sense and I'm fine with it and it's like, "Okay, this is understandable.

They're trying to flesh out this area a little bit more.

They gotta extend this game a little bit."

Once you get into the third or fourth stage or the streamer of the game and they keep to me. It's just that you never go from point A to point B in that game. There is no direct path to anything I feel like in this game. And I know that's a very video gamey thing, and I'm not complaining about the fact that it diverts you occasionally, but I swear, even the simplest things in this game, there is always the good, the best example I can think of this was towards the very end of the game, when you finally get on Bowser's Airship and you say "We're going to the castle!" You can't just go to the castle, it's gotta be like "Oh, there's planes attacking us, play this bad shooting minigame for like eight minutes or something you gotta do that for oh okay now we're flying oh but but we're gonna crash we're not gonna get to the actual castle oh now we're in lava it's like can you just just get me to the front door of the castle and even when you get to the front door of the castle Luigi's like oh I don't have the key and it's like oh I gotta go walk over here I gotta pull the key out it's like if there's never it's just all these small little steps in between everything and some of them aren't long like the Luigi key thing I mentioned that takes 10 seconds. But there is never just a simple "ok we're here" thing they are throwing in between that are constantly diverting you are not great. All those things I just mentioned between getting on Bowser's airship and finally getting into the front door of the freaking castle, none of that is good. And all of it diverts you for a good 20 minutes. And the game is filled with stuff like that where it just throws you off the trail that you're on, it makes you do something else, and typically it's not great.

There are some enjoyable parts with it, like I mentioned the Shy Guy thing earlier, like



that was one example of it where it's like, "Okay, I can kind of get down with this."

Or even the Sniffit example as well.

But the game is filled with those moments.

And it's not the fun kind of like, get in your way.

It's typically a game—typically you play a game and there is an obstacle that you have to overcome to get to your destination.

That is, in a Mario game you were going from left to right to get to the flag and there are things in the way.

And you can go above and below and things like that.

Or you look at Uncharted 2 and you're in the city and your goal is to get to the temple.

Well, there's a helicopter in the way.

But that's fun because it's surprising and engaging on that level.

In this game it's "Well I guess we better go explore this place.

Now I can lift the earth."

Or even Bobby with the fuse.

It's like "Alright we need to get to this boat.

Now we're on this boat.

Oh my gosh there's a sea monster."

So now we've gotta like go sneak around and save people and find this fuse and then fight a sea monster and then come back and blow up but don't worry we have to stop Olivia from crying before we can move on.

It just keeps getting in the way of itself and it really is frustrating and this is extended in the combat as well.

The combat gets in the way of what I want to do.

When I go into a fight I want to hit goombas, I want to get experience, not that this game offers that, so I want to get coins. Like I just want to hit them. I want to execute my real time button presses and strategy and that stuff. But first I've got to rearrange

reigns, I've got to solve a visual puzzle and sometimes I can't so then I've got to spend money on toads or more time. It just, it's a constant obstacle and it encourages me to avoid it. And a good game should not encourage you to avoid its core mechanic. It should incentivize you to do so.

So there's some other things at play here that we'll talk about with the game itself, but I wanted to talk about how I'm viewing the series as a whole moving forward. I think this is an interesting way to maybe present where we're heading.

You mean after Origami King?

Yeah, yeah. Like the rest of our podcast series here, the rest of season one, because obviously we've not played the others as we are playing these in the order that the episodes are posting. So yeah, I think the thing that was the biggest eye-opener to me is, going off of literally everything you just said, is yeah there is so much fat in this game that could be trimmed that could make this just a tighter experience in almost all aspects, whether it be gameplay or story or just all of it. It could be a tighter experience, the fact that this game is 25-30 hours is baffling to me. And when I look at the other games I know some of them were that long too. And Thousand Year Doors is obviously different because you and I have played that one and so we have thoughts on that one. I feel like that game is pretty respectful of your time. But the others I know are pretty long as well. Like I know Color Splash is pretty equivalent time length to this one. I know Sticker Star is pretty equivalent as well. And like, not that I, again, I don't think this game is even bad, but it is just like, I feel this sense of like, dread over me, like ugh, I really do not want the other games in this series that we still have to play to be like this. Like, it has turned into, uh, and I'm making this sound way more negative and dour, and I'm making this, this is probably something, I don't know, I'm just talking about how I feel, And so maybe it's not an enjoyable listening experience for a listener to be like, "This guy hates the games he's playing.

I don't hate them, but I just want them to be more respectful of your time."

And so looking down the road of where we're heading in this series, I'm very much hoping the other ones aren't like this in that respect.

I also think it's partially because we know, like Paper Mario could be said definitively divided into two different eras or types of games.

There are the first three,

and there are the three most recent games.

Like there's clear two different leagues of Paper Mario.

And we know what the beginning,

like we have a really solid idea of the first three games.

We've played one,

previously we've played Thousand Year Doors,

so like we have previous memories and context for that.

And we've both dabbled in Super Paper Mario in the past.

Like we know where this series can go,

or where it came from.

And now we've seen what it's become.

And I'm not stoked in the sense of like, I love Paper Mario characters, the world, all that stuff.

And I'm not looking forward to exploring what that world has turned into since 2012.

That's a good way of putting it.

Like I guess to make it not sound like I'm trapped in a podcast series I don't want,

I'm excited to talk about those games with you, but I am not excited about the trajectory that the series has taken.

My familiarity with Paper Mario post Super Paper Mario is that I never really checked anything out from Sticker Star onward.

So Origami King in some sense is very much our first litmus test of what that second half of this series is probably like.

And so the fact that Origami King has not resonated with us on any sort of level comparatively, like we both came in-

I think on a gameplay level, the most.

The visuals and the narrative loosely.

How do you feel about the original Paper Mario after playing this?

I appreciate it a lot more.

Yeah, same here.

Because I know we came in the last time around and we were like "Ah, this game's pretty good, you know, like-"

Really?

years old it holds up alright I guess and then it's like I played this with the Origami King I'm like wow that first game is a lot better than I gave it credit for in our last episode. And really remember we were talking about the the seed quest where you it was like get the magic seeds it's a side quest hahaha no you actually need to get it and man that would suck if you had a backtracking and get all the seeds. Origami King would have absolutely made you go back and get the seed they would never would have told you the seeds existed and then suddenly you have to go back to three different worlds. But that would actually imply that the world is connected in a cohesive way. So really the seeds are just going to be in four previous places you've been that are really far apart. Maybe like the Great Sea would have been a good spot to do that where you've got to go to the four corners or something. The only time the world felt really connected to me, speaking of the Great Sea, was when you found the streamer in the valley and then the rock fell on Olivia. And then you left and you went to this scene and you saw the other streamer.

It's like, "Oh, okay."

And then I made a mental note.

I was like, "Remember to come back here after this."

Don't worry, the game forced you to go back there.

The game never really does that otherwise.

There's no interconnectivity.

It is constantly like you are just on the main path and it is forcing you down that path and anytime you don't know where to go next the game is like, "Oh, well don't worry." After I beat the fourth streamer, I was like, "Well, okay, where's the fifth?" And it was like, "Oh, well, there's the green streamer! It goes up into the sky!" And I was like, "What? Okay, I'm glad I don't have to go hunt down for it now." But yeah, it very much... Like in the original Paper Mario, there would be sections where it's like, "Okay, I finished the ghost town. I wonder where I'm supposed to go next." And you would know you'd have to go back to Toe Town and kind of talk to some people and they'd be like, "Hey, I hear there's weird stuff going on over at this house." And you're like, "Okay, house, I guess?" And you start poking around and then you find some Shy Guy things and then you're in a toy box. It's like, okay. So like, it kind of forces you to, you know, poke around a little bit. It's not just constantly, "Hey, the large thing in the sky! We should follow that and head that way!" And, "Oh, hey, it just happens to be at the end of this path we're on right now. And look at um this is sort of I I feel almost guilty bringing Thousand Year Door into this but think of the Glitz Pit. How do you get there? Well the game presents it to you on the map it's in the sky. You're like well how do I get in the sky? Oh look there's a blimp. Oh I need a ticket. Where do I get a ticket? The mob boss. And there's like this subplot with a mob boss that ties into a later world and like they build this world and And that's an example of the game getting in your way, kind of putting that A1, A2, A3, but it's an engaging way and it feels rewarding and then you're even rewarded later on for it.

You feel smart for solving the puzzle, but really the only puzzle you're solving in Origami Kingdom is the combat and it's not a good puzzle to solve and there's always a "solve

it for me" button and it'll only cost you 2000 coins.

there is. I think there's a couple other things I know we haven't discussed. Let's talk about the music because I do feel like this is actually one of the stronger parts of the game. The music

is largely pretty good. I think it's the strongest part of the game. The music's pretty good. Those

five composer credits on it, those guys all did some work. They did stuff I didn't think Paper Mario could do, there are parts that frankly reminded me of Doom in the sense of just like...

Definitely some heavy metal in this thing. How awesome.

That there's a there's a lot of diversity in the score there's a lot of...

That's a good word I'm looking for here. Yeah there's just I don't know there's a lot of diversity and there's a lot of different styles I will say. There's different genres. Yeah you'll You'll go from heavy metal in one second to like more ancient Japanese musical stylings in another.

There's a lot to digest here and it's all largely pretty good.

I can't think of a single track off the top of my head outside of maybe the battle music, even though I just heard that a thousand times over.

Even then, the battle music's...

I was humming the battle music.

Yeah, the battle music is really good in this game, I think.

So yeah, music, I don't feel like it's a step to say,

"Oh hey, did Nintendo put out a pretty good

"video game soundtrack in one of their games?"

But compared to everything else where I have,

for everything I have to praise about the game

in some aspect, there's something to take it down a peg

as well, the music is the one thing that I can just

kinda say, "Oh yeah, it's flatly good."

And I don't have anything on that other side  
to say bad about it.

There was, this tweet will be in the show notes.

I saw this the other night and it simply says,  
"Why am I headbanding to a song that plays  
"when you fight a stapler?"

And I feel like that really kind of  
encompasses the soundtrack. - Oh, yeah, yeah, yeah.

- This soundtrack goes above and beyond what anyone,  
what I certainly expected from Paper Mario,  
especially in modern times.

Like the previous N64, it's good N64 music  
and Thousand Year Door, it's fun, good GameCube music.

But this is a soundtrack I would listen to in my free time.

And it goes places and it's so diverse.

There was a video I saw the other day  
that I wanna listen to.

It was, I wanna say 135 different musicians came together  
to do different music in this game.

There's so much musical meat to like dig into and chew here.

And I really, it blew me away.

- The Toad Town music is really good.

I like how it, when you go in the museum, it shifts to an all-piano version of it as  
well.

That was a nice little touch that I don't know if that's anything you picked up on by  
chance.

I did not specifically that.

Even those small tweaks like that, it reminded me of soundtracks I really like.

Like Banjo-Kazooie is a great example.

Like "Oh, the song's playing and you go underwater and it becomes a submerged, slower version

of the song" or whatever.

Same thing here.

it would keep up. It didn't do that all the time, but there are aspects of that at play which I really enjoyed in the soundtrack. Last kind of talking point that I wanted to touch on with this game, and then maybe we can talk a little bit more big picture about the series before we wrap up. I don't know if this is anything I can properly convey. The game has has like a B-movie quality to it, I found. Where this is Nintendo and this is Mario, but it very much doesn't feel like a Nintendo product in some respects either and maybe that's just because I'm used to like a... Like it was very bizarre for me within the past days so now I'm playing Bowser's Fury which, now that I wrapped this up I've been putting that on the back burner to finish Origami King before I started playing that. It's like going from one to the other, they're both Mario and I get that they're different genres and different types of games and things like that.

There's a lot of differences at play.

But one feels distinctly Nintendo to me and the other feels kind of like off for some reason and I can't really put my finger on what it is.

Maybe it's just an amalgamation of all the things we were talking about before where it's like the writing is hit and miss and the world structure kind of doesn't feel...

It doesn't have that sort of charm that I expect from a Nintendo game.

Nintendo is really good at eliciting from me, whether it be with Zelda or Mario or any of their other franchises.

I never really got any of those feelings at any point playing this, and I thought that that was a little strange to me.

What's even more strange is that I did have those feelings with Paper Mario previously,



the original game in some respects.

I was just going to bring this up.

And Intelligent Systems is the same developer, obviously, it's been 20 years.

But uh, kinda odd.

It...

I think it stems, frankly, from it being so self-aware.

Yeah.

They refer to the paper constantly, which is fine and cute.

And there are some paper references even in the N64 game.

But in, I feel like it's safe to say the first three games, they are games that are set in the world and they explore that space and that's what it's about.

It's Super Paper Mario gets a little off the wall.

That's where I feel like the writing gets a little bit more like, "Whoa, what's going on here?"

And they spend their time developing these characters in these places and the events of the game.

And I feel like in Origami King, it's all very surface level.

In the sense that we are made of paper, we are origami.

We talked about it at the top of this episode, Olly's motivation is he was scribbled on.

Not only is that just shallow in the sense that, "Let's change that to he was bullied."

Like, it's just shallow there.

It's also referring to the fact that he has paper and origami and they are celebrating paper and folding.

Like, there's no richness and depth to explore.

And when you switch to Bowser's Fury, it's very clear and tight.

You are in this space in this world.

Bowser is in some black ink and Bowser Jr. needs your help to save his dad.

And granted you're not going to Bowser's Fury for the story or Super Mario Odyssey or anything

like that, but that world is defined by its islands and spaces and Paper Mario, the Origami King is, we are paper.

And then it feels like that B-tier, I think because of that.

It's a game that leans heavily on its writing, which is why I think we started off this episode kind of talking about that the most.

Like I said, there's as much writing in this game as you would find in some other JRPGs.

So it really commits to its writing and its characters and its story.

And I guess for that to be the main thrust of the game and the main thing that you are reading and doing almost constantly is just reading what the characters are saying.

For it to be so hit and miss, like we talked about previously, I guess that would lead to it being like that.

I don't know.

I agree. We've kind of done this naturally over the course of the episode, so I don't think there's a lot to talk about as far as how it evolves from the first game. A lot of this has been seen and we've already tied it back a lot in some ways to the original Paper Mario. But was there anything else you wanted to say specifically about the dichotomy here between the first game and Origami King now that we've kind of played them both and we've done our first bounce back and forth between the two?

I specifically for Origami King wanted to call out partners briefly because when this game was initially revealed everyone was like "are partners back?"

It kind of was implied.

And you do briefly get some different characters.

You get a Professor Toad, Bobby or Bob-omb as he keeps trying to correct, and Kamek, arguably the most iconic.

But they don't do anything in battle.

They don't give you any ability.

They try, Bobby tripped a lot for me.

He did trip a lot.

They don't do a lot in battle, you have no control over them in battle, let's put it this way, it is all chance.

Yeah. Apparently just like trying to flee the combat.

There's that, they don't really add anything outside of the world, really the only abilities you get are the thousand arm fold and the velumentral powers.

And both of those are just keys to unlock doors.

There's no puzzle solving with them in any way, shape, or form.

And I feel like they heard the cries for partners because I think a lot of fans

latch onto that in those early games.

Yeah.

And they're like, "This is what makes Paper Mario great."

And it can, it definitely is an additive element if done correctly.

And this feels like the most shallow attempt possible to bring that kind of connection and magic back.

I was very disappointed.

Not that I was expecting a lot from it, but I just kind of was hoping for more here.

What sucks is the partners themselves are some of the better written characters in the game.

I liked Bobby a fair amount.

Professor Toad maybe not as much, but Kamek and Bowser Jr. I liked a whole lot.

I thought that their section of the game was a standout for me.

So like the addition of partners specifically when it comes to the writing was a strong area I felt like for me. But yeah, the comment stuff, not much.

Did you remember that collectible you could buy it for 20,000 coins?

Did you say no to it at first?

I did actually.

And then Bowser Jr. is like, Oh wow, wow, you're so cheap.

And then you go back and buy it and he'll say, "Wow, Mr. Mario bags over here."

He'll ask you how much money you have and Kamek says it's not polite to ask or something like that.

Yeah, it's awesome.

So there are good moments in the game like that, which I enjoyed.

But, yeah, I think for me the big shift between the two games is the thing I just mentioned.

like the original Paper Mario felt is distinctly Nintendo in so many aspects. This is still

Mario and Nintendo obviously, but it just feels like this is their B-team making these

games nowadays and they just don't give it that sort of same love. And it's also weird

to me that maybe this is something we can talk about a little bit more big picture once

we actually end this series or in this season of the show but it's weird to me that they have made

yet another like where we're at right now and this is the most recent installment like there are so

many things that people have been begging for from this series for so long partners is one thing you

brought up that you just mentioned like there are core pillars of this series that people have been

asking to see come back basically since the original in thousand year door came out and for

them to be like, "Oh yeah, okay, we've heard your cries. Here's a combat system where you

rotate platforms and then you can jump on..." Like it's so just... I don't know who's asking

for this and I get that it's boring to make the same game 50 times over, even though like

I said before, Intelligent Systems have been making this series forever, but they have

surely not... That team surely has turned over a little bit. So I guess it's just confusing

to me that Paper Mario, more than any other franchises over the past few years, I feel

like the fans are very much in concert with one another of what they want to see.

Make it an RPG again, add experience, bring partners back, all these very simple XYZ things

that they want to see from the series and for Intelligent Systems to just continue to

How about this idea instead?

I think for the longest time it was Paper Mario became the place to experiment and not adhere to JRPG tropes and that shifted over to Mario and Luigi.

They had these two funky Mario RPG things where at least Partners in Time, Bowser's Inside Story, and Superstar Saga, those games have unique elements of the Mushroom Kingdom

and cool new characters and things to explore and all the same sort of things that I on paper love in Paper Mario.

And I think Mario and Luigi probably went on to be the RPG Mario game and Paper Mario became what it is now.

But now that Alpha Dream is gone, oh yeah I forgot about that.

There's like a hole in Mario RPG realm because Origami King was in development before Alpha Dream closed.

So maybe that vision can be reignited, because I do understand not having two different series kind of step on each other's toes.

So maybe there's a chance for Paper Mario to kind of come back into the JRPG fold and embrace it fully, but I do think that that's part of where that energy and differentiation went is just Mario and Luigi was the RPG series.

what it became in the DS and handheld era. And that series never made it to home consoles, and Paper Mario was predominantly a home console game until Sticker Star and Origami King.

And I think this will become a little bit more clear as we

continue on and we revisit all these games. But yeah, I guess in a general sense I'm just curious

what Nintendo's view of this franchise is moving forward and what they want to do with it and what

they do see it as.

You're right, it totally started out as an experimental weird off the wall idea.

Obviously they had done Mario RPG's in the past, Super Mario RPG, but this franchise

and its inception was very much something different for Nintendo.

So for them to continue with it, 20 years after its inception, it has just become this weird thing that I don't even know what I would pin the Paper Mario frame, like I don't know what its core tenant is anymore other than, I guess it's kind of like weird.

- It's lost its identity.

- Yeah, its identity now is it's like, hey, it's a paper, it's a game where everything's paper and it very much leans into that now, whereas it used to not really do that as much, and it leans on its writing, which is hit and miss in times, so.

Paper Mario the Origami King.

Okay video game.

a video game. Again, I feel like we really beat it up. I don't hate the game by any means.

It is just very much... like if I was going to rate this, it is a strong 6-7/10 range

for me somewhere in there. I think it's a good... it's almost like a good baby's first

Paper Mario. Yeah. It definitely holds your hand, it walks you through things. It has...

really... it does have strong moments, but it has a lot of stumbling blocks and a lot

of things that get in your way of enjoying and playing the game and I think that's its

biggest fault is that it almost doesn't want you to have too much fun.

Yeah.

So yeah.

That's this episode of Chapter Select.

Again we are going to continue on throughout the remainder of the games.

If you are not already looking down at your podcast feed and you can see what comes next,

episode three will be on Paper Mario the Thousand-Year Door so we will be diving into that game next

I think our impressions of it it will be interesting though because this is the one we have played

This is the one we like a lot

This is the one we scream for them to remaster because it's stranded on the GameCube

and I got to go over to my parents house and I got to dig out my Wii from my

old the childhood bedroom

storage space and I got to find a GameCube memory card somewhere like

There's a lot. I got to get a Wii

Remote

sensor because I will have to turn it on with the re-bar.

Dear Lord. There's a lot of steps to this I didn't think about until now.

Anyway, this is the one that we do like though.

So I'm curious though to see what it'll be like with 15 years of

a gap, at least for myself. I don't know when the last time you played this one was.

A few years ago. It's been a few years.

So, that'll be episode 3.

Not committing to anything, and again, you'll know by this point, but we might have a guest on the next one.

So, if you want to find out the answer to that question, you can look down at what the episode says, because I'm sure it'll tell you if there's an extra special guest on that episode.

And then from there, to give you more insight into where we'll be going from there, episode 4 will be on Color Splash, episode 5 will be Super Paper Mario, and episode 6 will be Sticker star and that'll wrap up season one of the show if you are listening to this though

We have also got out a season zero of chapter select that you can check out right now

That is just a brief sort of test course that we did for the show

All about the last of us

So if you would like to listen to us talk about the last of us the original and the last was part two

You can go check that out as well

Other than that if you would like to find max and myself you can find me. I'm on Twitter at more man 12

You can also find max. He's at max roberts one four three

Bingo okay good. That's a that's a very new thing for me to say on a podcast everybody old  
Twitter handles if

very saying that old Twitter handle

And then yeah, you can also find chapters select on all podcast feeds

If you could subscribe to us in any of those locales or give us a review that would greatly help  
the show

And would hopefully get us in more people's ears more paper Mario fans who are looking to

Digest this series or maybe digest a single game in the series

So yeah, that's it for episode two. We'll see you back here next time with our thoughts on the  
thousand-year door and until then

So long everybody adios

this.