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Happy Zelda day

Yeah, except for the part where I'm not playing it at all and I have no idea when I will neither

One of us are playing it but happy Zelda day. Look I'm wearing my

my Wind Waker t-shirt

an observation of the sacred day I

know we you sent me at the interview thing earlier, but

We never really talked about the reviews or the performance. We joked that it would be a bunch of tens, which it is. I

Don't know what what how are you feeling now that it's out the press has spoken

There are dungeons in the game. I don't know where yeah, I don't know. It's just as all the game to me

Like usually this is like a huge monumental thing whenever a new one game comes out

You know, it's like yeah pillar release for gaming as a whole and I'm not saying it's not for everybody else

But this is the first one that's come out where I've really just kind of like shrugged my shoulders and been like, okay

And that's just cuz I've got other stuff to play

and I think we call that being an adult pretty much there's what it is there's a

if this came out even if this came out when breath of the wild came out you

know six years ago I would have taken the day off of work I would have just

like I would have been playing Zelda all day even that that one I didn't play on

day one I don't think I did I did cuz I had to work and that was switch launch

day so there was just all this you know excitement but I did have to play that

one for work but I remember Skyward Sword parents wouldn't let me play skip church in the morning so I had to go to the GameStop after church for which one for Skyward Sword oh yeah what's a Sunday I do remember going there after church remember when they used to launch games on Sundays was that a normal game I don't remember.

Yeah, it was for a while there.

I think Smash may have even launched on a Sunday.

Brawl, I should say.

Ah, see Brawl's timeline for me is weird because I lived on an island when it came out.

So I got Brawl weeks after everyone else.

So it didn't really...

My brain didn't factor the actual day in.

Sunday's such a weird day to launch a video game.

It's like the end of the weekend.

I like these Friday releases.

And I'm cool with Tuesdays still, but Sunday's a weird day.

- March 9th, 2008 was a Sunday,  
and that was when Brawl came out.

- Weird.

Was it just a Wii-era thing?

- It was just something they did for a while  
with everything, it wasn't just with--

- Was it just Nintendo,  
or was PlayStation and Xbox doing Sunday?

- They used to launch, I'm pretty sure this Wii launched  
on a Sunday.

I remember driving past a Best Buy on a Saturday

and seeing people lined up, and I was like,

"Oh, they're there for the Wii, I want a Wii."

And my dad's like, "Ha, too bad."

(laughs)

And I was like, "Oh man."

Yeah, they just used to launch stuff on Sundays all the time.

I know they did it with Skyward Sword, that's right.

There used to be Pokemon games that would come out

and I'd be like, "Dad, can we go to GameStop after church

and go pick up the game?"

And he'd be like, "Okay."

'Cause I had already pre-ordered

the internet for him. - Pre-ordered the day.

- Like weeks before or months before.

I used to like get birthday money

and I used to go into the store and be like,

"I would like to pre-order in full this game that has not come out for...

that will not come out for another however many years."

I think I pre-ordered Bioshock Infinite like two years ahead of time or something crazy.

Just like straight up paid for it all. And then I was like, "Okay."

Isn't that nuts? Now we wait. It's nuts like now.

Like now it's weird because like I can't ever imagine doing that now because like

the game got delayed back then but like games are shakier than ever.

ever it feels like when they're gonna like I mean suicide squad is a good example of

that it was like oh it's five or six weeks out from launching and it's delayed to 2024

like it was I always I always think back to Kingdom Hearts 3 because some people would

have pre-ordered it but the other one that I really think about is The Last Guardian

which was a ps3 game there were people at my local GameStop that pre-ordered it on ps3 weren't able to redeem said pre-order until the PS4 version came out.

I think I pre-ordered Destiny when it was first announced, which you probably will get a kick out of.

They're like, "It's the new game from the Halo team!

Blah blah blah."

And they're like, "Would you like to pre-order it?

If you pre-order it now, you get this poster and blah blah blah."

And I was like, "Alright, sure."

So I threw \$5 down on it just to get a poster and junk like that.

And then I think later on I was like, "I don't want that pre-ordered anymore."

I still got the game but I don't think I kept that order.

I preordered it I guess whenever the special editions went up after maybe the alpha or something.

Because I played the alpha and then it turned, you know, I was hooked from the alpha on.

So I still have it.

The game itself is worth nothing but I think the box and Peter Dinklage's voice and my guardian is worth quite a bit.

Dinklebot?

Dinklebot!

Is that thing valuable?

I have no idea.

It's not that valuable.

I mean it's kind of unique in the sense that it has his voice.

Uh, yes. What was it called? Ghost?

Destiny Ghost Edition or something? Yeah.

I thought the ghost was the... Oh no, that's a sparrow.

The Ghost Edition for PlayStation 4, which is what I have complete in box, right now is like \$137.

So, the Xbox 360 one is the most valuable.

Speaking of Zelda, I just pulled it up here out of curiosity.

So my local game shop has a bajillion copies of Zelda in, the amiibo, and switchola, and the collector's edition.

So there it is.

I want to get that physically, eventually.

Get what, the game?

Yeah.

Oh.

Yeah, my local shop had it yesterday big stack and then collectors editions games and selling it ahead of time

Yeah, they always do. They always sell stuff early if they have it in I

Don't think my shop does do that

speaking of Zelda physically

This showed up before

You gonna do an unboxing should I do a little ASMR unboxing? I

I don't know. I've already seen it. It's just gonna be a box that says Zelda on it

It'll be black and then you'll have to dig into it more. I know I don't see that's the thing cuz I'm moving

It's like do I really need to take this out right now?

I mean, I want to take it out of this box. I don't think you should. And it would destroy its value. It's actually heavy

I guess it's the metal poster in there, but I'm excited. It finally showed up. I forgot that thing was metal.

Yeah, weird. It's that first collector's edition. I've ever gotten a metal poster with it. So that'll go up

up with my other Zelda posters that have been in storage for seven years.

I still want to do-- I mean, I will say this.

This can maybe tie up our Zelda conversation here.

We've obviously been talking about this and such, but if there's anything that the of the Kingdom here did do, it's that it makes me definitely want to do a Zelda season of this program at some point. Which I know is something we've kicked around for a while now. But it's more

just made me think back on the older ones. And think about how much I like some of the older ones. Like, "Oh, it's been a long time since I've played Wind Waker." Or, "Oh, I've never fully replayed Twilight Princess I don't think and I've only beat Majora once and you know Ocarina is my favorite game ever like I just have a lot of fondness for those games. I've been thinking Wind Waker a lot lately. Yeah I'm not re- I have not think I played that game twice maybe but I've never really played the HD version. I played it on Wii U and I've played it on GameCube. Never did that. I've been thinking I have them but it's uh yeah I just haven't haven't done it in a bit so I would like to do that at some point and I sent you that article earlier about the how they're like this is what all the games are gonna be like now and I was like oh this is not in context what he was saying so yeah I know and I think that'll still change in the future and what you said was like right like this is just where the series is at now.

But I do miss, you know, "Oh my gosh, I got the hook shot.

Now I can do this, that, and the other."

And in these games, it's more ability-driven and less item-driven.

It's more sandboxing now than like, rigid, like, "You need this to do this, to do this, to do this, to do this, and you access this," and I kind of, I don't know.

Like, it's weird.

I was thinking about this earlier when I actually sent you that.

I was like, "Why do I want Zelda to stay the same?"

Because you're old.

It's weird because I—well, I feel like I'm always the person who's, you know, saying,

"Uh, like, I want different stuff.

Do different things.

I want to see change.

Like, I'm screaming here about Naughty Dog.

Make a new IP."

Like, I'm always the person pushing for people to do new things.

And this new format of Zelda with Breath of the Wild and Tears of the Kingdom is obviously very new.

I don't know there's some sort of like comfort or just like I

Just like the structure of all the old Zelda games, and it is very formulaic

And it is very they can make games like that for the next 50 years of my life before I'm dead

Just a new Zelda game every five years in that same structure

You got to go to ten dungeons and in every dungeon you get an item and then the item you

There's a bear in the dungeon

There's a mini boss

And then that's how you get the item and then you got to get a boss key and then you use the new item you got

To defeat the boss like I just love that like I it's just so it's ingrained in your earliest gaming

Foundations, I think that's just what it is. I just like the I

Just like the format of it though

I just like that each dungeon is centered around an

Item and then they show you how to use that item and then they're like here's this item's purpose when it comes to you know

Reversal and getting around and how it interacts with puzzles and okay now let's introduce you to how it works with

Fighting and what are its battle mechanics and how and here it is in the context of a boss fight like it's just

It's cool like those the older Zelda dungeons are so well designed

And I miss that a lot

Well, you never know these new dungeons who knows what they'll be like

Slade!

He's like, "play Breath of the Wild, Dad."

No. We're not going out. You need to sit down.

Let me...

Let me go get a package at the door.

Let me get this dog situated.

We'll get going.

Oh my gosh! Breaking news! Breaking news!

[imitating a car noises]

Sit down. You're gonna wanna... I'm a standing desk kind of guy.

Just hit me with it.

This is huge breaking news.

I can't tell if you're joking or not.

No this is actually big news.

Well tell me.

In the red carpet premiere of FastX in Rome.

Oh at Rome, yeah they're streaming it right now.

Yeah.

Vin Diesel just confirmed that FastX is not a one part of a two part finale, it is the first part of a three part finale.

Vin, you dirty dog!

There's a fast trilogy!

Vin!

Vin!

You sneaky, sneaky man.



Wow.

There's always room for family.

I almost said I can't believe it, but I totally can believe it.

Of course they're doing another one.

when I thought that I thought I was out they pulled me back in oh my gosh all right then now where's the Wayne if they cannot make amends by fast 12 oh my gosh somebody said it should be fast X fast X and fast X for the final one fast triple x and then it crosses over with vin's other the first part of the three first part of the three axes would be 30. triple x is his other film series but that's not the one he owns outright that's riddick i forgot he does own riddick he traded a tokyo drift appearance for it

Dude, I gotta be honest though, like, they gotta end it. They gotta stop.

Oh no, I was perfectly happy with them ending on a two-parter here.

I hope it's not just them like, elongating it out. I hope it is something where it's like, "Oh, the story we want to tell." Well, who am I kidding? There is no story to tell here.

This is gonna be CGI Paul Walker.

I mean there is a story.

I mean but you don't watch it. It's not like, you know, when I say "Oh I hope there..."

I'm sorry, the way I said that you'd think it's like The Last of Us Part 3, like I only hope they make it if there's more story to tell. Like it's the reason they're making it is because it makes bajillions of dollars and it's an action movie franchise.

Yeah I'm fine with that.

All right let's go. Let's do this.

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

back and forth between a series exploring its evolution, design, and legacy. For this season, season five, we are covering the Resident Evil franchise. My name is Max Roberts and I am joined

as always by Logan Moore. Hi, Logan. We've reached a point that I never expected to reach.

Not saying I didn't think we'd reach this episode and do this, but Resident Evil 6, I had resigned

that I would just never play this video game and here we are. I've now played it.

Carried, dragged each other across the finish line. It truly was a cooperative experience of, you know, one member would fall and be like, "I can't go on anymore. This game."

And the other would say, "No, we have to do it." Drag us across the finish line.

And quite literally, I literally had to carry you across the finish line of the final campaign because you couldn't do anything. This is true. I couldn't open any doors. I was a figment of Ada Wong's imagination.

- And we are going to talk about all of that.

But yeah, we are, we're here.

We played Resident Evil 6.

The, nearly the death of the franchise.

- Yeah, I mean, sort of.

- I mean, I feel like it's too big to fail.

It's almost like we were just talking about Fast and Furious, like.

- It was the death of that era, for sure.

For sure, yes.

It definitely caused a resuscitation in the franchise.

Just like, what's weird is like, I mean there's a lot of things we could talk about with this game and I don't want to get too in the weeds here, but there are still games in this style that have come about that came about afterwards, you know, with the Revelations games and stuff

like that, which aren't as action-driven, they are a little bit more at the roots of older style residential.

Sure.

But yeah, for the mainline series, yes, this caused them to go rethink some things once

again.

Yeah.

Go sit in the corner and think about what you've done Capcom kind of mentality.

And what's funny is, and I'm pretty sure we've noted this over the course of this season, but a lot of the people involved with this game have also worked on a lot of the other games in recent years.

So it's not like this game was made by like a B-team within Capcom or anything.

It was just, as George Lucas says in the, uh, and the, I don't know if you've ever watched that like episode one documentary that exists where it talks about how they made that movie, but I think at one point he sees like the final cut of the movie, the final like raw cut, and he says, "I may have gone too far in a few places."

That's kind of what they did with this game.

They just went too far and they needed to reel themselves back in.

A smidge, a little bit of a smidge, but...

Just a little bit.

Let's do the quick rundown here and then we'll get into talking about this game more ad nauseam because there is quite a bit to break down to be honest.

Once again, developed and published by Capcom, Resident Evil 6 originally released on PlayStation 3, Xbox 360, and it also came to PC, PS4, Xbox One, and Nintendo Switch.

It launched on October 2nd, 2012.

The game director was Aichiro Sasaki.

The producer was Yoshiaki Hirabayashi.

That's an interesting one.

And then the music was done by Ehiko Narita.

And then this game has a metacritic score.

I want to note this.

You noted the metacritic score here for the PlayStation 3 version.

I was going to bring this up, yes.

Well, the, yeah, so the PlayStation 3 version has a 74 out of 100 metacritic score.

The 360 version though, which has almost double the reviews, has a 67.

So it's about a 7, 70 in there, you know, after you average the two, I suppose.

Yeah.

The PC version also I think is like at 69 or something, so nice.

It's in there.

And then the user scores are also like in the 5 range, which I know doesn't matter on Metacritic, who cares about user scores.

But by all accounts, this is the worst game in the series.

We've never had one this low.

It's rare that we play any games this low, period, on this show, I feel like.

So far, yeah.

So far we've played, well, Paper Mario had its times.

Paper Mario had some down times, for sure.

Banjo Kazooie had its dark day.

It did.

But, uh, it's rare for us to do an episode about a game that is considered outright, you know.

Not great, or bad, you know.

So, which is, again, why I mentioned the top of the show.

"I never thought I would play this game."

I just, you know, this was the one we had circled

at the start of the season as like,

"Oh, that'll be an interesting one."

When we finally do that.

- And it was, it really, really was.

We did the same thing that we did with "Resonable 5,"

which I actually, before the season started,

I didn't think we would play both games

entirely cooperatively.

I thought at points we would play separately

and then come back together,

We did play every level, every chapter together the whole time.

That's a lot of game.

We got all the serpent emblems, showed you where all of them were.

We popped that trophy together through thick and thin.

And we even replayed the levels because some of them were one character only to Arsha Grin.

Let's start there. I think that's actually really good.

Well, I mean just broadly, this is a bad game, correct?

Oh, it's trash.

Yes, it's not good.

I mean, jumping off the Metacritic score here, I know we talked, you did at least at the

end of the, or in the last episode we did, which was all about Resident Evil 5, you're

like...

I just want to say it, I want to say it now, I want to preserve it for the record.

I am excited to play Resident Evil 6.

I am excited to play Resident Evil 6 and I was like, "Okay, we'll see how long that

lasts."

And that first level or two, when you were learning about the mechanics and the things

you can do in this game, you were pretty hyped.

And then the same thing happened to you that happened to me the first time I played this

game, which was like, the levels just beat you down with like...

They grind you to a nub.

I think it's the game design more than anything, which, I mean, we can get it deeper into why

I think this game is bad. That'll be the whole point of this podcast.

That's what this episode is for.

Yes.

I gotta ask though, did you play this at launch? Because you were into Resident Evil back in 2012.

Yeah, I was.

Did you stay away from it?

I had played all of them, yeah, up until 5, and I had obviously...

Yeah, I was like a huge Resident Evil fan, and then I saw this was coming out, and I was like, "Oh crap, they just announced 6! Oh my gosh!"

I remember, um, I want to say I was at my girlfriend's house when they announced it and I was like on my phone and I was like, "Whoa, Resident Evil 6!" and I watched the trailer and I'm like, "That looks cool."

And then, uh, I don't remember what else, but I just remember like reviews came out and everybody's like, "It sucks!"

And I was like, "Oh, I'm not touching this then."

Because it was during that era where, you know, don't have a lot of money, I'm in high school, I'm working at a minimum wage job, gotta be a little bit select, like I had expendable income but not to the point where you know I'm buying every game that's coming out.

So when I saw that it was trash I was like, "I will save my money now."

Okay.

And just never got back around to getting it.

So I got you.

Okay.

I obviously never touched it at all.

I always had heard things about, you know, this being the downfall of the series, like, especially when 7 came out and rebooted everything, you know, style-wise.

Well that's the thing. It made 7 stand out more critically, or 6 stand out more critically.

So I've always heard of it, but I've never experienced it, never really understood what the game was or tried to do, and now I know. Well just to mention this again, I think I've mentioned this already in this season, so I'm sorry if I'm repeating myself, but yeah, I had obviously, I did play seven at launch. I did play village at launch

so I had played every game in the series except for this one and so it was just like

Sitting there as the one I was like dude. I should play this game just to say I've played all of them

You know it was kind of had hung over me for the past decade to be honest because of that

And a few years ago our friend Michael Ruiz and I decided to play it and that was my previous experience with it

We played through the Chris campaign and about half of the Leon campaign

and then we got about halfway through that Leon campaign and just bounced and

So I did have prior experience before doing it here for the show, but I had never gone back

We played through the full game together here

So yeah, I I want to ask you the thing I want to ask you before though

Because we have played both five and six together

Let's do the same thing we did within our five episode

which is just talk about this game's merits as a co-op title and how do you think they kind of expanded on what was in 5 and how you think the experience was of us playing this one together.

It's interesting, I feel like they made some gameplay regressions in the co-op sense.

There is no giving of items between players at really any point.

There's no healing, like group healing, right?

I don't recall us ever standing next to each other

and spraying a first aid spray.

- I mean, when you're on the ground,

you know you can give me some little--

- Yes.

- My little pillows. - Or pellets.

- So that was interesting that they isolate you that way  
and don't let you kind of intermingle.

They also, like, item pickups are different for each other.

Like, when we break a box, what you see and what I see  
are two different items, as far as I can tell.

You'd be like, ah, I got skill points again,

And I'm like, I got pistol ammo.

So that--

- It's hard to like call out in the environment,

like, oh, there's some shotgun ammo over here if you need it  
or there's, 'cause that's what it was in five.

'Cause like, I knew, you know,

that you're running a machine gun style character  
and I'm running a shotgun.

So if there's shotgun ammo in the environment in five,  
when we're playing, you'd be like,  
oh, this is over here for you, you should come get this.

- In this game, there's none of that.

And we have the same weapons the entire time,  
except for you in the first couple of campaigns  
because of your previous experience.

- Yeah.

- So that was, it's separate but together.

Like we're just existing in, not even the same world  
because of those item differences,



but we just, we're going side by side  
and there are doors at certain points  
where it just requires both of us to open it.

So it's like a single player co-op game.

It kinda reminds me of, stick with me destiny in a way,  
where like I can go off and do my own thing in the shared world and you go do something  
in the shared world and sometimes we come together to complete an objective or fight  
a boss. I'm specifically just speaking of the open parts of Destiny not so much going  
on a raid together or a different task in that game. So, separate but together?

Yeah, it's a little bit like, kind of reminds me more of Left 4 Dead.

Okay.

of what I was thinking where it's like the goal is just to mow down zombies and you work best  
mowing

down zombies you know when you're working together but you don't have to like somebody  
can play hero

and go run around and do their own thing and that's kind of what it felt like to me but even

Left 4 Dead like you know there's consistent items throughout the environment you know like  
oh

there's this over here and there yeah it was very strange that we both had different items  
appearing

in each of our own playthroughs. I'm not sure what the decision was for that. And then yeah,  
some of the removal of some of the things that were in 5. Yeah, I guess that's the thing  
that I'm most confused about with this game is that there were already elements of 5 that  
were present and worked well and then they just removed them. And I'm not sure what the  
decision was to remove them, you know? Swapping inventories between us like, "You need  
this?

cool, here you go." The inventory system as a whole we can talk about as well. It's  
horrible in this game. It's probably the worst one in the whole series, I would say.

It fills up very quickly. It's hideous.

Yes.

It's a wheel.

The wheel in Chris's campaign is probably the worst. Like that circle UI is so confusing.

You can't man- everything's linear. It's almost like an XMB. Like the PS3 XMB. So you can't- you're not moving things around like to make space or whatever, but you have to put things together or drop items, but your grenades are on the vertical row instead of the horizontal.

It's an odd lot of choice. Remember when the PS5 first came out and they

changed how trophies were displayed and everybody was like "Why did you do this? We can't see

the information. Like we can't see anything now. That's what this felt like to me. Like

they had, every other Resident Evil game has had a pretty good inventory system where you can see everything that you have on your character at a single time through the press of a single

button. Now you're like cycling through everything you have and you're having to, trying to figure

out, oh I found magnum ammo here on the ground but what should I, what do I have on me and

what should I drop and you're like ahhhh and you're like scrolling through, tabbing through everything. It's like, it's terrible. I don't know. And that's the strange thing, there are so many pillars of this game that are core to the Resident Evil series, but they just went for the worse in this game. And the inventory system is a big one.

It almost feels like they tried to shake things up a little bit or reinterpret things for the sake of it. Instead of refining or enhancing something, these all felt... nothing felt additive in a mechanical sense, or I should say in the traditional sense, you know, the staples of the series. There are some new things in this game that I actually think are great on a gameplay level that work super well, both as just a third person shooter but also as a co-op shooter and things like that. But this UI really drove me batty, and I will say I did like the aesthetic choice of having each character have their own UI that fit thematically with what's going on, especially like Jake and Sherry having their

UI swapped because their phones were taken away and like broken in the campaign.

So your UI switched based off the narrative.

That was cool.

It reminded me of Sheva being only left-handed.

whole game. And sticking with that, so this was kind of a cool world building thing. It's

just they chose like the most obtuse UI possible and I don't, it was frustrating to manage it.

You and I were talking about this before the show started about another video game series,

but it kind of reminded me of this. I think a lot of times when new games or sequels come out,

people want things to be different just for the sake of being different and I'm guilty of that,

you know like a for instance like Jedi survivor just came out Star Wars Jedi

survivor and like I thought it was a really good game and I had fun with it

but you know in the back of my mind I was like okay well this isn't like you

like Star Wars Fallen Order 1.5 like I don't really feel like there's a lot of

changes but then I play something like this and I see how many changes they do

made they did make and they were all for the worse and it's like oh you should

have just kept a lot of what was in 5. Like, why did you alter this? And like, it's not

flashy I guess to come into a sequel with certain elements that have not been tweaked

or changed very much. I know that's something that's been getting criticized a lot more.

I want to say like with the PlayStation side of things, like I know people were criticizing

like Ragnarok leading up to that game's release. Like, this just looks like the same one. They're

even using the same animations and stuff. Like, oh my g- which was ridiculous and over

the top. But like this game, yeah, the change, this game, I guess just shows to me like you

don't want sequels to be fully altered in every manner because it can get worse.

- There's a fine line right now. Look at this, you know, sticking with Resident Evil, look at 7  
or look at the jump from 3 to 4. - Yeah.

- Those are sequels that do revamp the series entirely from a mechanical and presentation  
perspective for the better.

There's differences though between six and seven.

You're jumping genres at that point.

Not horror, but third to first person and stuff like that.

You're changing huge elements of those games to where they're completely different from one another and a lot's gonna get tweaked in the process though.

But five to six, they're both still action third person shooters with co-op elements at the end of the day.

It's kind of what we've talked about, or at least I've pieced together throughout this whole season and through this series of games, is Resident Evil is kind of in different eras.

There's the 0 through 3 era that eases into the Code Veronica through 6 era, more action heavy, less horror focused, those types of things, co-op eventually.

And then now we're in the 7 through presumably 9 era coming up here in however many years.

remakes are sprinkled in there but a new style of game and visual and gameplay

mechanics and stuff and this is just the end of that action co-op era and it it

definitely feels like a ps3 era game ps3 360 it's big it's flashy tries to be at

least and it just doesn't it tries too much that doesn't land and that brings

other pieces crumbling down. If it was just the inventory and the mechanics side that wasn't good,

but the story was great or the visuals were dope, you know, they could compensate or carry,

but each kind of section of this game is a missing a part, has a crack in the foundation,

and then the whole thing comes crumbling down by the end of it.

- Yeah, yes, I totally agree with you. There's a lot of areas we could go with this. Let's just

kind of stick with where we're at you know talking about some of the stuff that was changed and one

thing I other thing I did want to ask you was just you know the herb system in this game and

the health system as a whole having the different blocks of health and that is part of the problem

right yeah an herb and it would take up a whole box and you would just get all these herbs and

then you'd have to mix them but it's only red and red and green you mix them together and they turn

into pills and one pill fills up one health block and you have six health blocks and you can put a pill put the pills in your dispenser but your dispenser also caps out at like 12 if for me it was like 16 or 17 or something we'd like you maybe you had a perk a skill that maybe bump that maybe but it was 12 for me for sure at least in the final in the Jake campaign because I remember filling up and leaving it but then there's also first aid spray but that exists on the vertical column instead of the horizontal which is where the herbs existed so it's this weird and so if you combine two greens you get I think three and if you combine that with another one you then get six so like the math doesn't necessarily add up either and then a red and a green automatically gives you six pills and so it's just one to one there's no this fills your health up halfway this fills up your health all the way it is you're just managing how many pills you produce, I suppose.

- Yeah, and I did not,

I did not like that at all, personally.

Like, I just prefer the broad,

like, see, this is the first game I can think of

where you can see your health kind of laid out

in that direct of a manner, am I correct?

Because all of the others, obviously, you have,

or well, I guess with the remakes, you can see your health.

But with, or well, yeah, with the other games,

Four had a health bar.

Well, it did, but I guess what I'm trying to say is like it would just say fine, caution, or danger.

There was not an exact, you know, bar to go off of.

Four had an exact bar because the yellow herbs you could increase the bar.

That's right.

No, that's true.

You're totally right.

Yes.

Yes, you're absolutely right.

I think from four onward, I would think five had a health bar.

I would think.

Yeah, it did.

I don't know what I'm talking about.

So no, it absolutely did.

So I'm wrong.

I'm wrong on that point.

Yeah, there's a health bar.

I'm looking at a picture of it.

Yeah, it was reading in the circle.

Yes, there is.

Very Kingdom Hearts-y.

It's just...

I think the difference is...

There's two things I think that make this more frustrating.

It's finite in the sense that your health is very segmented.

Six blocks.

Yeah.

There's no range there.

Now your blocks can decrease in percentages, I suppose,

but you have six chunks, you fill it up very linearly.

And then I think it takes too many clicks,

too many button presses,

- Yes.

- to actually make the herbs and heal yourself.

You've gotta combine at least twice

and then move it into the pill dispenser,

then exit the menu, then use the pill dispenser.

And you have to push the button

however many blocks you want to heal at that time. So it takes five plus presses to heal one square of health. And it's just so cumbersome and in the heat of battle especially. It's like signing your death warrant. Yeah, it's far more difficult than it needs to be and

And I get that the idea is like you're dispensing the individual pills in your hand.

Now, one, two, three, four, five, six, eat them all or whatever the heck you're doing.

It's like a Pez dispenser.

It was kind of like that.

Again, just very similar to the item management.

The item management and the health system go hand in hand with me in this game of just like unneeded changes.

I'm not sure why they made.

And glad none of this stuck around in the future, I guess I should say.

Do you want to talk about some positive aspects of the game before we continue our bashfest here because I assume that's what this is largely going to be no matter where we go next whether it be...

I do.

I do want to talk some positives.

I know one positive that stands out to me.

The dedicated melee button?

That's part of it, I suppose.

Yes, having a dedicated melee button is good.

I wish the hit detection was a little bit better on it because the prompt would show up when they were on the ground and sometimes you'd swing the air instead of stomping on them.

But actually the melee combat is actually fairly satisfying. I think it is a progression from Resident Evil 5's punching things, especially, strangely, really in the Jake campaign. Jake and Sherry. I can't say Jake because I played Jake and you played Sherry. Not as much with Sherry.

Well she had the baton. Lightning stick there.

Yeah but Jake has like a charging palm strike and punching.

He's learned the basics of CQC from the boss in Metal Gear Solid 3.

Yeah it's strange. His fists are actually a weapon in your weapon line. It's not a wheel but your weapon line is fists. You can choose them. Which is so fascinating from a character gameplay, especially he was the third campaign that we played. I like the melee combat overall in this game. It's satisfying that dedicated roundhand kick button as you would joke about before we played.

I think the mechanics are all largely pretty good. The melee stuff is fun. I think the other thing with the melee stuff that I like is, I mean you were kind of mentioning it with Jake, but even beyond Jake, like all the characters have their own kind of different flare when it comes to the melee moves they can pull off. Chris is more of brute force and he'll do a lot of uppercuts or he'll pick up an enemy and chuck them across the room directly onto their

head. And that's really fun. I know Helena, when we first started playing, I was doing some spinning around people and throwing them onto the ground. And you're like, "What the heck is she

doing?" She's doing some luchador moves. Leon kind of has some wrestling moves in his repertoire as

as well. And so all of the different characters that are in this game across the various campaigns



have some fun melee moves that I think even from the earliest stages of the game to our final minutes with it, I still thought that that was always fun to uppercut a zombie in the face and watch him go flying. That was always very tactile and it felt good to pull off those moments. And not only that, but some of the bosses as well, I think of like the Simmons fight, like you can just tackle the guy and just wail on him, which is very funny. So hand-to-hand stuff, I think this is definitely the best in the series on that front. That's one of the better elements of this game. Mechanically as well, like the first level the thing I talked about up front you were loving all the you know flipping around and rolling around you get to do and flying backwards and and that stuff's all really fun I guess and you can talk more to that but I guess my question for you though is like once you learn that stuff was there how much did you actually use it because that's the thing I would use it when I could yeah

- Yeah, I'd slide and...

So the game has this mechanic where you can just dive, slide,

- Yes.

- The sidle on the ground, like a shuffle on your back, like you can shoot from any position.

And it reminds me a lot of both Metal Gear Solid 5 and Max Payne 3.

Now, Max Payne 3, bullet time, completely just slow-mo dynamic, you can dive, move, shoot any way you want in that game and it's great.

And then in "Middle Gear Solid 5" you can dive, roll, slide, hide in a box, all this dynamic fluid movement through the world.

In this game, it's like,  
and I know both of those are third person shooters  
to a degree, but this adheres so tightly  
to the Resident Evil style of a third person shooter.

- Yes.

- And I love it for that.

And you're, so when you slide, you can run  
and then slide on the ground  
and you're shooting as you're sliding.  
But then you'll stop moving and you can keep shooting  
or you could roll out of the way of an attack  
and then shoot from the ground  
and get back up and do a roundhouse kick.  
You could quickly tap the shoot button and he'll just pop,  
you know, your character will pop  
the closest enemy to them.

- Yes, that's always really fun.

there's a fluidity to it that feels so satisfying.  
And when you told me that I could do that,  
it was in the beginning of that Leon campaign,  
and I was just running and sliding and diving and jump,  
you can jump backwards, which feels great.  
It's just a satisfying mechanic that I honestly wish  
like the remakes of these third person,  
you know, of two, three, and now four,  
kind of had to a degree.  
Especially three, I think.

I think it would fit in 4, but I feel like if Jill was like diving and sliding that would almost lend itself to that action over the top nature even more.

I really really enjoyed that mechanic.

It feels so good.

That's the strangest dichotomy of this game to me.

I think a lot of games when they are bad it's because they are bad mechanically first and then you know it's everything else kind of after.

game mechanically I would say is quite good in a lot of ways up front. Like it is, again, the first couple levels we were having some fun, we were diving around all over the place, pulling off crazy moves, and it's just, those mechanics are undermined by just about everything else in this game. It's just what's so bewildering. Like it plays like a very fun, the mechanics are engaging too. You can do as much or as little with it as you want. That's kind of why I asked how much did you keep using some of these abilities and stuff like that. Because if you just want to play it the same way how 4 and 5 play for instance, you can do that in this game. But the mechanics are there for you to have more fluidity and more flair to what you're doing. In that regard, mechanically they really knocked it out of the park with some of the upgrades compared to the others because that was the big complaint about in 5 you cannot move while shooting, can you?

No.

You can in...

I think in 5 you still can't, if I remember correctly.

You definitely can in 4, but I'm pretty sure you can in 5 as well.

If I'm wrong about that I'm sorry.

Either way, just this game from 5 to 6 is totally different.

are giving you, people are like, "Oh, I hate that I can't move while I shoot."

They're like, "Well, how about we give you the ability not only to move, but to do flips and rolls and run on the ground and slide?"

They give you the ability to do far more than just walking while shooting.

You can do a lot.

But yeah, that's the strangest thing, is that despite all of that, the game is still not good.

And that it's going to be everything else we're talking about here throughout the rest of this episode, I imagine.

There might be a couple other positive things to say, but I really do feel like everything else just undermines this game.

A couple things I want to touch on.

One thing, kind of broadly, I feel like we can touch on because I feel like it's a shorter conversation to have before we start getting into some of the more difficult elements of this game to break down is like just the horror aspect of it which has just been completely thrown out the window.

Is it scary?

No.

Is it scary at all?

No.

It's not.

This is more like John Wick than it is anything horror related.

It is.

You know, 5 wasn't really all that scary either.

No, it was not.

It would try it sometimes but...

It would try to present horror though, you know?

Like it would still try to create frightening moments or try to...

I don't know.

I think of some of those early stages in 5 where you're entering the village and stuff

like that and it was trying to creep you out and trying to create a tense atmosphere.

This game just really doesn't ever even try to do that very much, honestly.

It's a B horror that's different than the previous kind of B horror that Resident Evil has thrived in to a degree.

This is a...

There's some like, grotesque horror, body horror of bodies transforming into bugs or hatching out of cocoons, but then there's also that-

Hatching out of body cocoons.

Yeah.

After catching on fire.

But then there's also that like,

they try to make some of these,

specifically Ada and Deborah,

they just make flat out just like sexy horror,

which is always a strange juxtaposition to me

within like a horror movie.

Some of them work really well, right?

What's that Megan Fox movie?

Jennifer's Body.

That would be a good example of using sexy horror in a way,

or It Follows, which is literally using sex and horror

together in a creepy way. But this is just a, we're gonna flash naked women in front

of you and it's gonna be scary. It just feels really weird and wildly out of date. It does

feel very much of the time, right, that gamers play on Xbox with your bros kinda era. And

this is the co-op game with your bros and you know, you're gonna have fun. So, but it's

weird. It just doesn't feel right. Every even they they even try to make Sherry sexy to

a good degree. Yeah, they give her some jiggles. They give her some jiggle physics and then

they make sure you see them by putting them in your face in a cut scene. Exactly. And it's and Sherry is the little girl from Resident Evil 2 that you you theoretically have saved yourself. So like there's this weird. Yeah, gotta be there. It's just like she was a little girl just five games ago and now she's an adult. I get time if you actually had played two and then played six when it came out. Your view on this has changed after you've been a father. You're like, "I don't want to think about..." Yeah, it's really weird and it's just off-putting. And clearly it's not necessary because it's not in seven or eight or really in the roommate. I was going to say, that's the other thing is like there's really not those elements in any of the other games too much you know.

There's a little bit in 4 with Ashley.

There is some in 4 with Ashley yeah and they always try to present Ada as like a sexy character but they don't do it at the cost of like her like it's more like her mannerisms are kind of considered like sexy or whatever.

Ada previously was always just like, you know, she'd have like the slit on the dress, but then there's the gun holster there.

This is just, I'm Ada, here's my deep V shirt and sweater with the scarf, and here's me hatching out of a body cocoon.

Like Ada, it's different this time around.

It undermines her.

- I mean, I guess if you are gonna hatch, you're not gonna hatch with clothes on.

So come on, you gotta give 'em some--

- I guess, if you wanna be a realistic bug hatcher,

I suppose.

It's an undermining way to present it

instead of from a position of power

or the character's own choice.

And it's weird, it just doesn't feel good.

And it's something that I feel like they would address  
when and if they remake this game someday, right?

- Please no.

Please don't remake this. - No, I'm saying,  
well, assuming they continue on this trajectory,  
this is arguably the game out of all of them,  
except the old ones that needed a rework  
from a mechanical and presentation perspective,  
this is a fundamental would need to be significantly changed.  
It would almost, it would need to be the same game.

I think narratively-- - To some degree.

- Level length, like all the stuff  
that we're gonna talk about,  
all that has to be tightened way, way, way, way up  
and changed.

And so, I think that would be part of the things  
that they could address.

- Yeah.

There's not much else to say about that stuff.

It's there, but whatever.

We're talking about some of the characters.

I don't know if you just wanna get into a full thing  
with the characters now, or if there's anything else  
like broadly about the game you would like.

'Cause I know we've been more like mechanics and design.

- From a gameplay perspective,  
there's at least one more thing I wanna talk about,  
gameplay-wise. - Yeah.

I feel like we should just talk about  
all the gameplay stuff now while we're doing it,  
and then we'll jump into story and characters.

What did you wanna talk about?

I think it might be the most frustrating part of the game,  
at least that we experienced, especially by the end.

The constant kill an enemy and then the enemy comes back,  
you kill them again and then they come back  
and then they come back and then they come back.

And I'm not talking about a boss that keeps reappearing,  
although that is annoying from a repetition perspective,  
but I'm talking just about normal enemies  
where you shoot them and then they transform  
and then you kill them again,  
and then they transform again.

- Oh yeah, yeah.

- So it's just constant, they never die.

- You shot my arm off, now I will grow a shield or whatever.

Oh, now you shot my head off.

Well now I'm gonna turn into a brick of a cocoon thing  
and something's gonna bust out of me.

It's like, oh my gosh, like yeah, there are.

So like the evolutions have always been



in the Resident Evil games,  
and I mean, I'm playing Fort Remake right now,  
and that's, they even introduced new ones in that game,  
with their heads tilted to the side and stuff like that, which is intense. I don't like that so far.  
Anyway, so this has always been a thing within the series, but in this game they really go  
overboard with it where enemies can mutate multiple times in different ways. Like we were,  
"I shot his arm off! Oh, he grew a claw. I shot his other arm off! He grew another claw!  
Shot his head off! Well, now he's mutating again!" And it's just like, yes, there are a lot of  
mutations and evolutions and I guess in that sense, talking about the enemy variety as well,  
there is a fair amount of enemy variety which I would commend the game for.

There are two main types of enemies zombies and uh, JUAVO?

JUAVO.

I think it's Spanish. I don't know why it's Spanish.

They said, they said the J because I said this while we were playing, I'm like,

"Oh, you pronounce it with the J."

Okay.

It's JUAVO apparently.

Well, there's two main types, yes, and there's really not a lot of zombies.

I think zombies are mostly in the Leon campaign, but really it's mostly the Java.

Well, whenever you get into the Leon campaign, there's definitely a lot there in the opening  
area of Washington that you're in. Washington and the graveyard when you get to the next  
spot.

So it's a lot of zombies in Leon, which is interesting. But the rest of them mostly  
fight these bug people. Yes. Too many bugs. Sea virus. The Jowavo are obviously from Five  
as well, I believe. Um. Stem from that, sure. Yeah, they come from Five, so. It's all similar  
stuff that we've been seeing. Honestly, that's what this game feels like. It's, they had  
the idea of like, "Oh, we've been doing this stuff with, you know, the Las Plagas, the

the Jowavo and then further back in the series we've just got normal zombies. What if we threw both at them? And so on that front it's like, "Okay, I understand what you're going for here. I understand what you're doing with this game." But it's just not... I don't know. There is a good variety of enemies, I will say, but it's never... This is just the problem with the game is... Hold on, I'm talking more about the design stuff. It's just too long. game is too long. The four campaigns, and maybe we can use this as a segue to talk about the story and characters and stuff here. But just this game's structure is its biggest flaw. Not only did there not need to be, I'll say this, I don't even think the four campaign idea on its own is a bad one, to be honest. The problem is that the four campaigns recycle set pieces, bosses, like there were how many of these moments in it which I get the point is they want to show you the different perspectives of the characters when they cross over at various times in the campaign that's fine but how about we not outright replay these sections where we're doing the same things like when we got to the final campaign with Ada I was like oh here we go with Deborah I think we're gonna have to ride a minecart here again and I think we're gonna have to go down this big old tunnel again and it's like we've already done these things and so they're it's very strange to make for them to literally make you replay the same sections of the game. It's a it's a poor reuse of assets and just bloats the game time total game time. There are games that do this of course like multiple protagonists, replays. It's actually a staple of the Resident Evil series is multiple playthroughs from different characters perspectives all the way back to Resident Evil 1 with the chillin' And that's cool, but I think where they falter is when the characters do intersect, when their stories do, it's too often and not enough different things are happening. I think primarily of like Kingdom Hearts Birth by Sleep where there are maybe three key moments where everyone is interacting at one particular point. The rest of the time you are going through the worlds and

and other characters actions may or may not impact the world but you rarely are crossing paths with Terra, Aqua and Ven.

This game it's I'm Chris and Nevins and then oh my gosh you're Sherry and Jake.

Piers Nivins actually not Nevins? Nevins? Nevins?

Clearly you know me I can't pronounce anyone's name in this game. Piers Nivins. Piers. But

what are the things that are happening when they meet up in China?

Though they're both shooting the bug people and the helicopter.

Like there's no gameplay differentiation there.

The thing that, the one that stands out to me the most is being, not the most egregious, but one of the ones that I was just like, "Really?

Like there's no, how is there no difference of what is happening in this situation?"

Is the one where Chris's campaign crosses over with Jake's campaign and there's the helicopter overhead.

And we had played Chris's campaign before and in that part your role is to shoot down the various "J'avo off the helicopter" and stuff like that, while Shari and Jake are down below and

they're trying to protect themselves or whatever. But when you go to Jake's campaign, what is your

objective? It's to shoot the J'avo off the helicopter. And it's like, "Well, shouldn't that be

Chris's objective, since we already did that? Like, why are we doing the same objective that we did in

the Chris campaign when Chris and Piers are the ones--" You know what I'm saying? Like, there should be, like,

variations of objectives amongst characters even if you're going to see the same set piece recycled.

Instead they recycle the objectives and the goals and stuff like that. And that's what makes it very

frustrating to play all four of the campaigns. Like when Leon and Chris's campaign cross over

there at the warehouse and the door that stops you, what are you doing? You're both shooting the

little robot vacuum bombs. Yes. Like there's nothing different about getting to the intersection point. It's the same, rehashing the same thing. And so as, you know, presumably Capcom wants

you to play all four campaigns in a row, like together to get the full experience of the game, now you're just repeating the same thing over the course of 20 hours. And so it makes that 20 hour experience feel like 40 hours. Yes. It's just dragging its feet through.

Yeah, this is a 20-hour game that felt far longer than it is and there were some missions where we were just really

Beating our hit like Leon's campaign the only saving grace

I think or one of the few saving graces of this game for you

And I is that after we beat Leon and Chris's campaign

I was like well the good news is the other two are shorter like Leon's campaign really goes on far too long

I think it was about a seven hour campaign

It was pretty it was pretty lengthy. I mean Chris's I think was like five six

and then Jake and Sherry was like 3-4 and then Ada was like 2-3. Yeah so

Leon's is particularly lengthy and that whole section with the Crypt and Deborah

and that whole sequence like that level it just feels endless and like just keep

going on and on and on I think there's something to be said about you just be

in having tighter sections and not dragging players around you know and far

too much in this game that is just bloat that could have been cut out completely, not only

narratively but gameplay-wise too because it's just not fun. Like there are sections

of this game where we were just really trying to get through it. Needed more variety across

all four of the campaigns to be certain. This kind of brings me to my next point though.

I told you I wanted to jump off talking about the campaigns and how the game is structured

and this is something I told you before we recorded, I was like reminding me to bring

this up when we recorded and obviously I wasn't going to forget because it is such a core

element of the game. We're at a point right now with the series, with Village having just

ended, and we're trying to think about what are they going to do next? What would they do a 9. And I remember a few years ago saying like, "Oh, I hope they bring back a lot of characters. I hope we see Jill and Leon and Claire. Bring back a lot of characters. Let's throw in a lot of characters in Resident Evil 9 because we haven't seen so many of these people in such a long time." And playing this game, this was the ensemble game. Every Resident

Evil game focuses on one or two characters kind of max, and then you don't really know what's going on with the others. And I think that's always worked well for the series, but people have always wanted to see, you know, "What if we had a game where Jill and Chris and Leon and Claire and everybody was all together?" And it's like, well, this is kind of the one where they're like, "Sure, okay, well, we're going to do something like that." And it does not work. And I think there are a lot of, maybe it could work in another sense and maybe that's something we can talk about later or on another episode, a hint, potentially if we do that. But it's very fascinating to go to this game and see it as an ensemble, see it as the Resident Evil game where they finally try to throw, not all, but a lot of the main cast of characters together into a single title for the first time and it just falters completely as a result. And I think a lot of that is because the characters are still too segregated from one another, you know, the campaigns are largely independent from

each other, which is fine to some degree, but then it's undermined by kind of what we were talking

about before. Like when they do cross over, those are arguably like the worst sections of the game

when those crossovers happen. There's never a moment where they all unite together, right? In a big ensemble game, a big party setting, you want everyone to come together and be united. And that never really happens in this game. I think the closest, and not in a united sense, but the closest we get probably is when Chris and Leon meet at the warehouse and they have this like 10 second fistfight before they realize who each other is.

Which is funny because on the box you just see the two of them like pointing guns at each other so

it indicates some sort of conflict and really there's no conflict between the two of them at all and i think it's they never are together you know in this sense of we are going to stop this thing you know this evil the only time the only time it the only time it really happens is kind of the climax of the various campaigns where chris is like oh we're going to get jake molar who we found is in this underwater thing. Leon, you handle what's happening on land where they just launched a missile. Yeah, but they're still separate, right? In the sense of, really, Leon's, Leon and Ada's campaign probably are the ones that intermingle the most, and then Chris and Jake's intermingle the most. But the overarching, you know, what is the seven of them, never, you know we don't get a shot of them all lined up and ready to to take down the big bad. Well that's the thing there isn't I mean there is a big bad but there's also not and there's like different ones. It's Ada but not Ada. It's what's her what was her real name? Clara? Something like that starts with a c I know. Clara or Carla. And then there's Simmons Carla is what what it is I think. And then there's Simmons, and then there's in Chris's campaign there's, ends up being the giant monster there at the end which sure that's fine. And then I'm trying to think of what's in Jake's. Oh Jake's is Uncle Unkle Unk is what we call them which is the best one. Ubestank? Ubestank? It's Ustenack. Ustenack? Ubestank. Ubestank's a band, isn't it? Yeah. Yeah, Ubestank is chasing you down. And he's the best one because Uncle Unc is just like Nemesis Light. I wrote Nemesis with a comb over. Yeah, pretty much. So, everybody has their own bosses, which works out to some degree, but again, it prevents that sense of you know cohesion to some degree and there are moments like Jake crossing over with Leon and all of them fighting uncle I'm sorry we're gonna call him uncle uncle I know that's not his name but so yeah I made it I made it stick in that when we played it there at the end I was like we got to take out uncle uncle and you just you're like who like that guy I know something like that yeah there's there's there's too many villains there's not enough focus and I I guess this is the large, I mean we could talk about the,

it's probably best to talk about the story too.

Like this is-- - We need to.

- This is the worst story in any of the games,

like by a mile. - There's so much

aimless narrative padding for, I don't know,

two and a half chapters at least.

Helena's like, "We gotta make it to the crypt

"and the church and then I'll tell you what's happening.

"We gotta make it to the basement

"and then I'll tell you what's happening."

"Debra!"

And then I'll tell you what's happening.

Oh, your sister.

- And then you're like, "Who's Debra?"

Like, that's the weird thing about the Leon campaign is she shows up and she's like, "Oh,

no, Debra!"

And you're like, "Did I miss something?"

Like, what is going on here?"

- Yep.

Chris dealing with PTSD and being a drunk, but then Piers--

- Piers Nivins shows up with his old compatriots and they're all in a bar and they're like,

"Commander, please lead us again!"

and then you do a flashback with Chris

and find out Finn McCauley died.

- Jake has the mercenary who's gonna sell his blood

for is it 500 million or 50 million or 50,000 or \$50.

The price changes so much.

Honestly, Jake and Sherry's probably makes the most sense.

- It does off of the back,

and this is the thing I mentioned I think

our last episode is, in a lot of ways, 5 tied up all of the threads that had been in Resident Evil from the beginning, and even a lot that were introduced there with 4.

And it felt like a good, like everything that had transpired from the Raccoon City games into Code Veronica into 4 really tied off there with Wesker dying, and then you get into this game, and it's like, "Well, what are they gonna do next?

the next mainline Resident Evil. How do they continue the saga?" And it's like, "NEO Umbrella and... Simmons chief advisor Derek Simmons." And it's like, "What? Who is Derek Simmons? What is...?" That guy, he's the worst villain in all of these Resident Evil games by a mile.

I don't think that's even close. And they don't contextualize who any of these people are like everyone in the game knows who everyone is but we have player don't

yeah I actually had to look up the like the motivation for Simmons and Carla

aka Ada they don't do anything like you just get to the Ada campaign she's like

Oh Carla blah blah blah blah I'm like who the heck is car who's car we

were talking about here look it up which actually I assume clearly people got

this from somewhere if they're fleshing out Wikipedia pages. I assume it's from in-game

collectibles which you get by shooting the medallions and then have to go into this really

slow menu to then read. But the gist of the villainous plot to bring down the entire world,

in fact at all, is this young female student wins awards and is very smart and she tries to impress

this Simmons character because she's infatuated with him and wants to be smart.

And he's like a scientist dude, right? Simmons, yeah, but becomes the chief

security advisor to the President of the United States. And Simmons just ignores her because he's

crushing on Ada. And Ada doesn't- How does he even know Ada? That's the thing.

Who knows? She's like a black market



mercenary for hire. And so this desire for Simmons' attention and this obsession with Ada drives both of these characters to become super villains essentially and infect the world.

So much to the point that Carla transforms herself into a clone of Ada and then Simmons is like "Ah,

my Ada." It's so weird and creepy. -And then somehow Helena and her sister get involved with all of

this too, which is never really made clear either. She's just like "Debra's my sister and we were Kidnapped. I don't know.

It's like, "Yeah, we're just..."

And so this drives them to infect the entire world with a deadly virus.

At least Wesker's plot in 5, his motivation was, "Evolution, we will weed out the weak, and the next step in human, you know, evolution."

At least he had it.

And he thinks he's the top of the food chain, so he thinks he's gonna like, kind of rule over all of this.

Right, there's at least a clear motivation.

This is just...

And that's all context that I got after playing the game and looking it up online.

This is- we didn't know this during the game at all.

Yeah. Yep.

It's so bad.

So like, it's one of the worst stories ever. And it's not a thing with- I was gonna point to some of the previous games in the series. Like, it's not one of those instances where it's like, "Oh, I like- I'm- I don't like new characters or I don't like when they introduce new villains in the series." Like, they don't have to have huge extensive backstories, but they have to be properly

contextualize within the game like Code Veronica does that really well with the

Ashford Twins I would say what's the mercenary guy's name in three

Nikolai they do that well with Nikolai in three like he's there for just a bit

but it's like this guy's a scummy mercenary or he's just willing to sell to the highest bidder like like you you understand like I don't understand anything about Carla and Derek Simmons like who are these people where did they come from it's just I don't know like plot twist they react as if the plot twist of Simmons being behind it all is so huge and like chapter two of Leon's campaign where they find out the National

Security Advisor pulled off the attack and is framing Leon and we're just like who what like there's no weight to any of this and it's it's honestly super confusing it doesn't help that that Leon's campaign literally starts with him shooting the president of the United States of America in the head.

I love that because it's so funny because Leon hesitates. He's like, "Don't make me do it, sir. I can't do it."

And then later on in the campaign when Helena has to kill someone, I think kill a zombie or something that she knew,

Leon's like, "Don't hesitate, Helena."

And here he was at the beginning of the game hesitating to shoot the president.

Yeah, it's

It's real bad. It's real bad. I'm rough. It's a good thing. They rebooted things afterwards

Wipe the slate clean. We're gonna say quietness the girl wipe away the debt

the question after five was very much where they go from here and the answer is

We don't know because clearly they did not know and they just made some sort of

Crappy narrative for the purpose of a co-op action third-person shooter

And it sold well!

Did it? Yeah, I didn't look up the sales. Yep, this game I believe was the fastest selling in the franchise.

So sales here we go. They expected it to sell seven million copies by the end of the 2012 fiscal year.

They lowered it to six. Capcom announced it. It shipped 4.5 worldwide.

in October

Sold I mean it got it got off to a hot start

I should say I don't know what the tail was it that it had on it

But I think sure I think within the past month or two when for remake came out. It was announced like oh

Re for remake is the new fastest selling ever it passed Resident Evil 6. I was like oh my gosh

What here's the the pertinent sentence Resident Evil 6 became Capcom's fourth best-selling game by December of 2020 with a lifetime sales of?

7.7 million

That's only three not even three full years ago

So, uh-huh. Resident Evil 6 has had a pretty good

Leg of sales if it's their fourth best-selling game of all time just as of three years ago

Then you know 2.3 million of that is the ps4 and Xbox one versions of the game so

People keep buying it

I mean, we're guilty of it, I guess.

I mean, to be fair, I bought a second, you know, a used copy, so I didn't bump that metric.

Someone else did that.

Is there, uh, while we're talking about the story here, is there anything you want to say?

We've talked a lot about the villains.

Is there anything you want to say more about, like, the protagonists, though, and their own arcs in this game?

Because I still feel like there's a lot to say about that, and maybe we can go one by one with the campaigns.

Um, I want to start with Chris, though, because I think he actually has the best one, where it's just he's an alcoholic now and he's just drinking away in a bar and he's like "oh I let my men die oh my gosh" and he has he has the funniest arc in this game.

The funniest, I'll say that. He doesn't have the best.

He at least, well he at least has an arc. Like I don't even know what Leon's arc is.

It's just like "I'm Leon Kennedy I gotta fight the zombies" and...

Leon's is "I love Ada".

Yeah kind of.

Chris's campaign is they try to be edgy with it. "I'm a drunk now. I lost my soldiers. I've got PTSD,

amnesia. I don't even remember peers." Yeah, yeah. I totally forgot. Finn McCauley died in Edonia or

wherever they're at. Yeah, but then all of a sudden it snaps and that gets washed away.

There's even a part though where he's punching the wall and banging things. He's like, "No,

"I can't lose my medica-" I don't know, they just tried to be serious about it,

and I think it gets over the top and corny really, really quick.

But that's kind of like the nice part about it, is because Resident Evil is corny.

It's at least fun to laugh at.

Yes. And then you've got Piers Nivens the whole time trying to talk him up like,

"Come on, you're our commander!" And Crystal lash out at him at various times.

I still think of one moment in the campaign where he's like, "I'm going after Ada Wong.

You could come with me if you want to stay out of my way

It's just and then by the end of the game you're gonna be the next leader of our battalion and then you're the next generation

It's just all very silly Chris's campaign I think is fun within that

It's at least very straightforward. Like I could wrap my mind around Chris's campaign in the way that I couldn't like Leon's is just

Nuts again starts off shoots the president in the face cool

Then we got Derek Simmons and we got Debra's and we got Helena who's Helena. I don't know

She won't tell us anything and then just Leon's is

Everywhere and then we've also got the him reset. I think Leon's the one who says it multiple times

I think Chris does too, but there's a couple line deliveries in this game of it's Raccoon City all over again

Like I like to aid us. It's a Raccoon City reunion

There's a couple different

Claire and Jill aka

two fifths of the group

Yeah, yeah, Jill's just the character that time forgot apparently or the Capcom forgot. They just hate on shit

They're like I'll play revelations. We'll put her I will say yes. I will say I haven't told you this this is

But our friend of the show Ricky Freck actually played revelations for the first time and he said this is maybe one of my five

favorite Resident Evil games you need to play this so oh my goodness I think you

and I should play that one we do he said he said Jill's in that and she's real

good and it good good at least they give Jill something they need to bring Jill

back Jill for Resident Evil 9 oh yeah I said it the one campaign I did want to

touch on more individually though and the one that's actually there to talk

about more is Troy Baker's campaign, aka Jake's campaign, because he is the new character

to this game, and we have to also talk about how the final stinger of this game almost

sets him up to be like the new protagonist of the series.

Really quick, you saying Troy Baker reminded me, first of all, Sonic the Hedgehog reprises

his role as Chris, but we started with Leon's campaign and immediately I'm like, "I know

Leon's voice and that turned out to be the critical role man Ganondorf and Matt Mercer.

And I'm like this Helena sounds a bit familiar too and it's Laura Bailey and then you've

got Troy Baker as Jake I'm like this game's just missing Nolan North and Nathan Fillion

and then we're all set. So very much like that peak time for them all to just be in

everything and I couldn't help but think of the fact that at the time of making this game

Troy Baker's not only doing Jake Muller in Resident Evil 6,

he's also playing Booker DeWitt in Bioshock Infinite,

and he's Joel in The Last of Us.

I'm like, what a range of performances

and stories and narratives.

It's clearly that, it's almost a transition.

- Jake is definitely the one that he phoned in the most,

I would have to imagine, because he just sounded--

- I don't wanna say he phoned in,

but he just sounds like Troy Baker.

- It just sounds like him, yeah.

- Yeah, and that's not-- - It just sounds like him

a little bit of a little bit of gruff in his voice. And that's not a knock against Troy,

it's just Troy has a distinctive voice and he's in a lot of games. Well, Joel, you could hear

Troy's normal voice and then hear Joel and you'd be like, "That's the same person?" Jake and Troy,

though, it's just like, "Oh, yeah, that's him." Yep. We immediately, it was very funny to kind

of have almost the entire gang together in one game. It speaks to the production value.

know these are big-name actors and still are and they represented there but yes

Jake's campaign and being set up as the seven protagonists essentially at the

end of it a deal's a deal kid fair I think is fair that's what he says

there's fair that he eats an apple doesn't even make sense the son of

Wesker that whole scene doesn't make any sense why are there like 25 hunters

outside of this little boy's house. I don't... And why does he trade Jake an

apple to kill them all? I don't know, man. It's so strange. What did you think about

Jake, though, and like the... I mean, because when we started this game I was

like, "Oh, and that campaign is about Wesker's son." You're like, "What?" Like, I

think... I will say, I think the idea of Wesker having a bastard child that no

one knows about that still exists after his death because Wesker is one of the main characters

of the series. He is important. So just going from five to six and Capcom's trying to think

like "Well what are some of the things you could do?" I think the idea of Wesker having

offspring is fine. And it's a good one, actually. I think Jake, in theory, is a pretty good idea. It's more the execution that I don't really, like I don't know, they don't really prove to, they don't do much with it. It's just a way to resolve what happens in the game like, "Oh, now we got Jake's blood and up everybody's healed and yay, Crisis averted at the end of the game." Like that's about all it really becomes is he's just kind of a MacGuffin more than anything that everybody's chasing after, including Uncle - Including Uncle Unk.

- Including Uncle Unk.

I, my issue with Wesker being his father, more stems from Jake's reaction to this news.

First of all, he doesn't really seem to know who Wesker is, he just learns about who this is later on through the game.

He's like, "Yeah, I think he just tried "to destroy the world, I don't know."

But I read some Jake, early Jake documentation that kind of explained his origins in the game.

He basically grew up with a mother who was sick and his father was never in the picture and so he doesn't know that Wesker's his father and he despises this absent father in his life.

Goes on to become a mercenary and do all that sort of stuff.

And then he finds out that Wesker's his father and suddenly starts acting like he loved his father or loves the idea of his father, which I guess to a degree as a, you know,

an orphan essentially 'cause his mother does end up dying.

This idea of your father is crazy

and then he learns that Chris,

one of the guys he keeps bumping into

is the killer of his father's.

"You better put a leash on that puppy,"

and then just like threatens to kill Chris.

It just feels very phoned in.

There's no depth to why Jake would even care

that Wesker was his father.

It's like, well screw him.

He was never around in the first place.

I don't care either way.

Now you do want my blood because of the genetic information Wesker left behind, but who- I don't know. It feels...

I guess you would still feel it. I guess you would still, I mean...

He- the idea is that he still feels a sting because, I mean, Chris is the one who killed his dad.

So- and his dad is his dad.

But his dad was dead to him his entire life up until this event!

Yeah, but-

That's my problem. It's like within the span of 24 hours he goes from,

"I hate my father, he left us, he didn't help my mother.

Forget him," to, "You killed my father, how dare you?"

Like it's just, it's too big a swing.

- I still think there's a part of,

I mean, I did not grow up fatherless or anything like that,

but I still think there's,

even for people who are like that, you know,



like, "My parents abandoned me, I resent them for that."

I think there is still part of them

that is hoping to like meet them

and have closure with them or something,

I don't know. I would guess there's like a wanting or desire to interact with them to some degree.

So to find out that Chris is the one who robbed him of that, I think it makes sense the more I think about it.

But I do agree. It is a- he is kind of all over the place.

It's a heck of a- and it's not within 24 hours, excuse me. This game takes place over a span of six months.

They go to jail in China for six months.

Okay, but the news the news of his father is essentially a short period of time. Yeah

Sorry, I didn't mean to do you like shit. Did you like Sherry's reintroduction though?

Or I think I think bringing her back in the fold is actually a smart idea

I like Jake - I should say and I've said this in previous episodes this season is a

Core element of Resident Evil to me is introducing new characters like that has always been a pillar of this series

So to do so whether that be you know with Sheva in five

And in this game they decided to do it with

Jake but they don't make him

They don't put him alone obviously so they bring back a character that is

Not new but hasn't been around in some way in some time with Sherry

And I think I think that I think that's a good dynamic putting him with somebody that fans

Know but somebody that's not you know a Jill or something like that. I do I do think that Sherry is a better

Partner than a Claire or a Jill. I think her

Reintroduction fits it makes sense in this in this world and in this particular story. It's cool to see her become a

Bsaa agent for or not. No, she's just an American government spy agent, whatever she works for Derek Simmons

She works for Derek Simmons. It's cool to see her

Trying to almost right the wrongs of her parents from raccoon city

I do find it a little strange that they brush over it in the game a little bit, but she has superpowers to heal her body.

Yeah, they don't really do anything with that after they introduce it.

She's just like, "Oh, my dad experimented on me."

So that was a little strange, but it's cool to see her try to write those wrongs and bring Jake into the light, so to speak.

It's cool.

Definitely the best, I think, pair out of everyone.

I think Piers is entirely forgettable.

- Well, I think Piers is just, yeah, Piers is,

Helena I think is the worst.

I like Piers just because he's like,

"Captain, Captain Redfield!"

I just like that he's one of Chris's boys.

I just, that's funny to me.

And that kind of leads into even Village where Chris is just still a captain of a force.

Like Nivens is just one of his boys in that sense that he resides over.

And I like that sort of,

I like Chris just having his own little militia that he travels around the globe with and just appears as one of those guys.

Helene is horrible.

I do think too, I mean, we're talking about  
the individual campaigns here.

Jake's is the best though, like for sure,  
'cause there's a persistent threat  
from mission one to mission five with Uncle Unc.

Like there is some consistency there.

I think the set pieces are the best.

I think that campaign is also the perfect length  
where it's like three and a half, four hours.  
something in there rather than being closer to six.

Jake's is the tightest.

I think it does the best stuff with the narrative  
because most of it's new and it makes sense from the go.

Like here's Jake, why is Jake important?

Oh, it's his, like Sherry is trying to track him down  
and get his blood and knows his value  
before there's ever like a big,  
like before China ever gets bombed or whatever  
later in the campaign, you know,  
like there is value and that's explained.

just by all accounts, I think Jake's campaign is the best one.

Absolutely. It's definitely the one we had the most fun with.

It has the right amount of the over the top nature,  
especially toward the end there. Really good co-op moments.

It's a great...

Even the set pieces too, like they don't last too long.

I think of the motorcycle chase,

like that compared to like the Chris driving sequence from his campaign,  
like that driving sequence on the highway lasts way too long, way too bloated.

The motorcycle though, it's like the right length to be like enjoyable and it doesn't  
overstay its welcome, I don't think.

The only thing in Jake's campaign that I didn't enjoy, and I know you didn't enjoy it either,  
was the dark snowy mountain.

Oh yes.

That's a big open area with, there is a map, but it's useless.

And so that area's a bit too aimless, a bit too difficult.

Even we bumped the brightness up all the way, which was only five more points and it doesn't  
really help at all.

So besides that, Jakes is definitely the best, I think followed by Chris's and then it's  
a toss-up between Ada and Leon's and Ada's is more of a structural problem than a length  
problem, or I mean her narrative is totally confusing.

We could talk about, I mean I wanted to talk about Ada's here anyway so we may as well.

Let's do it.

Ada's is meant to be solely single-player which doesn't make any sense.

They then fold in the co-op and it's not good.

It was originally released as a bonus campaign after beating all three and it was purely  
single player at launch.

And then not a week later, I guess just over a week, October 10th, 2012, Capcom, right  
before Comic Con, New York Comic Con, clarified on-disk DLC versus online DLC, remember  
when

and that was a big deal when games would have content on it.

So like everything on the disc is free,  
we just have to unlock it with a patch or whatever.

But this particular notice also said that

Ado's campaign will have an update to add co-op.

Which, it's so interesting that in this co-op game that the bonus campaign at the end would originally not have co-op.

But then when they add it, they add it in the lightest manner possible.

So much so that the partner is just agent and the agent cannot interact with objects, cannot open doors.

- It's not in any of the cut scenes.

- Teleports when Ada zip lines around, it is purely a--

- I was there to provide covering--

Yeah, I was there to provide covering fire and that was it and you had to do everything else.

- And I offered to switch halfway through so that we could both experience it, but you wanted to ride out being agent.

- I wanted to be agent, baby.

- It was so-- - Agent to the end.

- Frustrating and weird.

- Yes.

- Both as someone who was playing as Ada, and I can only imagine as someone playing as the agent, it's just so, it is a second class citizen co-op partner co-op partner angle.

You really shouldn't,

we really should have just played Ada's campaign solo,  
each of us should get the proper experience,  
but gosh darn it, we're united to the end.

- It's one of the strangest implementations of co-op  
I've seen in a game that I can remember.

And again, it was added post launch,  
but if you're not going to add  
just

no, some very obvious elements to it,  
like why can I not open a door?

Why can I not do this?

The systems were there, right? Clearly, because the other three campaigns support all of it.

So I'm just so... I'm baffled. I'm baffled by this.

I don't like to use this word often when it comes to game development, when that word  
is "lazy," but it really did feel lazy. Like, they were just throwing it in there just so  
that they could check off a box and say, "Oh, well now the full game's co-op, done." But  
it's really... it's not. Like, you had to do everything as Ada. And I was just like,  
okay I'll stay in a corner.

And we kept joking that like agents involvement  
didn't even make sense and it was like  
Ada's imaginary friend that was running around  
with her basically.

- Imagine that Ada was actually losing her mind.

- Outside of that Ada's campaign I did  
want to say is definitely one of the worst.

Even outside of the co-op problems I would have to say.

Just rehash, like outside the first level

was completely unique to Ada, yes.

But then everything else was a rehash of other levels,  
which is the exact thing we said we did not like  
about some of the other various missions.

I mean, not everything to a T, you know,  
like she goes to the church and her second mission,  
and you do some things that aren't tied necessarily  
to Leon and Helena,  
but then you're back through the same environments,  
you're doing the same things,  
you're fighting the same bosses,  
you're riding the same minecarts,  
and then you get to the next level,  
and it's like, you're doing the same sorts of things there.

So like you would just all of her moments in the game were tied to  
Were tied to the other campaign which didn't make them make playing through it  
interesting whatsoever

Like I thought her campaign was going to like

Kind of tie all the other three together and shed light more on some big things and it kind of  
does

But not really at the same time. Yeah, I had to look it up after we beat the game to truly  
understand

Who they were talking about what they were meeting it's weird because you feel like her  
campaign should be the biggest of them all

not in terms of length, but

She is kind of the character at the center of this game more than definitely the linchpin  
she yes her and Jake are the two characters that are kind of  
vital to everything that is happening in this game because

You know Simmons is evil because of Ada but Simmons is also wanting Jake for his blood

But I don't know.

They're the two core characters.

And Jake's involvement works out well and Ada's is not so much.

It is poorly done and quite odd.

It's a big ol' bummer.

One thing I wanted to go back to quickly.

I feel like we've touched on largely everything about this game, but one thing I know we did not touch on was the bosses.

And I wanted to ask you about what you thought about some of them.

Again, they are the same way as...

The same way we talked about enemy variety and lots of mutations and evolutions in this game.

I think the bosses do the same sorts of things.

I think of Simmons and Leon's campaign evolving into a T-Rex and evolving into a tiger or a panther or something like that.

And then evolving into a giant bug ant thing towards the end there.

There's a lot of different versions of these bosses.

You're fighting the same enemy over and over again.

It's not dissimilar to...

Wasn't this an element in 5 to a degree?

There was a character that kept...

Am I mistaking that?

Wasn't there a character in 5 that kind of kept coming back or toward the end was...

No, I guess not.

I don't know.

It just feels...

Are you thinking of the regenerators in 4?



No, this was more like a boss character that kept repeating itself, kept coming back in some version, one way or another.

I guess Nemesis to a degree, but Nemesis is cool.

Or um, Birkin.

Yeah.

Again, I think Birkin actually is probably more similar in that way because it is pretty much the same fight.

But Birkin's also not transforming into goofy animals.

This is true.

It's frustrating to...

It's exhausting, really.

Not frustrating, it's exhausting.

It's like, ugh.

We're fighting.

We killed Simmons.

We killed Simmons.

It's over, right?

It's not.

We actually got to the point where we knew they weren't dead.

We were like, "They will come back."

Even Uncle Unk, melting in lava.

We were like, "Nah, he's not dead.

He'll be back."

That was the weird thing about some of the cutscenes in this game too, is like you'd do a boss fight and then the cutscene would play and it's like they deliver the kill shot.

Like I think of the one with Simmons when you're on the train and I think Helena or

Leon, one of them shoots him directly in the head, like standing still right there, they blast him in the head and he falls over and it's like, "Oh, we killed him.

There he goes."

And then that's like, "Nope, you've got to fight him like three more times after this."

It's like, "Okay, well, what is up with these weird cinematic kill shot moments?"

If you knew they were going to come back for you and keep chasing you, kind of like you did with Nemesis in 3, you knew he was never dead.

Like you were just trying to get away more than anything.

Some of the bosses in this game, they present them as if you've done away with them.

It's like, "Nope, just kidding."

I will say the Simmons turning into a T-Rex was probably the coolest.

Maybe.

Just visually.

Like, come on.

Just visually, like come on, you're suddenly finding a zombie dinosaur?

Like that is totally the most over the top goofy thing.

That kind of like, it is, I'm like part way on it.

I like the over the top insanity of this series and I've always said that, but that's almost jumping the shark for me.

That's almost like a little too far.

Jumping the T-Rex for you?

Yes, that's almost like a little too far.

Like we need to, let's reel it back in just a tad bit.

I think it fits in this particular game, given everything else going on.

Perhaps, yeah.

It's certainly the goofiest, but yeah, it's a weird one. It's a weird, weird game.

None of the boss fights in particular I like have left going, "Man, that was a blast." Except... Ustanak, Uncle Unk. He's good. I do think that was good. Again, that's all Jake's campaign.

- Especially the very end of "Uncle Unk."

The very end on the cart, where they zip away  
at like 300 miles an hour, somehow don't fall off,  
and then proceed to fight.

- Yeah, how does he catch up with them?

- Don't question "Uncle Unk."

The mighty powers that-- - Yeah, he was great.

There were moments where you'd shut doors,  
and then you'd walk into the next room,  
and he'd all of a sudden bust through a rock wall--

- He was ahead of you, and now he's ahead of you?

- Yeah. - What was he doing?

It's so good.

That shows that they could keep doing more things in that sort of Nemesis style I think in future games, which they obviously did with the 3 remake, but I think...

We need, I think Resident Evil needs a persistent villain again.

They do it a little bit in Village with Lady D, but it's only in that one level and it's not as threatening or omnipresent.

I think there need, I really would love to see them return to this idea of a consistent threat that is, you can't kill it. It's always there over your shoulder until the very end.

I think that's a good, I think I was just going to say, I think that's a good idea. And I,

I think we need a through line villain as well in the same vein as Wesker,

somebody who's not going to show up in one game and die like Mother Miranda does or something

like that so but mother Miranda was controlling everything the whole time

yeah but we didn't know she existed until till the end till the end so don't worry Wesker will come back in nine let's talk about music here which I don't think there's I actually do have some things to say okay but not a lot struggled with this one again similar co-op complaint of just we were talking most of the time so I'm not hearing the music we did compliment on Jake's credits theme whatever that was that was about all I remember I just think that this nothing about this soundtrack feels Resident Evil yeah it all like that was my big takeaway like I was I told you like oh this theme song sounds like something ripped out of Batman Arkham City like which does that mean it has like Batman or superhero vibes it more just like it's going for like an orchestral type of big booming orchestral score which again other Resident Evil games obviously have two but there's the other Resident Evil soundtracks are more I feel like the scores are more specific and like there's always an earworm or two in each of the Resident Evil games I feel like and in this game it's just going for big booming action set pieces more than anything else, and I felt like that was even seen with the music here. So yeah, it's a weird soundtrack for a weird game. Yeah, it complements it in the weirdness, but there's nothing I would want to go back to. And I think that's the bummer here, because at least the other games have themes that stand out or ride with the series.

So it just doesn't feel like a Resident Evil soundtrack.

Like that's my biggest critique.

Like, again, does it match with what's happening on screen and what's happening in the story?

And so it's like, sure.

Again, they're trying to go for a big summer action blockbuster type approach here, it feels like, but it just that's not.

That's not Resident Evil, and even with five, when they were going in that direction. 5 still felt like it had music that was more in common with what we

had seen in the previous games. So yeah, I would agree.

What's this game's legacy? I feel like it's a very simple one in some ways. This is just the bad Resident Evil. Yeah, it really, it's the game that caused

Capcom to reconsider the direction of the series. It leads to Seven and Village and partially these remakes. It helped, in hindsight way, it helped revitalize the series by nearly killing the mainline. Not that, you know, Resident Evil was going to stay around, but think about other games that came out around this time. I think Operation Raccoon City was similarly-ish close, also not so great. Like, the series was on a decline and then that caused Capcom to reconsider and then ultimately revitalize the series, bring it back to life like a zombie in a good way. So it's that, it's the last, as we stand, co-op game. It's the last, you know, only two real co-op entries, but it is the last of those and it's the last time we've seen Leon we've seen Chris since but not Leon so and Ada I guess we haven't seen Ada Chris is the Chris is the only character that I mean Chris is kind of I've said this before in this season but Chris is kind of like the main character of Resident Evil and he's in one he's in He's in one, he's in the new-

He's mentioned in two.

He's mentioned in three.

He's teased at the end of three remake even.

He's in Code Veronica.

He's in five, he's in six, he's in seven, and he's in eight.

He is the guy.

Which is so funny.

Like, you would think Leon is, but Leon's only been in-

Leon's not been in that many.

that many games. He's in three. He's been two, four, and six. Yeah. And then mentioned in like a couple others, but yeah. Weird. Jill and Leon have the same count, I think.

And they're like the two most popular. One, wait, one, three, and Revelations, I guess. Yeah, which doesn't really count. The one other thing I wanted to say here is like, credit to Capcom though with this game. Even though this is the bad one in the series, You mentioned that this is kind of the turning point for the series and it kind of set up what would come next.

Credit to Capcom for not seeing the sales for this game, you know, and it doing well for their standards and saying, "Okay, cool.

Like this game is selling commercially well.

Let's ignore the reviews and push further in this direction."

Like they listen more to the... even though sales were high, they took the criticism from critics and fans to heart and we're like okay we gotta we've lost ourselves we've lost what the series is and we need to go back to the drawing board and we need to find a new way forward um

which they did excellently with seven um and i really think a lot of other publishers nowadays like at the time we're recording this like Activision for instance uh like like just one

One quick example, Activision this year in 2023 was planning not to release a Call of Duty game at one point it was reported.

And then it was said that, oh no, they're actually going to release an expansion for Modern Warfare 2.

And then that expansion blew up into a premium Call of Duty title, which people didn't know what that meant.

And now it's gone so far as the new reports are, they're flat out releasing Modern Warfare 3 this year.

So I guess what I'm saying is Modern Warfare 3 is this year, supposedly.

No Russian baby.

It's crazy.

I guess my point there is just that we're in a time where publishers feel like they're chasing money more than anything else.

I guess looking back at this game with 11 years of hindsight and seeing that the money was there but the critical response wasn't and that was enough for Capcom to go change things.

It says a lot nowadays in an environment where I'm not sure that would happen anymore, you know?

Because like Modern Warfare 2, again with the Activision example, people are disappointed with that game, it didn't live up to expectations. And what is Activision's response? Well, here's another one. We know you'll buy it. You buy it every year. So like, it's kind of impressive to look back at what Capcom did with this game they're like "oh people bought it but they don't like it so

we need to prompt some change here rather than just doing more of this" because feasibly people

would have bought 7 if they would have kind of done new things in this same vein rather than giving us the version of 7 that we got so yeah total props to them for

listening and making the changes and honestly it leads

Honestly, it has led to a better overall franchise. Well, I was gonna say it's led to the most profitable

Critically respond like like them choosing to do that has led to Resident Evil being bigger than ever

more profitable than ever like that was and that and that just shows that like if you put quality above everything else like

Like the sales will be there.

I think that does it for Resident Evil 6.

We did it.

We've played all the mainline games.

It feels kind of good to be there.

It feels really good.

We have one more episode this season, the Resident Evil 4 Remake.

Logan's actually been playing it lately and I'm already done with it.

So that episode will be next year for Chapter Select.

Thank you so much for listening to us talk about Resident Evil 6.

If you'd like to find our other seasons or more information about the show, you can head over to [chapterselect.com](http://chapterselect.com) or follow the show at chapter select. If you'd like to follow Logan you can do so at more man 12 and his writing over at [comicbook.com](http://comicbook.com). You can find myself at Max Roberts 143 and my writing over at [max frequency.net](http://maxfrequency.net). Thank you all so much for listening to the show. You know I haven't I haven't done this before but maybe you know leave us a review in your podcast app of choice or or maybe like subscribe if you're on YouTube

or you know just subscribe to the show here and your podcast player would mean a lot to the both of us but thank you all so much for listening and joining us here as we get ready to end season five and until next time adios.

Chapter Select is a max frequency production.

This episode was researched, produced, and edited by me, Max Roberts.

Season five is hosted by Logan Moore and myself.

Season five is all about Resident Evil.

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able to see you again soon.