Season 5, Episode 1 - Resident Evil Transcript

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[00:00:00] **Max Roberts:** Hello everybody and welcome to Chapter Select, a seasonal podcast where we bounce back and forth between a series of games exploring their evolution, design, and legacy. For this season five, we are covering the Resident Evil series. My name is Max Roberts and I'm joined, as always by Logan Moore. Hi, Logan

[00:00:19] **Logan Moore:** Max.

[00:00:19] **Logan Moore:** It is finally time for you to join the Zombie family.

[00:00:24] **Max Roberts:** Oh my gosh. I thought you were gonna make a Jill sandwich joke. I was waiting for the sandwich joke.

[00:00:30] **Logan Moore:** No. Maybe we'll have some Jill Sandwich jokes later, but uh, no, it is his finally time that we bring you into the Resident evil fold this season.

[00:00:40] **Max Roberts:** Would you say bring me in under the umbrella?

[00:00:43] **Logan Moore:** Yes, exactly. There you go. We, you found a good resident of punter joked. Yes. It's time we bring you, It's time I bring you under the umbrella of the Resident Evil fandom. Which I am very, very excited about because it, because it's a, it's really great how we've set these up. So if you, It's a [00:01:00] position. Yeah.

[00:01:01] **Logan Moore:** If you're a long time listener of the show, obviously this is our, uh, what sixth season here that we're doing with the Resident Evil Fifth, Uh, with our 12 Zero. Yeah. So six, Yeah. Yeah. Six season sort of, Uh, this is our fifth season properly with season four. We're doing Fast and Furious, and that was a season that I knew nothing about before coming into it, and Max knew everything about now Have turned the tables.

[00:01:20] **Logan Moore:** Uh, I have been preaching the resident Evil gospel since I was a youngster, and Max has never really played any of these games. Uh, which I think we can, I mean, let's just talk about that up front before we get too much into talking about today's episode, which will be centered around resonating evil one obviously.

[00:01:38] **Logan Moore:** Um, but yeah, I'm coming into this as sort of the pseudo expert. I have play. All of these games that we're going to play before. The only ones I have not played are Revelations games, which I even might play at some point over the course of this season just because I've never done that. You have only played to my knowledge what, seven two, remake three and three [00:02:00] remake.

[00:02:00] **Max Roberts:** I think I've played half of seven. I've played eight to completion. I've played half of two. Played the Leon Campaign, I've played.

[00:02:10] **Logan Moore:** Okay, so you didn't even do the dual routes?

[00:02:12] **Max Roberts:** I did I Platinum three. So I've played three a lot. Um, and I am working my way through Resume four VR before we started this season on Quest.

[00:02:23] **Max Roberts:** So.

[00:02:23] **Logan Moore:** Gotcha.

[00:02:24] **Max Roberts:** I'm not done with that game, but I have just recently started it, so, And you've obviously played one now, Duh. Which we'll talk about. Yeah, I have one now, but really I hadn't played re Evil until seven came out and I got that. Because it was a PS VR launch title. Um, and I wanted, that seemed like a perfect companion piece for that and we'll, we'll talk about that in resume seven episode.

[00:02:49] **Max Roberts:** But that was my exposure to the series. And then I grabbed two cheap at a game stop one time, just cuz people talked about it seemed fun. And then [00:03:00] eight, when it came out, I had a coupon, like $20 off I had to spend at Best Buy. So that got me a reasonable village. And three was kind of, I just, I kept hearing three was short, so I wanted something quick and snappy to play.

[00:03:12] **Logan Moore:** There's something alluring about short games, that's why I'm currently playing. At the time we were recording this, a Call of Duty game, like I told you I was playing black ops too and you're like, Why? I'm like, I don't know, just short dumb game I can play for no reason.

[00:03:23] **Max Roberts:** Yeah. And re Evil three was that for me this year.

[00:03:25] **Max Roberts:** I, earlier this year is when I played in platinum. That game within two weeks, it was a very tight window and I had a blast with it. And then now re evil one.

[00:03:37] **Logan Moore:** I am, uh, I mean, conversely, So you've never played most of these. I'm excited to revisit these because I have not played most of these games seriously since, uh, whatever.

[00:03:49] **Logan Moore:** I mean, I'll tell, forget it. I'll just tell my, we'll get into the rundown of Reside oh one here in a second, but I, I, I'll, I'll share my own legacy and history of this series, I guess front too is [00:04:00] I remember when Resident Evil five was coming out. Uh, I've told this story on podcasts before, but I've obviously never told it here.

[00:04:06] **Logan Moore:** So we'll get this outta the way up front to start the season. I remember when Resident Evil five was coming out, and I was really excited for that game, and I thought it looked awesome. And, but my tick that I have always had with larger game franchises is, Oh, I can't just jump into five. I gotta play all of them.

[00:04:23] **Logan Moore:** So I went to Game St. Game Stop, and I bought Resident Evil one, two, and three on Game Cube. I bought Resident Evil Zero, I bought Resident Evil four, I bought Resident Evil Code, Veronica. and I forced myself to play through all of them, all on Game Cube. Uh, I played 1, 2, 3 on Game Cube. I played Zero on Game Cube. I played four on PS two and I played Code Veronica on PS two.

[00:04:49] **Max Roberts:** You honest, you should have played them all on Game Cube cuz then you would truly have like the most valuable set of re evil games. Cuz that was an interesting time. Was when it [00:05:00] was like re evil went kind of game. Keep exclusive for a hot minute. It was awesome.

[00:05:06] **Logan Moore:** Yeah, I just remember playing through all of them with the goal of like, Oh, I need to do this.

[00:05:10] **Logan Moore:** Also, I have the full context of what happens in five. And then when I played five in the moment, I was like, Eh, that was fine. like, kind of the same thing that happened. I did a similar thing with metal gear, solid win metal gear Solid four was coming out. I was like, I gotta play all these games before metal gear solid four, and then retroactively, after I finished Guns of the Patriots, I was like, Huh.

[00:05:30] **Logan Moore:** I think metal gear, solid threes actually much better. I like that game more. Um, so it's funny how those things work out, but, but yeah, I mean since then I, I, I played, I played all of the games. As if it was work with the goal of getting to five. But as time went on, I was like, Oh, I just really like all of these games for what they're doing.

[00:05:51] **Logan Moore:** Uh, and yeah, I, I, I think I played them all when I was in middle school for the first time. And since then I've just been a huge fan. I never, I will say this, to get this out [00:06:00] of the way up front, I have never played six to completion. It is my blind spot. When I saw six, I was like, Nah, I don't want this. And I, uh, so we can do it together.

[00:06:09] **Logan Moore:** So we will finish six together when we get to it further in the season. Um, but today let's talk about the game that started it all, which is resident evil. The original game in the series, uh, it was developed as all other games in the series are by Capcom. It originally, originally released on PlayStation.

[00:06:29] **Logan Moore:** It later came to PC Saturn, Nintendo Ds. It was remade for Game Cube, which is the version that we played, the HD version of that game, at least. We'll, we'll get into some of those nuances here in a second. Uh, it originally released on March 22nd, 1996. Uh, it then released on the same date in 2002, which is kind of cool.

[00:06:48] **Logan Moore:** Uh, on Game Cube, uh, the HD version, which came to PS four, Xbox One, PC and other platforms, uh, arrived in 2015. Uh, a. [00:07:00] Ds version of the game called Deadly Silence, A Resume Evil Deadly Silence, released on February 7th as well. You told me to jot that down for reasons I think, I imagine we'll get into here in a bit.

[00:07:10] **Logan Moore:** Uh, the game director on this was Shinji Mikami. The producers were Tokuro Fujiwara and Masayuki Akahori. And the music was done by Makoto Tomozawa, Koichi Hiroki, and Masami Ueda. Uh, the Game's Metacritic score was a 91 out of 100. It had the same METACRITIC score for the game keep remake as well. Um, so that's the rundown of evil one.

[00:07:40] **Logan Moore:** We've already talked about our histories. I guess with this game in particular, I, I can get into some more specifics. I, I guess, what was your exposure to this game? Did you have any specific exposure to this specific game before we played it?

[00:07:55] **Max Roberts:** No, I am, I'm, I knew nothing about the iconic lines like [00:08:00] chill sandwich and, and things along those lines.

[00:08:02] **Max Roberts:** I really

[00:08:03] **Logan Moore:** master of unlocking, He didn't know any of this. No, I had no idea about, You might still not because we played the remake version obvious, obviously, which changes some of those lines. So a lot of the iconic lines from the game are really only in the 1996 version, which I did dabble with the director's cut edition because it's on PlayStation plus premium or extra, I think premium because it's part of the, uh, the classics catalog or whatever, which is only part of the premium version.

[00:08:29] **Logan Moore:** But I did dabble with that. I did play that for a bit. And it is, so we could talk about some of that. We'll talk about some of that a little bit later.

[00:08:37] **Max Roberts:** I plan on, I plan on dabbling with it too on my mister. Um, that's something I definitely wanna experiment with just to get a real taste for the leap and the remake.

[00:08:47] **Max Roberts:** Um, some, you know, as context for later episodes and stuff, but it is, I really had no context for this game. I, I honestly, I didn't know [00:09:00] playing Resident Evil three earlier this year. I didn't know where Jill came from. Like that's how oblivious. I only know Chris is important because he's in other games and people talk about him.

[00:09:10] **Logan Moore:** You probably only know Leon because of Resident Evil four popularity, I would imagine. So seeing him and I would, I would guess before two you probably didn't even know he was really in that. I

[00:09:19] **Max Roberts:** kind of like, I mean, you see pictures and stuff, but I, I know Leon's game is four. Like, that's where Leon kind of blows up in popularity.

[00:09:29] **Max Roberts:** But yeah, this game, I knew nothing about this game.

[00:09:34] **Logan Moore:** Yes. I mean, so for me, again, with my whole story, this was the first one I played after I went and Mass bought all of them. I, I remember being very, really quick.

[00:09:45] **Max Roberts:** Why did you not start with Zero? As someone who didn't, I assume, did you know that Zero was a game that came later?

[00:09:52] **Logan Moore:** In the series. I did some research beforehand and I knew that Zero was a prequel two one, so its effect [00:10:00] or its impact on the larger series was really only felt if you did play one first. Okay. So you knew it came later. Yeah. Yeah. I knew that it came, I knew that it was chronologically the first one, um, but I knew that the characters in it show up originally in Reside One, and it just, I don't know, it just made sense to start with the game that started it all, even though it was a remake or whatever.

[00:10:24] **Logan Moore:** But yeah, I, I remember starting this game and just being very off put by the tank controls for one, which is something that I don't know if you ever experienced or tried for yourself. I tried to explain that and talk to you about it. That was the first thing. Uh, the Ink Ribbon system was baffling to me as a kid when I first started this.

[00:10:42] **Logan Moore:** Like, I can't save infinitely, What are you talking about? And I can only save if I have this, like, there are so many, I screwed myself so many times in the early runs of. The first run I did of this game, I totally botched because I just thought you could save willy-nilly and quickly got myself into a lot of [00:11:00] trouble because I did not know what I was doing.

[00:11:02] **Logan Moore:** Uh, so it, it really just, I mean, typical experience that I think a lot of people had when they first played this game. Even though I was late to the party in a lot of ways of playing the Resident Evil series, I did still have the same experience that I think a lot of others did. When this franchise first came about back in the nineties, because I started with this, it started with the first game went in relatively blind.

[00:11:25] **Logan Moore:** The only thing I really knew is, Oh, this is Zombies. It becomes a large sprawling franchise that is been made into movies and all kinds of other countless things. And I know the first game takes place in a mansion, and that was about my only exposure to it. Um, since, I will say since that time that I played the game originally all those years ago, I have not revisited it.

[00:11:45] **Logan Moore:** So this is really the first time I've gone back to the game and probably. 10 to 15 years, I would say. So it had this play through, for me in particular, has been a fun one. I, I've really enjoyed going back to this and I think broadly [00:12:00] speaking, this game, I am surprised at how well it holds up. Um, because a lot of these older adventure style games, I do not think they have aged well.

[00:12:10] **Logan Moore:** Like I, I think about some of the older, like Monkey Island stuff or, um, well that's even older. Yeah, like the Lucas Art stuff, like those old OG adventure games, which is, this is very much in the same mold of, to a degree with the puzzles and stuff like that. Um, it is a survival game though, so it's got those sorts of different elements and there's a lot of inventory management.

[00:12:33] **Logan Moore:** Um, there's combat mechanics and stuff, so it's not a one to one of old school adventure games in that. But it is cut from the same sort of cloth. And some of those older games, like, I remember a couple years ago I played like Day of the Tentacle and I was like, Wow, this really does, I mean, the com the writing's still great, but nothing else really holds up super well, in my opinion.

[00:12:52] **Logan Moore:** This game, I think it does, it has aged somewhat gracefully for being a 26 year old video [00:13:00] game. Um, like the remake visually I think still holds up. There's a lot of things chime in here. I'm curious to hear what you think

[00:13:08] **Max Roberts:** on the whole Sure. I think, uh,

[00:13:11] **Logan Moore:** we're talking about a game that's almost three decades old, like that's, that's.

[00:13:16] **Logan Moore:** the qualifications. I'm, I'm giving it here because a lot of games back from the nineties.

[00:13:20] **Max Roberts:** I get that. I get that. I'd certainly, the, the, the PS4 version that we played here came out in 2015. I think, you know, maybe we could have touched the game cube code a little bit, Maybe clean some things up there. Some, just some stuff that's frustrating that I think doesn't need to be here to capture the spirit.

[00:13:39] **Max Roberts:** A specific example would be, uh, the map. Not just after you try a door telling you which lock it is, like for the love of God. That was was the word, a helmet, a chest, like, I can't remember.

[00:13:51] **Max Roberts:** And with such, you started playing this, you started playing this before me. And when I started playing like a week or so after and I was catching up and going through [00:14:00] the game again, I remembered that that was a thing.

[00:14:02] **Max Roberts:** And I think I texted you. I was like, Hey, so how do you feel about the map not telling you which, which, uh, doors correspond with which keys? And you're like, Yeah, not loving it. Cuz that was something I forgot about too, that the remakes have really. I mean, that's such a small thing that the remake games have done.

[00:14:20] **Max Roberts:** Uh, but it really is like a huge improvement.

[00:14:24] **Max Roberts:** I feel like. Yeah, they could have, I feel like they could have touched that up a little bit. It's, there's some,

[00:14:34] **Max Roberts:** I struggle with it a bit because is changing something to make it easier or more clearly communicated, Does that Rabbit of the Horror does that Rabbit of the Survival? An example I think of is, in my reading and understanding is in the first game when you killed a zombie after eight bolts or whatever, a pool of [00:15:00] blood, it was dead.

[00:15:01] **Max Roberts:** Um, didn't necessarily come back, but in the game, Key remake, you kill a zombie, it will be dead, but it can come back as a crimson head. Yes. And the only way to get rid of it is to either randomly step on it and crush its skull, which is a random prompt. You can't engage that or to burn the corpse, which requires two items, and you're already limited item inventory.

[00:15:25] **Logan Moore:** You only just need, you just need one. Right? Because you have the lighter,

[00:15:29] **Max Roberts:** you need the lighter, fluid and lighter.

[00:15:32] **Logan Moore:** Oh, I, I don't know. That might be one of the differences. So I, We should say this up front. So we Max played the opposite routes. We both played opposite routes. This was originally not our intention and we were talking about playing both routes before doing this episode.

[00:15:46] **Logan Moore:** But for time constraints, we have to play, we have to play like 10 other games in this season. So we didn't want to double dip and do both routes in this. So the workaround is, Max played Jill's route and I played Chris's route. Uh, does Jill not have the lighter, [00:16:00] because Chris has the lighter by default it is in his inventory and it does not take up a slot.

[00:16:05] **Max Roberts:** This is So Jill gets a lock pick. Okay. And you cannot swap that out. I was like, for the love of God, I don't want the lock pick. I would like the lighter because the lock pick works on like two doors. There's, it's not really, in my experience, very useful. I can't pick any special lock. So you know

[00:16:29] **Logan Moore:** you still need all the keys that are designated to the specific doors.

[00:16:32] **Logan Moore:** Exactly. And stuff like that. Yeah.

[00:16:33] **Max Roberts:** So canteen lighter, two slot. and then I was very cautious, so I always had my pistol in a magazine. And for about half the game, I didn't take out ink ribbons either. So I was really limiting myself. I would, I wouldn't use shotgun him. I was like, I need this for later in the game.

[00:16:53] **Logan Moore:** You're gonna need it for the boss fights or something like that.

[00:16:54] **Max Roberts:** Exactly. So I was very conservative upfront. Um, and really,

[00:16:59] **Logan Moore:** which [00:17:00] is not a bad way to play. It really is not pretty conservative.

[00:17:03] **Max Roberts:** Early on when I turned to a guide about over halfway through,

[00:17:07] **Logan Moore:** which is not a bad decision either. I still had to consult a guide for this one.

[00:17:11] **Max Roberts:** I was a guide. We need, we need help to just kind of ease this up a little bit. So, you know, but that example of burning the corpses, it's explained somewhat like in a, a collectible that you can pick up and read and it's like, oh, they burn. But it doesn't, it's that adventure game logic of, ah, I have lighter fluid in a canteen and a lighter, I can burn these corpses.

[00:17:35] **Max Roberts:** Uh, and I guess I could have looked at the trophies and like ascertained that you can burn a corpse, but there was a point in the game where I had killed almost every zombie I had encountered. I was pretty meticulous with that. And then there's about a halfway point, not a halfway point, but maybe, you know, a third or a quarter the way through the game where suddenly it was a bunch of crimson heads running around after me.

[00:17:56] **Max Roberts:** And the game got hard. Yeah. Like [00:18:00] hard. And I was very frustrated. I, I wrote down, you know, I was like, this doesn't feel very good. I was also frustrated with the like, save room, not the restriction on saving. I like that that adds an element of stress and strategy to the horror, survival element of it. But I found myself saving in one save room for most of the game.

[00:18:25] **Max Roberts:** I was pretty sick of the east store room save room. I was like, Why can't there be. More, I don't, not more of these, but just a more strategic placement. I felt like I always needed to be near that one. I don't know, it's just, there's some things that have not aged gracefully, but it doesn't take away from the effectiveness.

[00:18:48] **Logan Moore:** Here's the thing, I wanna say everything. You're, I, I love everything you're saying because I think it's less of. I think if you replayed this game, some of the, your qualms would [00:19:00] dissipate and not, and that's not to say that what you're saying is not valid, but it very much sounds like growing pains of understanding how this game works.

[00:19:08] **Logan Moore:** Because for me, I felt identical to how you are feeling. When I first played this game as a kid, I was like, Man, this sucks. Like I tried to kill all the zombies and then they turned into crimson heads. I'm like, No, what is going on? I felt like I could not take ink ribbons out of my inventory this time. I always stashed them in my box.

[00:19:27] **Logan Moore:** Cause I knew if I ever needed them, there was gonna be an inventory box right next to the typewriter and I would just swap 'em out or whatever. Like things like that. Like these are things that I learned for this that I remembered from when I first played the game. And when I went back this time, I was like, Oh, okay.

[00:19:40] **Logan Moore:** I kind of know how to play this game now. So the things you were complaining about, I think. It's a mix. I, I do agree that some of those elements have not aged the best and the game doesn't communicate a lot of that to you. But at the same time, they are, This is why this is a run based game. I think in a lot of ways, like some of the trophies in this game are like, beat the [00:20:00] game in under this amount of time or there is a lot of replay.

[00:20:02] **Logan Moore:** I mean, trophies has always been a run based game series for the most part. Like these are games that are designed in a lot of ways for people to replay over and over again. And I think of a lot of that, especially with this first game, is the first tr the first run through is going to be difficult and you're going to have to one, learn your way around the mansion, which we'll talk about the mansion a little bit more here in a second.

[00:20:21] **Logan Moore:** But two, just how the game in some ways, how it wants you to play it or how you should play or the things you should be thinking of in your head while you are playing. There are ideal ways. A lot of it comes down to inventory management. Um, there are ideal specific things that you might wanna keep in mind as you are playing through the game.

[00:20:41] **Logan Moore:** And I think if you did play the other route with Chris. A lot of those concern or a lot of those problems you would have. Again, I don't know if they would completely go away, but I, I think you would have a much easier time. Like you would remember these things up front. Like, Okay, I just killed this zombie.

[00:20:55] **Logan Moore:** Now I need to light the body on fire. Or, uh, or maybe what [00:21:00] I do and what a lot of people do is you just don't even kill the zombies in this game. Like if you can, if you can just run past them without having to shoot them, like a lot of times I pop around a corner, shoot a zombie, if it falls over, cool, then I'm running past it.

[00:21:12] **Logan Moore:** Like, I'm not trying to kill most of the zombies that I come across in this game. Uh, the only exceptions would be like, Dogs killed the dogs. Dogs gotta die. Oh my gosh.

[00:21:24] **Max Roberts:** That was the, Yeah. Dogs were not my friend, so I died. I don't, I'd have to pull up the picture to see. I died quite a few times, but I definitely died twice in the beginning of the game before I even saved.

[00:21:36] **Max Roberts:** So I had to restart the whole game over again. That was a learning curve of I just need to save at least past all the intro stuff. It is, uh, yeah, there's just, it is a lot to learn. There is a steep learning. Curve more so than the other games I had played in the series.

[00:21:55] **Logan Moore:** Yeah, I was gonna say, I, I think what's interesting that, that you have played the two remake [00:22:00] games, at least three and half of two, like you said, is that you understand how the remake games have kept the core of what's introduced here alive while obviously streamlining and making certain things a little bit more accessible in those games.

[00:22:14] **Logan Moore:** Um,

[00:22:14] **Max Roberts:** like a map that shows you which exactly goes to which door.

[00:22:18] **Logan Moore:** Exactly. Like they keep a lot of the inventory management and that sort of stuff live, but there's obviously it's third person you can aim more directly rather than just kind of aiming broadly and praying that good things happen. Aim level up or down.

[00:22:33] **Logan Moore:** Yeah. Um, so, so you can see how the improvements have been made there with the remakes and we'll obviously talk about those in, uh, the future episodes as well, but, Yeah, Resident Evil one nowadays, because this is the so game in the series that has not received a not sole game in the series, but this is the least modernized game in the franchise at this point.

[00:22:53] **Logan Moore:** Uh, which is kind of funny because this is a remake unto itself that we have played. Um, but it is now the [00:23:00] one in the series that is kind of its own thing and Code of Veronica still is somewhat similar, but even that game is more palatable. Uh, so is re Evil zero. Again, we'll get into this all as as we go throughout the season.

[00:23:12] **Logan Moore:** I'm very excited, again, the things you've said about this makes me excited. One thing I wanna touch on, uh, with this game in particular, uh, that I want to dive into before we get into some of these other things that we have on our notes, um, I wanna talk about this game as a survival game because I think this is one of the great.

[00:23:30] **Logan Moore:** Things that the original Resident Evil does. The Survival Horror genre in a lot of ways is built on the back of Resident Evil and Silent Hill and a lot of these games from the early to mid nineties. Um, and I think what other games in the genre don't do, like, there's always items scarcity and ammo, scarcity in a lot of other survival horror games, even in something like, you know, the last of us or Dead Space, like you don't have unlimited ammo all the times, but I think this game's [00:24:00] inventory system and how stress, I, I, I don't think this games, the horror from this game intrinsically comes from the fact that zombies are chasing you and they're monsters around every corner.

[00:24:12] **Logan Moore:** It is very much from. The fact that you are strapped with the inventory space that you have, the items that you are finding, and just the fact that if you die, you're gonna have to go back to a certain safe point and it's amplified because you don't want to die and have to go back to a safe point. Like if you, if you die in dead space or whatever, you'll go back to a certain checkpoint.

[00:24:33] **Logan Moore:** Like you're not probably gonna lose that much progress in modern survival horror games, this game, the stakes feel high. And I love that. I, I love that the, I love, I mean, this flows into the ink ribbons too, and only being able to save and wanting to be conservative about how you're saving your progress and stuff like that.

[00:24:51] **Logan Moore:** I feel like. The survival horror relationship in this game really goes hand in hand and the horror is amplified because of [00:25:00] how strapped for inventory space you are in items. Like they really are working in tandem with one another. And when you see a zombie, it's less scary because, oh my gosh, it's a zombie.

[00:25:10] **Logan Moore:** It's a horrifying monster. It's scary because I don't want that thing to kill me and then I lose my progress. Or like, who knows when the last time you saved it, a typewriter or something was, I think it's a, I think this is a perfect marriage of the two. And I, I, I don't know how many other games do it well to this effect.

[00:25:29] **Max Roberts:** It's a well-designed game. Inspired and by limitation because on the PlayStation one, obviously there's a limitation of how many assets they could put on screen, how many enemies they could have at once. Um, that's why they have the preset camera angles and they used pre rendered backgrounds to amplify the graphics, um, cuz it was all pre rendered and so there was more in the polygons and things like that.

[00:25:56] **Max Roberts:** And so when you think about those restrictions of [00:26:00] hardware design and like the time to actually make the game and release it within a budget and stuff, you realize that all these things fit together. Uh, we've got six item slots or eight if you're, you're Jill or whatever. And zombies take like six, eight bullets to, to kill to,

[00:26:19] **Logan Moore:** unless you get lucky and you get a headshot and then you screech and rejoice.

[00:26:24] **Max Roberts:** So ammo. It goes from, I've got 15 bullets to, Oh, this is only enough to maybe kill two, maybe. Yes. And then the rarity of the shotgun ammo, at least front later on in the game. It seems fairly generous in the remake and stuff. So you've got that. Well, how do we add tension to these encounters besides limiting ammo?

[00:26:47] **Max Roberts:** Um, there's no checkpoints. It's your last save, which could have been a limitation of the hardware as well at the time. I mean, if it there,

[00:26:55] **Logan Moore:** it very, it very much was because, I mean, at the time, save points were just a common thing [00:27:00] in all games memory. So yeah.

[00:27:02] **Max Roberts:** So how do we add tension and survival and horror?

[00:27:06] **Max Roberts:** Inc. Res, there are limited saves and run on normal. It seemed fairly generous, at least in the remake. Yeah, I, I never went below three and that could have been the conservatism of my part.

[00:27:18] **Logan Moore:** I think I played on normal as well. I think I ended with like 15 ink ribbons in my inventory.

[00:27:23] **Max Roberts:** Okay. You had more than me. I saved, I think about 40 times. I get pretty liberal with it.

[00:27:29] **Logan Moore:** Maybe I just found more .

[00:27:31] **Max Roberts:** That's also possible, so, but that's a great and interesting mechanic. The limitation of, of saving, that's definitely not felt in later games. It's obviously a non-issue in later ones, which is a little sad. Now you can do that on higher difficulties.

[00:27:46] **Logan Moore:** I mean, two and three I think. Two I know for sure still had anchor ribbons. I'm pretty sure original three did as well. Maybe. Yeah,

[00:27:53] **Max Roberts:** perhaps so. You know, it's interesting how they use restriction and [00:28:00] limitation to influence design and make a better game. That is a, a testament of design, I think for sure, because it's, it's never like I was frustrated at times with the inventory system. I was like, I need, I need both these keys, but I don't have room for them to also have these items. This is why I never had the lighter or the canteen. I was like, I can't afford to burn these corpses. I just can't.

[00:28:29] **Logan Moore:** That is one thing. The, perhaps the most annoying thing is that the keys do take up slots.

[00:28:34] **Logan Moore:** That is one thing that I wish could be changed because I think you're already so limited on the inventory space to make the keys that you need in order to progress. Also take, like that just feels.

[00:28:46] **Max Roberts:** If I knew which key went to which door after I tried a door, I think that would've helped alleviate that.

[00:28:53] **Max Roberts:** Yeah. Because I definitely would go, There were times where I had three keys in my inventory cuz I just didn't know what I needed, where I was going. Cause I couldn't [00:29:00] remember.

[00:29:00] **Logan Moore:** And you gotta open them all. You gotta open them all before the game prompts you to like, Hey, you can get rid of this now you can this card.

[00:29:05] **Logan Moore:** Yeah.

[00:29:05] **Max Roberts:** You have to, I still had the sword key by the end of the game cuz there was probably one sword door. I missed . Um, not in my inventory. Eventually I was like, All right, I clearly don't need this anymore to progress. I threw it out.

[00:29:16] **Logan Moore:** But it was just one area of the game that you didn't end up exploring.

[00:29:19] **Logan Moore:** Yeah. So

[00:29:21] **Max Roberts:** I don't, I don't think the solution to that problem was more inventory space. I think cuz that robs it of the, the tension and survival aspect of it. I struggle to think of how they could have improved. You know, maybe it is, keys don't take up a space. Maybe it is, you can change the one key item.

[00:29:39] **Max Roberts:** The one item that never leaves your inventory. Maybe the rule there is it can't be a weapon, it's gotta be a utility. I did appreciate that. Uh, the stun batteries or the knives did not take up inventory space. Those were a special own slot. I do appreciate that. Yeah. Maybe ammo, um, [00:30:00] didn't need to take up a, I don't know.

[00:30:03] **Max Roberts:** But there, there feels like there could have been just one tweak in the inventory system to alleviate the frustration, but maintain the ingenuity of survival. So

[00:30:14] **Logan Moore:** I do feel like keys really like making keys not take up a slot like that should just. , like this is, that's even a thing in other RPG uh, other, I think of role playing games specifically where things are designated, designated as key items.

[00:30:27] **Logan Moore:** Like this is not something that is like, uh, Fallout's a good example. Uh, where, or, or Elder Scrolls where you will have certain things on your character that, uh, like weapons and stuff like that, that are a certain weight and your character can become over encumbered and then you can't walk as much. But key items that you usually, things, those games that you usually need, they put a weight designation of zero on them because they know that you need them, so they're not going to make it take up, Yeah.

[00:30:55] **Logan Moore:** They're not going to make it be added to your weight because they know that it's something you need to progress in the [00:31:00] game. And I feel like the keys in particular and any other, maybe not all the key items in the game, like some, like I think of like the umbrella symbols that you need to get into the basement and things like that.

[00:31:10] **Logan Moore:** Like those I think could have still taken up item slots or inventory slots. But the, uh, anything that you need in order to access doors, Uh, or advance or anything like that, I think would've been a lot better served if they did not take up inventory slots. But then I guess you're just carrying a bunch of guns on you, which is kind of against the point of the game that you're not supposed to be mowing things down.

[00:31:31] **Logan Moore:** So it is a really difficult thing to balance and adjust. I think for the most part, the, the games, the downside of the inventory system is that it just leads to a lot of backtracking. And again, as somebody who played through Chris's route, I probably felt this more than you did because I had six slots rather than eight.

[00:31:48] **Logan Moore:** So I was taking a lot of trips to the item box. And that is, I mean, yeah, a lot of time, my time spent in this game, this game probably took me, I don't know, this run [00:32:00] was probably eight, seven to eight, nine hours something in there.

[00:32:05] **Max Roberts:** I believe mine, mine was 11 hours.

[00:32:07] **Logan Moore:** Okay. So, yeah, mine was, I, I knew where I was going though, so yeah, I've never played that.

[00:32:12] **Logan Moore:** Yeah, so it makes sense that mine was a little, mine was shorter, but even then of that time that I was spent playing most of that, maybe not most of it, but quite a bit of those hours was spent like, Oh, I just have to backtrack now and I have to go get this. And like, there are ideal pads in this game.

[00:32:28] **Logan Moore:** Like there are resident evil one aficionados, you know, the ideal routes and the speed run routes that you can take and the things that you need on your person at any given moment. I'm obviously not one of those people. I love this series, but I'm not one of those folks. Um, but still, but yeah, lots of backtracking if you're just playing this game pretty casually.

[00:32:50] **Max Roberts:** So that kind of reminds me of one of my big gripes with the world design of this.

[00:32:56] **Logan Moore:** Yeah. Talk about the Mansion. I, I wanted to talk about the mansion and the world [00:33:00] design. Anyway, so, yeah,

[00:33:00] **Max Roberts:** I was gonna say the Mansion in particular, my biggest gripe with the Mansion is that a lot the, the areas, rooms, Segments don't feel unique or separate from each other.

[00:33:14] **Max Roberts:** And I really struggled to remember,

[00:33:18] **Logan Moore:** Yeah,

[00:33:18] **Max Roberts:** which room or which side of the house like this space was. Eventually I kind of got a groove cuz you keep in my place, or at least I kept going, kind of did the same quadrants. Uh, but it sometimes like, is it in this store or is it this store? And it suffers. I kept thinking, you know, when you play Metro, you, you remember the layout of the planet fairly well.

[00:33:45] **Max Roberts:** It's like, this is brain star, this is nor fair, this is, you know, these are all these different places. Yeah. Lava fire, whatever. And that's fairly obvious. Fire planet, so on and so forth. But this game also, [00:34:00] Reminds me a ton of, Which makes total sense now. Luigi's Mansion. Yeah. And clearly looked at Resident Evil when making Yeah, that's man. Yes, yes, absolutely. As someone coming to this, you know, in reverse, I've played Luigi's Mansion plenty of times.

[00:34:15] **Logan Moore:** The door animations and everything. The door,

[00:34:17] **Max Roberts:** Exactly. It's great. But Luigi's mansion, the rooms, hallways and connecting areas all were unique. Like a a, the board game clue. Each room stands on its own.

[00:34:29] **Max Roberts:** And in Luigi's Mansion, each room is, stands on its own and their sectioned together. The first area in Luigi's Mansion is, is the, the, uh, the father's study, their bedroom and the baby nursery. So that's the family part of the house. Yeah. And it's just far more manageable in your brain to remember in Resident Evils Mansion in Spencer Mans.

[00:34:51] **Max Roberts:** It's like, uh, the libraries here and this room has a bunch of nights, like, but oh, here's where the snake [00:35:00] is, but there's a garden. It wasn't as memorable distinctly. Yeah. And that led to a lot of frustration. Navigationally for me. Maybe if the map had room names, Yes. That would help official names.

[00:35:17] **Logan Moore:** I think the other, So broadly, I agree with you.

[00:35:21] **Logan Moore:** Um, I think it is very, I think it's very hard to map out the Spencer Mansion in your head compared to many other. Sprawling video game locations that are kind of similar to how this this area is laid out. I do think the reason why I struggle personally, to map this out in my head though, is because of the, uh, set camera locations.

[00:35:42] **Logan Moore:** I think I can map things out better in my head when I am controlling the character in a 3d, like a typical third person 3D space. I mean, similar to like how the remake games are. Like you're actually controlling the character and you're moving about in a 3D environment and you're controlling where you can go in that world.

[00:35:58] **Logan Moore:** You have control of the camera and what [00:36:00] you're looking at, at a given moment. And this game, I think the set camera spots and the, uh, pre-rendered backgrounds and stuff like that, that you're moving through make, it makes it a bit more jarring from moment to moment. And I, and I can still, like even thinking about it now, I can, I still have a general layout of.

[00:36:18] **Logan Moore:** The mansion is laid out in my head, but I don't know, like I forget, I, I, I don't have it down to a t in the way that I do other video game locations. And, and I do think a lot of that is just because of the presentation, uh, and the camera work in the game personally. Um, and I don't know if that tracks with you as well, potentially or not.

[00:36:38] **Max Roberts:** I think, well, you know, you have to imagine they're using a lot of the same textures environments. Actually, one of the most unique things in the game are the doors. Almost every door is unique, which is great. Well, we should talk about the doors in a minute, but the camera angles. For the most part, do eventually mirror each other.

[00:36:56] **Max Roberts:** It's, you know, we're in this corner of the room, we're looking down on a hallway [00:37:00] this way. There are some unique camera shots that are awesome. When the camera cuts to it, I'm like, holy smokes. Like you really, That's the power of having predetermined camera angles and hallways and lighting. Yeah. Like they can make the perfect shot.

[00:37:16] **Max Roberts:** Um, I think a lot of like the, I don't know what you would call it, the crypt, I guess in the back of the house.

[00:37:21] **Logan Moore:** I was gonna say the same one running down the stairs to, its, it tilts. Yes.

[00:37:25] **Max Roberts:** And the light, the fire, it's just like, this is horror at the right time too. Cuz there's like coffin, you've gotta get to descend with the masks and stuff.

[00:37:34] **Max Roberts:** So yeah, there's, it can be a really powerful visual technique and iconic moments like you and I both remembering that particular staircase. But then there's other times where it's like, well this hallway goes this way or that way. Like, Um, it connects to this door where, which room does this lead to, or which door does that?

[00:37:55] **Max Roberts:** I found myself pausing a lot to look at the map and go, Am I at the right door to where I want to go? [00:38:00]

[00:38:00] **Logan Moore:** Yeah. And it, I think, I think it's also hard. The other thing I think of, it's hard to get a full layout for the mansion when you're running into roadblocks so often. Mm-hmm. , because a lot of these areas, you're only coming back to, you know, once you have the right key or the right item that will allow you to access these areas.

[00:38:17] **Logan Moore:** So like you're making your initial run through of the mansion, you're trying to get a general layout of how, how this building is set up and what all these different places are. But you're blocked off in this area and you can't access that until maybe a couple hours later. And you can't go here until you have this certain item and, Oh, I, I found this weird like stone crest door that I can't walk into yet.

[00:38:36] **Logan Moore:** And that ends up becoming like the, the outside or the garden area or whatever, like, like you can't access these certain parts of the game until later on. So it does lead to it feeling more disjointed because of that, I believe. Um, I, I, Beyond the mansions design, I guess, what did you just think about it on the whole as like this, I, I mean, it is a single [00:39:00] location you are spending time in within this game and it's got a lot of different aspects to it.

[00:39:04] **Logan Moore:** Like I think about, again, with re evil too, I'm gonna use this as a touchstone since you've played that one before. But, you know, it starts in the police station and that's where a lot of it is. But then it goes to the sewers and then there's some tunnels and stuff like that later. And then eventually you end up in like a train depot situation type thing.

[00:39:22] **Logan Moore:** Like there are different aspects like that and they all kind of stand out from one another. And there are distinct areas, uh, of this game as well. You know, like I mentioned, the outside garden area and you get down to the basement, but it does feel like it's all part of the same compound, if that makes any sense.

[00:39:38] **Logan Moore:** Mm-hmm. , like, it does feel like a singular, congruent location, which I think is one of the game's strongest points. Especially compared to later installments where they do start globetrotting a bit more. And, uh, going to a variety of different locations.

[00:39:55] **Max Roberts:** The, I love the atmosphere and thematic design of this [00:40:00] place, especially the notes and collectibles.

[00:40:03] **Max Roberts:** Yes. Tying in like the design of the mansion and how it is in tr they've trapped the designer recruiter. It reminds me a lot of, um, Oh, IOUs, is it dead? Is his.

[00:40:15] **Logan Moore:** Uh, yeah, I believe data. No, it's IOUs and

[00:40:19] **Max Roberts:** you know what I'm talking about. Yes. Um, or in God war three, the guy designs the cube. I think it is Daedalus.

[00:40:26] **Max Roberts:** So

[00:40:26] **Logan Moore:** Daedalus is the big guy. Well, you'll find

[00:40:29] **Max Roberts:** it for me, but you know exactly what I'm talking about. The have cursed him to design this puzzle and, um, you know, labyrinth and all that stuff. Same thematic concept, which is great. It gives texture and a creepy lore to this place. And I'm, from my understanding also, I think Lisa is only a part of the remake.

[00:40:50] **Max Roberts:** She's not in the original game at all. So that adds kind of just the cruelty of umbrella really paints [00:41:00] it ball, adding this super creepy character who fleshes out the Garden Shack area and the tunnels that you eventually connect to and, and shows you how. All of these areas are connected and the experimentation going on.

[00:41:14] **Max Roberts:** So I like the way that the, the layers are peeled back on this evil corporation, in this spooky mansion where they do experiments that is truly some wonderful and fun world building and design,

[00:41:26] **Logan Moore:** Especially as you start to learn later on in the game. Like, uh, some of the journal entries I really like, like, okay, if we're going to enact this plan, who's going to stop us?

[00:41:35] **Logan Moore:** The stars are going to stop us. Okay. How do we lure the stars to here and take them outta the picture? Like, you start to get those kind of things and you're like, then your brain really starts working like, Okay, what is going on here? Like, how are we lured to this location?

[00:41:47] **Max Roberts:** And you thinking, Oh crap, I'm lured to this location.

[00:41:50] **Max Roberts:** Like, Oh, the plane is working.

[00:41:52] **Logan Moore:** Yes, you, you, you start to realize that you're not there by an accident like you thought you were initially, which is a great [00:42:00] little twist later on. And some of the twists, uh, we'll talk about the characters and the, Actually let's just do that now. Uh, The story of this game, I mean, I think it's very simple.

[00:42:09] **Logan Moore:** You get called to the mansion, this stars this, uh, elite group of cops, essentially that, uh, police around Raccoon City. Um, they get called to the mansion and then, you know, things happen from there. Zombies. And uh, I guess what did you think? There's not a lot to say about the story. This story very much is evil corporation creates virus and tries to get away with it.

[00:42:34] **Logan Moore:** Uh, and then I guess the big reveal is just that Wesker is a bad boy and they got a big super weapon hiding under the mansion with tyrant, and then the mansion blows up .

[00:42:46] **Max Roberts:** So kind of like in Fast and Furious where you knew going in that Letty is not actually dead. I've come into knowing Wesker is a bad guy.

[00:42:56] **Max Roberts:** So that not a surprise, not that [00:43:00] the game really hides it all too terribly. Well, especially fact that Wesker doesn't really, he's not in the game until

[00:43:06] **Logan Moore:** the dude slicked back hair and sunglasses is actually evil. Wow. Never would've saw it coming. You never seen it, it come down.

[00:43:17] **Max Roberts:** Yeah. So, you know, it's fun.

[00:43:19] **Max Roberts:** That feels like the b element of the horror, which is essential to horror. It's great. That is a, that is a part of that genre, and I think it works really well here. There's some hilarious lines and dialogue and just some campiness that comes out of it that works, even what they've changed in the remake.

[00:43:40] **Max Roberts:** And I can only imagine what it's like in the original. So it's good. And I, I'm excited to see how more of this is fleshed out and connected later. Like, I know Chris plays such a prominent role going on. I I know Jill from three, I don't, I don't [00:44:00] think Jill really plays that big of a role in later mainline games.

[00:44:03] **Max Roberts:** I think she's the star of Revelations, correct.

[00:44:05] **Logan Moore:** Yeah. She gets put in Revelations, I believe. Yeah.

[00:44:07] **Max Roberts:** Which is a shame. Like she should be the star of all the games. But anyway, that's my 2 cents cuz resident three's so good.

[00:44:16] **Logan Moore:** I, you mentioned the one thing that I, I, I wanna, and this is what I've stressed for the longest time up front, is as we move forward and we talk about the stories throughout the rest of the season, none of the stories in any of the resident evil games, like even the best ones in the series for, I dunno, I like

[00:44:34] **Max Roberts:** the president's daughter has been kidnapped

[00:44:36] **Logan Moore:** by a, none of the, none of the stories in these games are landmarked by any means, but they're also not.

[00:44:46] **Logan Moore:** They're, It's also not a drawback of the games either. What it is, is it's a, it's a tool for campiness to creep in for the most part. And that's what I love is that Capcom. I, [00:45:00] I think with this first game in the series, the reason why stuff like Jill Sandwich and, you know, Oh, you're the master unlocking, like a lot of these, part

[00:45:10] **Max Roberts:** of that is translation differences.

[00:45:12] **Max Roberts:** Japan. Yeah.

[00:45:13] **Logan Moore:** Part of it's translation and part of it I think is just poor writing in a general sense. Yes. However, I, I think as the years went on, Capcom became self-aware to the point that, and I think maybe they always were to some degree, realizing that these games weren't meant to be taken super seriously and they just kinda lean into it more as time went on.

[00:45:35] **Logan Moore:** And I think that became to the series benefit as we move forward. Because again, none of the, this is not. These games are not ones that we will talk about the story with. Like I, I think I, I think we've spent a lot of time talking about story elements and character elements, and we'll probably talk about characters more than anything in this season.

[00:45:55] **Logan Moore:** But I think we've spent a lot of time, you know, when we played through all the God at War games, we talked about the stories quite a bit in each of [00:46:00] those. And obviously Fast and Furious, those are totally story driven cuz they're films, stuff like that. Stories are never gonna be the forefront of these reside evil games.

[00:46:07] **Logan Moore:** But it is a way for the campiness to creep in. And that is such a core element of what Reside Evil is. And that's why I love it, is because it is unabashedly just goofy and it is simultaneously a horror franchise and probably one of the most ridiculously silly things I've ever seen in my entire. Um, similar to how, I mean, I mean, I would compare it to like metal gear solid in a lot of ways.

[00:46:34] **Max Roberts:** That's just where I was going. You've compared it in the past to re or to metal gear Solid and just the over the top

[00:46:41] **Logan Moore:** and metal gear solid has actual like, Good story, I would say. Um, sure. Oh, absolutely. It's, it's, it's, it's, it's a greatly enga, it's a greatly engaging story in metal gear saw for sure.

[00:46:53] **Logan Moore:** Mm-hmm. and it's much more at the forefront, but it also does not take itself seriously. I mean, one of the [00:47:00] main core plot elements of Metal Gear saw is that a man replaces his arm with another man's arm and then that man's ghost takes him over. Like , it's not, it's not taking itself seriously at all. And that's how Revenue of four is not four.

[00:47:15] **Logan Moore:** Reasonable in general is, I said four because I was thinking. Yeah, the plot pitch with that, Oh, my daughter was kidnapped by random villagers in the middle of Europe. Yeah. So,

[00:47:26] **Max Roberts:** yeah, I, it's charm and it adds to, I think, the richness and legacy of the whole series on a whole. It's, and, and that also to my understanding, uh, lends itself into the other media that Resident Evil has tapped into. Like the films you, well, you may have seen other re evil movies, but last year when we all got together for the Game awards, we went and saw that Resident Evil of Welcome to Raccoon City Movie. Welcome to RAC City.

[00:47:53] **Logan Moore:** Yeah, it sucked.

[00:47:54] **Max Roberts:** It was awful. Totally awful. But we still had a really fun time as an experience in Make Because cause.

[00:47:59] **Logan Moore:** I [00:48:00] knew what we were signing up for. At least I did.

[00:48:02] **Max Roberts:** I had no idea. I didn't, I didn't realize it was re evil Two was essentially what that game was with a splash of one now coming back, playing this game. So I. It, but it's, it's a part of the franchise as a whole outside of just the games and it's, it's part of that DNA that started here.

[00:48:23] **Logan Moore:** Yes. Let's talk about the characters while we are talking about, uh, some more story-ish elements of re evil. Um, you played Jill's Run, obviously I played Chris's run. Jill's run is, I mean, this is strange to say. I know a lot about Jill's run, but I've never played it through to completion. I've only ever dabbled with her run anytime I've played this game.

[00:48:48] **Logan Moore:** I've played Chris's run in, in both of my instances, which is odd. Um, but anyway, I think Jill's run is definitely the definitive run in this game when it comes to [00:49:00] stor, like good moments to have. Chris doesn't get a lot to do in this game, honestly, and he's very much more, he's more isolated than Jill is, I would say.

[00:49:11] **Logan Moore:** Um, He bounces off of Rebecca in the way that Jill bounces off of Barry. But Jill's dynamic with Barry is there's a lot more there and there's a lot more of a relationship. Rebecca just kind of seems like somebody that Chris stumbles across and then happens to be like, Oh, I guess we should, you know, work together and we should try to help each other out.

[00:49:33] **Logan Moore:** And they have a couple moments throughout the game together. Jill and Barry are very much like tied at the hip in many instances across this game. If I am not wrong,

[00:49:43] **Max Roberts:** tied at the hip is in, They bump into each other quite a bit, but then Barry makes up an excuse for them to separate again, which is always very poor.

[00:49:50] **Max Roberts:** And narratively later is because he's double crossing you this whole time until you find out that he's. Being black or his family's being held [00:50:00] hostage, allegedly. So it's

[00:50:01] **Logan Moore:** by Cartoonishly evil. Whisker.

[00:50:04] **Max Roberts:** Yes. So, you know, Barry's always like, I'll investigate. Why don't you go back out there to face, who knows what.

[00:50:13] **Max Roberts:** So Barry is awkward, awkward, very awkward. His lines structure. He's probably one of the more campy kind of characters. Just in the horror Yes. Theme of it. It's funny. And Jill kind of just goes, Okay. Um, obviously that is corrected later on where she, you know, later games with her in it. She's actually more of a character than just an agent for the player.

[00:50:41] **Logan Moore:** Yeah. I would say they very much feel like blank slates in this game. Like Chris is a far cry from what he developed into as well. That was

[00:50:47] **Max Roberts:** the philosophy of the time. And, you know, Um, maybe not forward thinking, but kind of cool that a boy, a male character and a female character were options to play and [00:51:00] had some different experiences and abilities.

[00:51:01] **Max Roberts:** It wasn't just a, a skin swap

[00:51:04] **Logan Moore:** that very much feels far ahead of its time in a lot of ways.

[00:51:07] **Max Roberts:** Yeah. I've, I was, I didn't know this was a dual campaign game before we started really planning for the season. I kind of thought that was only in two, was it? Mm-hmm. . I thought that was a big thing for two. Nope. It's actually par for the course and so.

[00:51:24] **Max Roberts:** It. I, I like that element to it, but I also like that there don't deviate so much where it's like, are you really gotta play both to get the, I mean, you do have to play both to get the full story, but it's, it's not so much in the run.

[00:51:39] **Logan Moore:** Well, the whole story doesn't even make sense because, you know, if you're playing Chris's run, then Jill's gonna be the one that's get gets locked away in the jail cell at the end.

[00:51:46] **Logan Moore:** You gotta save her same vice versa. I, I, I, they don't link, they don't link up in the same way that the story does in re two. Like Claire and Leon get together by the end of it, and then there's like a greater resolution, [00:52:00] uh, at the end of the two campaigns. Yeah. They, they feel like blank slates for what's to come.

[00:52:04] **Logan Moore:** Like I said, Wesker feels like the only character who is very similar to how he is in later games, uh, which I love. And Wesker is just here, here's, here's the, the thing I will say, as far as characters go in this game, I think the best character of the game is just umbrella. Which is a weird thing to say because it's an entity, but throughout the entire series in a lot of ways, and some of this gets peeled back later and you start to learn who's more at the head of umbrella.

[00:52:36] **Logan Moore:** A lot of this kind of gets revealed and Code Veronica. Um, but for the most part, umbrella is just sort of this faceless, evil entity that is then represented to you visually as the player or whatever characters you're playing as, as various baddies that you run across. And a lot of instances it's Wesker and it's wesker In this game.

[00:52:59] **Logan Moore:** He just [00:53:00] happens to ped the evil, you know, umbrella representative to go along with all the zombies and stuff like that. Um, and they really keep that going Throughout the majority of the series, you never really, there are key players that you read about that are, were integral to umbrellas, rise in doing all of this.

[00:53:20] **Logan Moore:** But even then they keep. I mean, looking further down the road, like, and I, I'll bring, I'll say this because I know you've already played the game, but even like with Resident Village, you find out Mother Miranda in that game has ties that they've introduced going back to Resident Evil one, and it turns out she's one of the chief bad guys.

[00:53:39] **Logan Moore:** Like there's really no, in a lot of ways, Umbrella is just this kind of faceless entity that is presented. Yeah. Kind of like there, There is no singular person that you can grasp onto and be like, if they're at the core of all this, I mean, again, comparing to metal gear, like with metal gear, the main evil [00:54:00] villain I guess would be like Liquid.

[00:54:02] **Logan Moore:** Liquid. And Yes. And he's the guy at the center of it. And while there are central antagonists and villains throughout all of their Reside evil games umbrella remains this. Obscure entity, this harbinger of evil throughout all the games, even when they kind of dissolve and things, uh, later on change in some of the later games, they are still this kind of nebulous force out in the ether that you don't really know what's going on with it and you don't know if they're ever really gone for good or anything like that.

[00:54:36] **Logan Moore:** They, they lay those seeds. I guess what I'm saying is even outside of the context of the larger series, they lay those seeds quite well in this game. You talked about how like the designer of the Spencer Mansion talks about getting trapped in his own, the own place that he designed and stuff like that, and you think like, Well, who would've done this to him?

[00:54:53] **Logan Moore:** Or who is the person that hired Wesker to flip on the stars and stuff like that? And you're never told those things. It's [00:55:00] just kind. Umbrella did it. And you don't really get further knowledge outside of that. And I think that's not only leans, not, that doesn't only go into the campiness of the game that we already talked about, but it keeps it devoid of getting, I I, I, I just like that there's no central thing that you can clinging onto or no central person at the center of this that you can cling onto.

[00:55:22] **Logan Moore:** By keeping it so broad, it keeps the story, it keeps it more focused on the zombies as well. I feel like, like that those are the main villains, is the monsters that this company has created. And that's what you need to be concerned about. More about who did this and who lies at the center of this whole ordeal.

[00:55:40] **Max Roberts:** I think a faceless corporation can be scarier than an individual to begin with. Yeah. And that amplifies the horror. And you know what I do know about the games I've played in the future and stuff, Just knowing umbrellas involved, even in things like Village or seven. , [00:56:00] especially with those games being kind of segmented, They, they were pitched initially as segments off of the main lane series, you know, a reimagine, a reinvention of the series.

[00:56:12] **Max Roberts:** Yeah. With first person in the whole deal. But it's like, nah, umbrella is still here and a part of this. Well, it's

[00:56:17] **Logan Moore:** in different ways. Yes. They, they, they just keep folding it back. Like no matter, even when you think umbrellas gone, it gets folded back in ways that you're like, Oh, what a,

[00:56:26] **Max Roberts:** which on the present and Yes.

[00:56:30] **Max Roberts:** Always pulling the strings and you can never, even if you nu the whole city, you can't get rid of them. And I've, That adds to the leg. Even, even before playing any re evil games, I knew what umbrella represented, I knew the logo of this fake company. Yes. So it speaks to the. Like the proportion of just the, the mythos [00:57:00] surrounding it.

[00:57:01] **Max Roberts:** Yes. Uh, and it all starts here.

[00:57:03] **Logan Moore:** The villain, the villa, it's just a much different villain to feature in a video game. It's not a Bowser, it's not a Ganondorf. It's not a, and again, Wesker Wesker is like the villain of Resident evil in a lot of ways, but he's not the villain at the same time. Like, he's not the person pulling all the strings.

[00:57:21] **Logan Moore:** He's just a lackey for the other people in, in some ways, although it does become a personal thing. We'll get into that later, further down the line. One thing I do wanna talk about, there are a couple other things I wanna talk about, but we'll run through them here quickly. Um, question for you, what did you think about just the monsters in general in this game?

[00:57:40] **Logan Moore:** We've kind of touched on a lot of them naturally over the course of the game, but you know, we've got your basic zombies. We've got your Cerberus, which is the dogs, the crimson heads. Um, but then we've got other weird stuff like yawn, the snake and Neptune, the shark , and uh, black tiger, the large, [00:58:00] giant spider.

[00:58:01] **Logan Moore:** Um, there are some weird, the, the giant plant 42, the giant plant in the back garden shed area. Uh, I don't know. What did you think about some of the monster designs in this game and what they do with them?

[00:58:15] **Max Roberts:** I like the animals, but they make no sense.

[00:58:19] **Logan Moore:** Yes. Here's a giant spider into tunnels in the mines that you find.

[00:58:24] **Max Roberts:** The spider felt forced. Yes. Mostly because the spider is super easy.

[00:58:30] **Logan Moore:** Well cause they give you a flame thrower to take him down right beforehand.

[00:58:34] **Max Roberts:** Mm.

[00:58:36] **Logan Moore:** Oh they did for me. Sorry, flame throw for me. I had a broken, another different, another difference between thrower I

[00:58:42] **Max Roberts:** had to use to hold a door open. Um,

[00:58:44] **Logan Moore:** I did not find it, that that's another thing that happens in the Chris Run.

[00:58:47] **Logan Moore:** Yeah. I had to do that part, but I got a real flame thrower. Joe gets a grenade launcher though instead. Correct. You can get one of those

[00:58:55] **Max Roberts:** Oh yeah. With acid rounds and stuff. Yes, yes. Yeah, yeah, yeah. That's earlier. [00:59:00] So yeah, the spider felt forced. It's like, oh, it's a scary game. We should have a spider. Uh, the snake feels weird because it's so ginormous.

[00:59:10] **Logan Moore:** Yeah. It feels like you end up in the chamber of secrets out a little bit.

[00:59:14] **Max Roberts:** The shark kind of makes sense simply cuz it's in this water area. It's like, Okay. I guess. But

[00:59:21] **Logan Moore:** also, but even the water area is kind of bizarre because like you can drain the water and it's like, well why are we flood

[00:59:26] **Max Roberts:** Also spot And I, one way I died was, is I couldn't, I didn't.

[00:59:31] **Max Roberts:** The game, there was no prompt or camera angle switch for the computer. So the water just like filled up and I was like, Okay, I'll just climb the ladder. And like the water stopped filling up at the bay, like where you're standing. It never goes up past where you would actually drown, but the game just went game over.

[00:59:50] **Max Roberts:** You was like, Uh, how did I die

[00:59:53] **Logan Moore:** during this sequence where you have to shut the close shutters shut stuff? Yeah.

[00:59:57] **Max Roberts:** So that was a bit [01:00:00] odd. Yeah, the animals don't make sense, but I like them there nonetheless. Yeah, the monsters,

[01:00:06] **Logan Moore:** the hunters are great. I like the hunters quite a bit. The large reptile looking things,

[01:00:10] **Max Roberts:** they reveal those all in a sensible order.

[01:00:13] **Logan Moore:** I like the hunter's intro cut scene too, where it sleuths through the entire environment that you just came from and busted into that room that you know you're in. That's a really. eerie sequence because you've just come all that way to get back into the mansion, and then it cuts to that and it retraces all your steps and jumps into that same room you're in.

[01:00:32] **Logan Moore:** That's a good moment. I, I like that moment.

[01:00:34] **Max Roberts:** The enemy I hated the most was what were the crows mostly because if you get locked in an animation with them where one crow comes and attacks you, and then one comes as the other, one is you can't break out of it. And it's like three crow hits and you're dead

[01:00:53] **Logan Moore:** death by a thousand crow cuts, you know?

[01:00:55] **Logan Moore:** And

[01:00:55] **Max Roberts:** that happened to me at least twice. So I'm not a fan of the crows at all. [01:01:00] Uh, crows can go away.

[01:01:02] **Logan Moore:** Any feelings on tyrant in particular? The main, final big batty there at the end? What'd you think about? Uh, super

[01:01:10] **Max Roberts:** easy. I will say this. Barry died at the very end. That's because Tyrant decided to grab him in a choke hold while waiting for the helicopter at just the perfect part where, I don't know, three camera angles intersected and I couldn't like, get to an angle where I felt comfortable enough aiming.

[01:01:28] **Max Roberts:** And honestly, Barry died offscreen. I didn't even know he was dead. So I was super bummed about that. I obviously could just reload my save and, and with Barry, but I was, I was done at that point. Um, so I was pretty mad that that happened because of camera wonkiness. Yeah. But tyrant, nah, he was scary.

[01:01:48] **Logan Moore:** He's in later games.

[01:01:49] **Logan Moore:** Iconic. Iconic is like one of the first, as the first major. He feels iconic later on. , he feels, uh, he, he's iconic within the larger scope of the series, [01:02:00] I guess is what I'm saying.

[01:02:00] **Max Roberts:** Yes. I didn't feel very impressed with Scope

[01:02:03] **Logan Moore:** cause he's the first big batty zombie that you're introduced to. Cuz this is before we ever get to, you know, nemesis and any of this other crazy stuff that happens.

[01:02:13] **Logan Moore:** Yeah. Mr. X I have a couple other, I think we've touched on a lot of things. One other aspect that I did wanna touch on was the music. Um, I think this game has quite a good score and I did want to ask you in particular about the soundtrack, how did you feel whenever you entered a save room? Did the music really put you at ease?

[01:02:31] **Logan Moore:** Because it absolutely does for me. From my notes, .

[01:02:36] **Max Roberts:** Well, the theme of a save room offers relief. Fear is alleviated, but tension lingers with the knowledge of limited saves and the indisputable fact that you'll have to go back outside and face the danger. But rooms are tranquil and offer reprieve. So yes,

[01:02:54] **Logan Moore:** but the music is, is equal parts.

[01:02:57] **Logan Moore:** It is tranquil, and it does make you feel [01:03:00] at ease for just a moment. But the composition behind that song, Is so good because there is like an undercurrent mm-hmm. of uneasiness and like tension within the song itself. The song sounds equal, parts like soothing and also just nerve-wracking. Like, it, it, it's a really, really exceptional piece of music.

[01:03:23] **Logan Moore:** I, I really think the save room song in this game and there's different savor room things, themes in all of the different games, but I really do think that this one in the original resume pool is one of the best. Um, speaking more to the larger soundtrack as a whole, I do like that this game that uses music sparingly, it allows the sound effects of the mansion to serve as the backdrop for the soundscape that you are hearing.

[01:03:52] **Logan Moore:** Cuz a lot of games will pump in music, you mean Not constantly, but quite a bit. Um, and this game [01:04:00] really allows. for silence at times, and it allows every creek and every little thing that you're hearing off in the distance to unnerve you. Or maybe it's the birds outside or the whooshing against the mansion, the sides of the mansion house.

[01:04:13] **Logan Moore:** Like there are this game. Sound design is impeccable. And I think that's reflected in a lot of the future games as well. Um, and in the moments where music does enter the equation, I think it amplifies the attention that much more. Um, because it is, it's not used constantly.

[01:04:33] **Max Roberts:** I fully agree. It is good. Sound design is essential to horror.

[01:04:38] **Max Roberts:** Um, you have to let the sounds of the environment creep into your skin. You can't constantly have the theme of whatever theme it is playing in the back. But when the music does come in, it amplifies the experience. Ironically, I was listening to a podcast today on sound design. They were talking about a TV [01:05:00] show.

[01:05:00] **Max Roberts:** Ted Lasso is 20,000 Hertz. For those that are interested or curious, but one of the things that the sound designers in that episode interview we're talking about was, you know, you can't have silence without loud moments, and you can't have loud moments without silence. Yeah. The two go together and rise and evil balances them well, when it is loud and bombastic or, you know, tense and high, it's deserved and it matches the moment.

[01:05:31] **Max Roberts:** But when it's quiet, tension still runs. So it's a well designed. Game from a sound perspective. Yeah, I

[01:05:41] **Logan Moore:** completely agree with you. I think those are all the major things I wanted to touch on. Is there anything else that you wanted to bring up before we start, start to kind of wrap up here? Anything from your notes that may have stood out in your first run through?

[01:05:55] **Logan Moore:** There's still a lot we could talk about.

[01:05:57] **Max Roberts:** I think the tunnels [01:06:00] area feels wa unnecessary. Felt a little crammed there at the end. I was ready to go to the basement, so I didn't care for the tunnels. But beyond that,

[01:06:08] **Logan Moore:** um, the tunnels I agree, are not great. It very much feels like, um, yeah, just kind of tacked on, artificially lengthening the game just a bit more.

[01:06:17] **Logan Moore:** I do know two other things that I wanted to bring up. I'm glad we did this. Um, did you care for Lisa TResident Evilr's story at all here in the remake? Because it is told somewhat subtly, but it is. Oh yeah. It adds a bit of like heartbreak to the game and add emotional sheer depth to it.

[01:06:36] **Max Roberts:** Yeah. Like it jacks up umbrella even more.

[01:06:38] **Max Roberts:** I loved it. I think it's a great added element to the remake. Yeah. It adds way more texture to it and nuance, but also isn't so ham-fisted where it's like, ah, see how bad umbrella is, They tortured this little girl. Um, no, it, it jacks up the evil for sure. [01:07:00]

[01:07:00] **Logan Moore:** And her and her whole family's involved with it too.

[01:07:03] **Max Roberts:** Her dad's the one that designed the mansion and yeah, her mother like, had the wrong serum and died. So yeah. Totally messed up. I enjoyed, um, that plot and how it was

[01:07:17] **Logan Moore:** told. And it recontextualizes your encounters with her too, because when you first run into her, you just think, Oh crap, another zombie. And then like, as you start to uncover what has actually happened to her and like, like you feel.

[01:07:30] **Logan Moore:** You feel terrible about it and like, it, it, I, when I played it this time through, I tried not to, I tried to see if I could not fight her in certain instances, and unfortunately you are forced to eventually, um, you don't have to fight her and a section where you gotta push her off. Don't you have to or does she just run away?

[01:07:51] **Max Roberts:** You can just push the rocks off and open up her mother's grave.

[01:07:56] **Logan Moore:** Oh yeah, that's true. And then she, but

[01:07:58] **Max Roberts:** doesn't, and then she grabs the skull and jumps

[01:07:59] **Logan Moore:** down. [01:08:00] That's what I did. Um, but I guess the trophy still says get rid of Lisa Resident Evil or whatever. So I guess I just thought of it as killing her. The one other thing that we have to bring up and that I did not bring up and that I specifically said we would have to talk about is the FMV opening of the original game.

[01:08:19] **Logan Moore:** Yes, we played the remake, but Max the opening cut scene of the original game. Is probably one of the most incredible landmark video game moments ever. It's so funny in retrospect, and it, what, what makes it funnier is that we talked about how we felt like these characters were largely blank slates. And I think they are in many ways with the game's writing, uh, this early on.

[01:08:49] **Logan Moore:** And they, they become, there's greater depth to them added later on. But the FMV opening for the game and the original [01:09:00] 1996 release, uh, really tried to make this seem. I, I, I don't know. I, it, it, it reminds me of this era where there was such a disparity between what you would see in cut scenes and videos of games between the actual gameplay or even with box art and stuff like that.

[01:09:17] **Logan Moore:** Like you would check out a game at the store and the box art would tell, show you one thing and then you'd get home and play it and it's something completely else. Um, that's the feelings I get from watching this. Like, it makes it feel like you're about to play a bro shooter and then it turns into this weird Explore the Mansion, Zombie survival inventory management game.

[01:09:38] **Logan Moore:** Um, it's just so funny to watch in retrospect, and it is so, This game came out in 1996. This video feels like it came from 1985 instead. Um, which is also what I love about it. It's

[01:09:52] **Max Roberts:** really great. It's a, it's a who I read, um, a book called Rise and Evil by Philip J. Reed. It's a [01:10:00] boss fight books. One of their anthology books.

[01:10:02] **Max Roberts:** Actually, around the time of our recording, um, sadly Philip passed away, but one of the things that Philip did in this book that I loved was he tracked down the original actors. And talk to them and there's some really awesome insights. So I highly recommend picking up that book. There'll be a link in the, the show notes cuz it's super insightful just to learn what shooting and filming that was like, or recording those lines.

[01:10:32] **Max Roberts:** Um, you know, the opening cut scenes in the final cut scenes and what these actors thought working in Japan as native English speakers, which was a big reason why they were hired. Yeah. So it's fascinating stuff. Um, I highly recommend that as some supplemental material, but these remind me a lot of those, you know, other f and v kind of games like Night Trap, uh, which you and I have played together and it's just [01:11:00] fun now to watch in 2022 and I'm probably in 96.

[01:11:08] **Max Roberts:** You know, probably fun as well.

[01:11:10] **Logan Moore:** It was cool. I'm sure if you were a kid and you had this game for some reason you were booting up. It was an awesome opening and then it becomes what it becomes. I think the funniest thing to me that I have to mention is that, uh, the actor that plays Barry in the video mm-hmm.

[01:11:25] **Logan Moore:** has a completely different accent from the version of the character in the game, like the disparity. But like, they did not use the same voice act. I mean, to my knowledge, they did not use the same actors from that video in the game. Completely different voices for them, which it just makes it that much sillier again, campiness at the core of Resident Evil.

[01:11:48] **Logan Moore:** And this is why, if you don't think Resident Evil is campy, please go watch what everybody would've been introduced to the, the very first thing anybody would've seen of this series back in 1996. And tell me what [01:12:00] you think of it. Um, Because I even back, I mean, hey, I don't know what people back then would've thought if I was like 20, 25 in 1996, I would've played that.

[01:12:10] **Logan Moore:** I don't know what I would've thought, but I feel like there's no way, I wouldn't have thought that it was kind of hokey at the time, but mm-hmm. , hey, maybe I'm wrong. And, uh, technology has ruined how we look back at things. Uh, Legacy. What's this? Game's Legacy Max.

[01:12:28] **Max Roberts:** I feel like it's the same default answer as most games that fun.

[01:12:32] **Max Roberts:** Multimillion dollar franchises. It's the one that started

[01:12:35] **Logan Moore:** it all. Yeah. The first, the first entries, the first episodes of these shows usually end up being somewhat similar, like, Oh. The Scheme's legacy is that it launched the Reside Evil franchise, which is very much that, I'll take it a step. Go ahead. I was gonna,

[01:12:52] **Max Roberts:** I think another element of its legacy is the Gamekeeper remake, which yeah, has become a theme [01:13:00] for Resident Evil as we get ready for Resident Evil, for remake, getting ready to come out. These games have been remade, you know, pretty fairly consistently. Yeah, and that's just the thing. Capcom's done and keeps these games accessible as of this recording in the year 2022, every mainline Reside Evil game is on Modern Hardware, PS4 and Xbox One and series consoles.

[01:13:27] **Logan Moore:** I think if they're all on Switch too. Yeah, On

[01:13:29] **Max Roberts:** Switch as well is Capcom has done an excellent job of milking their really good franchise, but also keeping these games playable on modern hardware, not just being lost to time. A great comparison would be Silent Hill, which is largely unplayable and entirely too expensive these days.

[01:13:51] **Max Roberts:** So, you know, I think that's part of its legacy. And it all started with this game Cube one. Yeah. Which is when, like I mentioned earlier, Resident Evil went kind of [01:14:00] Game Cube exclusive for a hot minute. Well, even going

[01:14:02] **Logan Moore:** back to then, like we're talking about accessibility, like when I decided as a kid I wanted to play all the re evil games, I, they were just all on Game Cube for me to play.

[01:14:10] **Logan Moore:** Like they've been porting these to current gin platforms for and remaking them a very, it was and remaking

[01:14:15] **Max Roberts:** them two and three were remakes on Game Cube as well.

[01:14:19] **Logan Moore:** Uh, they weren't full blown remakes in the same way. They were similar, Similar to their, Yeah, they were similar to their original counterparts.

[01:14:26] **Logan Moore:** Um, they, the graphics were touched up a bit, but they were their original versions. So this was the only one that didn't fully remake. Yeah. This was the only one that was a full remake, which is why when they re started doing the remakes again, they jumped to two. That was the one they started with.

[01:14:41] **Logan Moore:** Interesting. Okay. That makes sense. So, yeah, I think this game, the thing that I will say about legacy at this point, outside of what we said about, you know, spotting a franchise and all that, I, I think this game's big legacy nowadays is that it is really the only remaining game in the Fran. [01:15:00] That's not true.

[01:15:00] **Logan Moore:** It's not the only one, but it is one of the core games within the larger re evil series that is still. In this pure form of what this game's structure is, if that makes any sense. Like if you wanna think about what Resident Evil is and how it became the way it became, this game is still the touchstone for many of the ideas that the series still pulls from.

[01:15:23] **Logan Moore:** Um, which I think there's something to say about that. Like, again, looking at other franchises we've played in the past, like, like God of War, like God, God of War, The Original God of War is still an act like the most recent God of War is still an action game, but it is greatly different from what the original release on PS two was, I think Village and even Reside Evil seven, when Re Evil Seven came out, what did it look to do?

[01:15:48] **Logan Moore:** It looked too mimic in a lot of ways what the original game in the series did. And I think that that's a pretty. I think that's, uh, that really speaks to what this game did, not only at the time when [01:16:00] it first came out back in 90 19 96, but I think that also speaks to, uh, the quality of, of this game's structure and what it is, what its goals are, and what it is trying to get you to do as the player with exploring this single sprawling location in the inventory management and all those things we've touched on already.

[01:16:18] **Logan Moore:** Um, I do really think that this game's legacy is its design and its structure, uh, not only for reasonable as a whole, but the larger survival horror genre. Um, I think this game's influence is really. Really massive on what games have become over the past 20 years or so,

[01:16:38] **Max Roberts:** and I think that does it for Resident Evil.

[01:16:41] **Max Roberts:** Thank you so much for listening to this first episode of Season five of Chapter Select. If you'd like to follow the show on Twitter, you can at chapter select or learn more chapterselect.com, See all our previous seasons and whatnot. If you'd like to follow Logan on Twitter he's @MooreMan12 and you can find his writing [01:17:00] over at comicbook.com, you can follow me on Twitter @MaxRoberts143, and my writing over at maxfrequency.net.

[01:17:06] **Max Roberts:** Thank you so much for listening. Join us next time as we dive into Resin Evil seven. Uh, and until then, Adios.

Chapter Select is a max frequency production. This episode was research produced and edited by me. Max Roberts Season five is hosted by Logan Moore and myself. Season five is all about Resident Evil.

[01:17:29] **Max Roberts:** For more on the season, go to chapterselect.com/season5. Follow the show at Chapter select and check out previous seasons at chapterselect.com.