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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 5

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 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're just you're going to talk about all of that. But yeah, we are we're here. We're put we played

Resident Evil 6

the

nearly the death of the franchise

Yeah, I

Don't know I mean I feel like it's it's too it's too big to fail. It's almost like we're talking about fast and furious like

It was the death of that era for sure. It was definitely it definitely

caused like 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 like there are still games in this style that have come about that came about afterwards, you know with like 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.

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

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

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

A smidge, a little bit of a smidge.

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

Xbox 360 and it also came to PC, PS4, Xbox One and Nintendo Switch. It launched on October 2nd 2012.

The game director was Ichiro 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.

gonna bring this up, yes. Well, the, 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.

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

Not great, or bad, you know.

Which is, again, why I mentioned at 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 Resinual 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

we would play separately and then come back together, but we did play every level, every chapter together the whole time. That's a lot of game. We got all the serpent emblems.

We showed you where all of them were. We popped that trophy together through thick and thin.

Even in, we even replayed the levels because some of them were one character only to our

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...

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." Okay. "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 like 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?

'Cause you were into Resident Evil back in 2012.

- No, no, no, no, no.

Yeah, I was.

- But you stayed away from it?

- I had played all of them, yeah, up until five,

And I had obviously yeah, I was like a huge Resident Evil fan, and then I saw this was coming out

I was like oh crap they just announced six. 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 I don't remember what else

But I just remember like reviews came out everybody's like it sucks, and I was like oh

I'm not touching this then because it was it 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 got to 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 I

Just never got it back around

To getting it. So I

Got you. Okay, I obviously

You never never touched it at all

I I always had heard things about you know this being the downfall of the series like and

Especially when seven come came out and rebooted everything

You know style wise

Well, that's the thing for me. It made seven stand out more critically, so I've all our six stand out more critically

So yeah, I've always heard of it, but I've never never experienced. It never really understood what the game

Was or tried to do and 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 did play 7 at launch, I did play Village at launch, so I had played every game in the series except for this one.

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."

It 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 want to ask you the thing I want to ask you before though.

Because we have played both 5 and 6 together.

Let's do the same thing we did in our 5 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, item pickups are different for each other.

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."

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 name over here if you need it or there's because that's what it was in
five because 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 and ammo in the environment in five when we're playing you be like oh

This is over here for you. You should come get this or you know 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 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 this requires both of us to
open it

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

it kind of reminds me of

and 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 and I'm specifically just speaking of the open parts of destiny
not so much going on a raid together or a you know different task in that game so separate
but together yeah it's a little bit like um kind of remind me more of like left for dead

That's kind 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."

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 just, 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, swapping inventories between us like, "You need this?

cool, here you go." And the inventory system as a whole we can talk about as well is 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, live 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, we can't see anything now."

That's what this felt like to me.

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 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 do I have on me and what should I drop?

And you're like, ah, and you're scrolling through,

tabbing through everything.

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'm...

I will say I did like the aesthetic choice of having each character have their own UI fit thematically with what's going on, especially Jake and Sherry having their UI swapped because their phones were taken away and broken in the campaign. So your UI switched based off the narrative. That was cool. It reminded me of Sheva being only left-handed the 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 he was 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 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 this game just shows to me that 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. So it...

There's differences though between you know like between six and seven like you're you're jumping genres at that point not horror but like for third to first person and stuff like that. Right.

Like you're changing like huge elements of those games to where they're completely different from one another and a lot a lot going to get tweaked in the process though but like five to six they're both still you know action third-person shooters with co-op elements at the end of the day so... It's

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.

the 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 definitely feels like a PS3 era game. PS3 360, it's big, it's flashy, tries to be at least. And it just does, it tries too much that doesn't land. And that brings other pieces crumbling

If it was just the inventory and the mechanic 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 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 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 combining That was part of the inventory problem, right?

You pick up 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 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. I'm just a health bar

What 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

No for dar to go off of for had an exact bar because the yellow herbs you could increase the bar

That's right that no that's true. You're totally right. Yes. Yes. You're absolutely right. I think from for onward

I would think five had a health bar. I would think yeah, I didn't I don't know what I'm talking about

So no it absolutely did

So I'm wrong. Yeah, I'm looking at a picture of it. Yeah. Yes. There is a circle very Kingdom Hearts II

it's 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 got to 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 the signing your death warrant

yeah, it's uh

Yeah, it's far more difficult than it needs to

To be 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 'em all," or whatever the heck you're doing.

It's like a pez dispenser of boobs.

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,

unnecessary 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 bash fest 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. This is a dedicated melee button

That's part of it. I suppose I'm 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 yeah, yeah stomping on them

but the actually the like melee combat is actually fairly satisfying it I think it is a

progression from Resident Evil 5s

punching things

especially strangely

Really in the Jake campaign Jake and Sherry I

I can't say Jake because I played Jake and you played Sherry.

Not as much with Sherry.

She's got a little 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.

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 Roundhouse 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

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 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.

>> MATT STEVENSON I would use it when I could. Yeah, I'd slide

And so the game has this mechanic where you can just dive, slide, yes, sidle on the ground like a shuffle on your back.

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 I, 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. 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 can 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 the of two three and now four kind of had to a degree, especially three I think. I think it would fit in four, but I feel like if Jill was 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. This 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. 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 and uh... in that regard I... yeah 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 uh... five... and five you cannot move while shooting.

Shooting?

Yes.

No.

Or you can in...

I think in five you still can if I remember correctly.

I think...

You definitely can in four but I'm pretty sure you can in five as well.

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

way just this game from a from it's totally different is like totally different yes like they are giving you people 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 like they give you all the ability to do you can do far more than just walking while shooting like you can do a lot but yeah that's 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.

I mean, 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.

I mean, 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

It would still try to create frightening moments or

Try to I don't know like I think of some of those early stages in five where you're entering the village and stuff like that

And it was trying to creep you out and try it trying to create a tense atmosphere and this game

Just really doesn't ever even try to do that very very much honestly

it's

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, uh...

There's some, like, grotesque horror, body horror of, you know, 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, like 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're gonna have fun.

But it's weird, it just doesn't feel right.

every, even they, they even try to make Shari sexy

to a good degree.

- Yeah, they give her some jiggle,
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 Shari is the little girl
from Resident Evil 2 that you theoretically
have saved yourself, so like there's this weird
dichotomy 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 wanna think about."

- Yeah, it's really weird.

It's just off-putting.

Clearly it's not necessary because it's not in seven
or eight or really in the roommate.

- I was gonna say, that's the other thing,
is there's really not those elements
in any of the other games too much.

- There's a little bit in four with Ashley.

- Well they try to present,
there is some in four 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.

- This is, 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 a scarf and hears 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 the newest 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.

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

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 narrative level length, like all the stuff that we're going to talk about, all
that has to be tightened way, way, way, way up and changed.

And so this, 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 it's there, but whatever.

We're talking about some of the characters.

I don't know if you just want to get into a full thing with the characters now or if anything else like broadly about the game you would like because I know we've been more from a mechanic perspective design is at least one more thing I want to talk about game yeah I feel like we should just talk about all the gameplay stuff now while we're doing it and then we'll jump in the story and characters what did you want to 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, you know, 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. 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 they even introduced new ones in that game, like 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 like always been a thing within the series, but in this game

they really go overboard with it,

like enemies can mutate like 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! I 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

JAVO? JUAVO? I think it's Spanish. I don't know why it's Spanish. No, 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 JAWAVO, 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 JAVO. Well, Well, whenever you get into, uh, yeah, in 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 and Leon's, which is interesting, but the rest of them mostly fight these bug people.

Yes.

Too many bugs.

Sea virus, the JUAVO are obviously from five as well.

I believe, um, stem from that.

Sure.

come from 5, so it's all similar stuff that we've been seeing.

Honestly, that's what this game feels like.

They had the idea of like, "Oh, we've been doing this stuff with the Las Plagas, 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 as a whole, I'm talking more about the design stuff.

It's just too long.

Like, this game is too long.

The four campaigns...

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.

The problem is that the four campaigns recycle set pieces, bosses, etc.

How many of these moments in the game 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 replay these sections?

Like, when we got to the final campaign with Ada, I was like, "Oh, here we go with Debra, I think we're gonna have to ride a minecart here again, and I think we're gonna have to go down this big ol' 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 chill and caress.

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 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 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 Nivins and then oh my gosh here's Sherry and Jake.

Here's Nivins actually not Nevins.

Nivens? I don't know. Clearly, you know me, I can't pronounce anyone's name in this game.

Piers Nivens. Piers. But what are the things that are happening when they meet up in China?

Oh, 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,

uh, 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

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 Joavo off the helicopter and stuff like that, while Sherry 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 Joavo 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?

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.

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 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,

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 lengthy.

Then Chris's I think was like 5-6, 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 being 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.

This is something I told you before we recorded. I was like reminding you to bring this up when we recorded.

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 in IX?

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 max, and then you don't really know what's going on with the others.

I think that's always worked well for the series, but people have always wanted to see, "What if we had a game where Jill and Chris and Leon and Claire and everybody was all together?"

this is kind of the one where they're like, "Sure, okay, well we're gonna 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 just, 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.

I think a lot of that is because the characters are still too segregated from one another, 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.

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 the sense of we are going to stop this you know this evil... 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 Muller 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 and Ada's campaign

probably are the ones that intermingle the most and then Chris and Jake's intermingle the most but

the yeah 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 a it's a

It's Ada, but not Ada. It's uh, what's her, what was her real name?

Clara?

Something like that. It starts with a C, I know.

I think it's Clara or Carla.

And then there's Simmons. Carla is 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, Uncle Unk, is what we called him which is the best one. It's Ustinak. Ustinak. U-ba-stank. U-ba-stank.

U-ba-stank's a band, isn't it? Yeah. Yeah, U-ba-stank is chasing you down this whole game.

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 Unk. I'm

sorry we're gonna call him Uncle Unk. I know that's not his name, but that's what we call him the whole game. I made it stick in that when we played it there at the end. I was like, "We gotta take out Uncle Unk!" and you just, you were like, "Who? That guy!"

I know it's something like that. Yeah, there's too many villains, there's not enough focus, and 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--

Nivens 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.

And then Jake you have as the mercenary who's gonna sell his blood for, is it 500 million or 50 million or 50 thousand or 50 dollars. 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 in our last episode is in a lot of ways five tied up all of the threads that had been in Resident Evil from the beginning and even a lot that were introduced you know there with four

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 going to do next? It's 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? Like, what is...?" Like, that guy, he's the worst villain

in all of these Resident Evil games by a mile.

Like, I don't think that's even close.

And they don't contextualize who any of these people are.

- Everyone in the game knows who everyone is,

but we the player don't?

- Yes.

- I actually had to look up the motivation

for Simmons and Carla, aka Ada 2.0.

- Yeah, they don't even do anything.

Like, you just get to the Ada campaign

and she's like, "Oh, Carla."

Blah, blah, blah, blah, blah.

I'm like, "Who the heck is Carl?"

- Who's Carl?

- What are we talking about here?

- And when you look it up, which actually I assume,

'cause 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.

He's like a scientist dude, right?

Simmons, yeah, but becomes the chief security advisor to the President of the United States.

Simmons just ignores her because he's crushing on Ada.

How does he even know Ada?

That's the thing.

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."

In this church, I don't know.

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 evolution." At least he had it.

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

- Just to clear the motivation.

This is just, and that's all context that I got after playing the game and looking it up online.

We didn't know this during the game at all.

- Yeah, yep.

So like I-- - It's so bad.

- 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 don't like new characters or I don't like when they introduce new villains in the series.

They don't have to have huge extensive backstories, but they have to be properly contextualized

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 3?

Nikolai?

They do that well with Nikolai in 3.

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, you understand, like I don't understand anything about Carla and Derek Simmons.

Who are these people?

Where did they come from?

It's just, I don't know.

The 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 honestly super confusing.

- It doesn't help that Leon's campaign

literally starts with him shooting

the President of the United States of America in the head.

- I love that, 'cause it's so funny,

'cause 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, hesitated to shoot the president.

Yeah, it's, it's real bad.

It's real bad.

I mean, it's rough.

It's a good thing they rebooted things afterwards.

Um, wipe the slate clean.

Burn us the girl, wipe away the debt.

The question after five was very much where do they go from here?

And the answer is we don't know.

Cause 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. I mean it got off to a hot start I should say I don't know what the tail was that it had on it but I think I think within the past month or two when 4 remake came out it was announced like oh RE4 remake is the new fastest selling ever it passed Resident Evil 6 I was like oh my gosh what? Here's 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, 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.

And 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.

To be fair, I bought a second used copy, so I didn't bump that metric.

Someone else did that.

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 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.

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 love my men die

Oh my gosh, and he has he has the funniest arc in this the funnier he

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

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 kinda snaps

and that gets washed away.

And there's even a part though where he's like

punching the wall and bawling things is like, "Noooo! 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 'cause 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, blah blah blah,"

and Crystal, like, 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 can come with me if you want to.

Stay out of my way!"

It's just—

And then by the end of the game, he's like, "You're gonna be the next leader of our battalion.

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.

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, 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 him resi—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.

I liked Ada's "it's a Raccoon City reunion."

There's a couple different line deliveries like that.

Except for Claire and Jill, aka two fifths of the group.

Yeah, yeah, Jill's just the character that Time forgot apparently, or that Capcom forgot.

God, they just hate on Jill.

They're like "we'll put her on the 3DS."

You gotta play Revelations.

I will say, I haven't told you this, this is, but our friend of the show, Ricky Freck, 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 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. They do. Outside of 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 like really quick you saying Troy Baker reminded me first of all Sonic the Hedgehog Gog 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 in Tears of the Kingdom. 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. Jake is definitely the one that he phoned in the most, I would have to imagine, because I don't want to say he phoned in, but he just sounds like Troy Baker. It just sounds like him, yeah. It just sounds like him with a little bit of a, 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, like, you could not, you could hear Troy's normal voice and then hear Joel and you'd be like, "Oh, it's the same person?" Like, Jake and Troy though it's just like oh yeah that's him yep we immediately I was it was very funny to to kind of have almost the entire gang together in one game speaks to the production value they you 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 there's Fair, I think is what he says. Oh fair is fair, that's what he says. Fair is fair, then he eats an apple. Doesn't even make sense.

The secret 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 cuz 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 your Capcom trying to think like well what 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 Unc.

Including Uncle Unc. 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 like who Wesker is. Like he just learns about who this is later on and you know through the game he's like,

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.

And he was 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,

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,

and it just feels very phoned in.

There's no depth to why Jake would even care

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 he would still feel it- I guess he 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 -

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 have 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 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 or 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 of 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 2 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 and five

And in this game they decide 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

No, 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 write the wrongs of her parents from Raccoon City. I do find it a

little strange that like they brush over it in the game a little bit but she has

superpowers to like heal her body. Yeah they don't really do anything with that

after they introduce it. She's just like oh my dad like experimented on me or something.

Yeah so that was a little strange but it's cool to see her try to 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 on a

Chris's boys. I'm sure that's funny to me and that kind of leads into even village

or Chris is just still a captain of a force like Nivens is just one of his boys in that sense that he sure

Yeah 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 peers. It's 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 because there's a persistent threat from mission one to mission five

With uncle unk 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 its new and it makes sense from the go like

Here's Jake. Why is Jake important?

Oh, it's his like 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 like absolutely for sure

It's definitely the one we had the most fun with it has yeah the right amount of the over-the-top nature

Especially toward the end. They're really good co-op

Moments, it's a great even the set pieces to 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 last way too long way to go to the motorcycle though

It's like the right length to be like enjoyable and it doesn't overstay its welcome

I don't think I 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.

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

And so that area is 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, Jake's 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.

Well we could talk about I mean I wanted to talk about Aedas here anyway so we may as well.

Let's do it.

Aedas 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 on 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 disc DLC versus online DLC, remember when 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.

This particular notice also said that Aido'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 cutscenes.

Teleports when Ada ziplines 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.

Agent to the end.

It was so 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 angle.

You really shouldn't,

we really should have just played Aida'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

some very obvious elements to it,

why can I not open a door? Why can I not do this?

- And the systems were there, right?

Clearly, 'cause 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 like 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 like check off a box and say like,

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 stand 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

right in 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 the other campaign characters. Which didn't 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 meaning. 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- She's 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 and stuff.

Like, I don't know.

They're the two core characters, and Jake's involvement works out well and Ada's is not so much.

So.

Yeah.

It is poorly done and quite odd.

It's a big, 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.

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

Again, they are 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 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 were like, 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 someone one of them shoots him directly in the head like standing still right there

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 like what is up with these like weird?

Cinematic kill shot moments like if you knew they were gonna come back for you and keep chasing you kind of like like you did

with Nemesis in 3. Like, 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. You're suddenly

finding a zombie dinosaur? Like, that is totally the most over-the-top, goofy thing.

I kind of like that it is it is I kind of I'm like part way on it like 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

Like that's almost like a little too far jumping the t-rex. Yes. Yes

like 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

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...

- Usdanak, Uncle Unc.

He's good.

I do think that was good.

And again, that's all Drake's campaign.

- Uncle Unc is good, especially the very end of Uncle Unc.

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 yeah how does it catch up with them don't question uncle

yeah he was he was great there were moments where you'd like shut doors and

then you'd walk into the next room and he also bust through yeah that shows

that they could keep doing more things in the set 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 gonna 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 a mother Miranda does or something like that.

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, but not a lot.

- I've really 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 at all.

Like that was my big takeaway.

Like I told you like, "Oh, this theme song sounds like something ripped out of Batman Arkham City."

Which does not mean it has like Batman or superhero vibes.

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.

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 compliments it in the weirdness,
but there's nothing I would wanna 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 "Resonule" soundtrack.

Like, that's my biggest critique.

Like, again, does it match with what's happening on screen
what's happening in the story and stuff. Like, sure, again, they're trying to go for a big
summer action blockbuster type approach here, it feels like, but that's not Resident Evil.

Even with 5, 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.

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 a 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-ishly 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

Chris is kind of like the main character of Resident Evil in a lot of ways.

He's in one?

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 games he's in three yeah he's been in 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 wait one

three and Revelations I guess yeah which doesn't really count the one

One other thing I want to say here is 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 and it doing well for their standards and saying "Okay cool,

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 were like, "Okay, 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." Which they did excellently with *Se7en*. 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 quick example like 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 uh Modern Warfare 2 and then that expansion blew up into like 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 that 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. And 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? Cause like Modern Warfare 2, again

with the Activision example, people are disappointed with that game, it didn't live up to expectations.

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 Seven that we got.

[Joey] Yeah, total props to them for listening and making the changes and honestly it leads, honestly it has led to a better overall franchise.

[Joey] Well I was gonna say it's led to the most profitable, critically,

like them choosing to do that has led to Resident Evil being bigger than ever, more profitable than ever, like that was, and that just shows that like if you put quality above everything else 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. We have one more episode this

the 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 here for chapter select but 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 chapter select calm 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. You can find myself at maxroberts143 in my writing over at maxfrequency.net. Thank you all so much for listening to the show.

You know, I haven't done this before but maybe, you know, leave us a review in your podcast app of choice 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 we get ready to end season 5. Until next time, adios!

[silence]