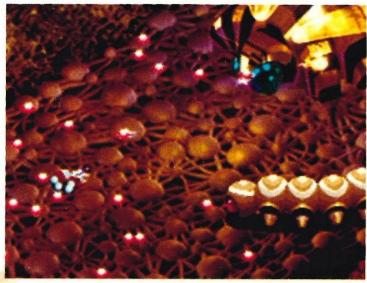


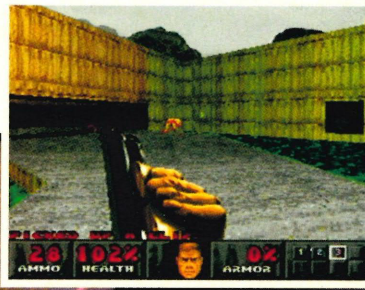
VIEWPOINT



CYBERSPEED



DOOM



DESCENT



PLAYSTATION

PLAYSTATION PLUS



AN INDEPENDENT PUBLICATION

ALIEN TRILOGY

**Acclaim go
to war...**

PLUS

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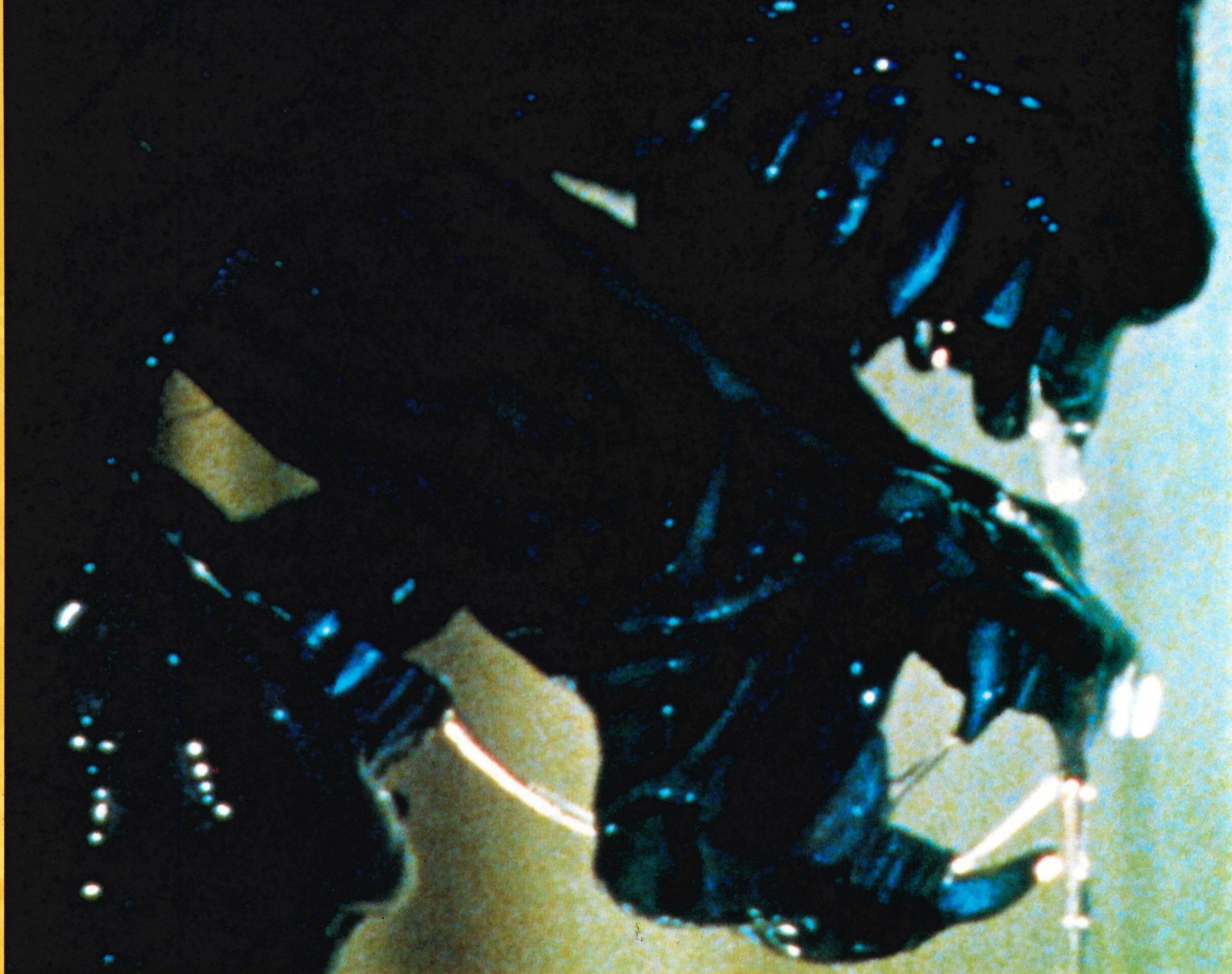
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THE ESSENTIAL GUIDE TO THE SONY PLAYSTATION, AND MORE...

ALIEN TRILOGY



"GAME OVER, MAN..."

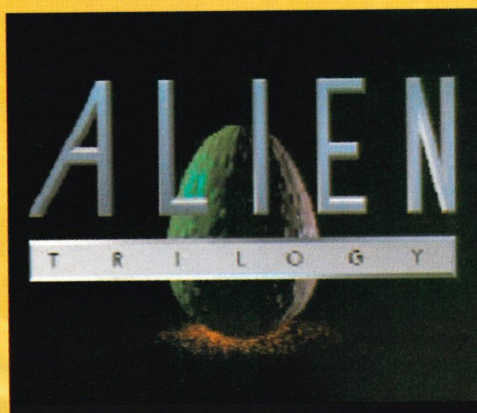


GAME OVER..."

In space, and in 1979, no one could hear you scream. In 1986 it was war, and in 1990, the bitch was back. Now, five years after HR Giger's alien menace last made it to the big screen, an all-new Alien experience is set to burst from Acclaim's corporate chest. Steve Merrett was the first to the scene...



There are some films that leave a lasting impression. For me, *Alien* is one. As a mere thirteen year-old I can remember sitting on the sofa watching John Hurt, Sigourney Weaver and Tom Skerritt spend an hour doing very little as ITV premiered Ridley Scott's classic. From what I understood, their space freighter had intercepted an SOS and the on board computer had dispatched them to find out its source. What I didn't understand, though, was why it was all taking so long. But then again, Scott's attempts at creating a believable futuristic environment weren't aimed at me. Then, after the second ad break I jumped out of my skin as a spidery creature jumped at John Hurt and it all went downhill from there. I mean, I'd jumped at a film before (the head rolling out



of that boat in *Jaws* saw to that), but *Alien* was unrelenting in its shocks. When Captain Dallas is jumped by the alien in the conduits, I jumped. When Jones the cat jumped out of that corner. I jumped. Basically, from the moment the alien went skudding through the remains of the *Nostromo*'s meal I crapped myself non-stop. I was converted, and my love of Giger's unique extra-terrestrial has remained unabated ever since.

With a superb sequel courtesy of the great god, James Cameron, and a bollocks third film by pop director David Fincher it seems I am not alone in my fanaticism of creatures with piston-like inner jaws. However, if only this interest spanned to the attentions of video game developers. Let's face it, the gung-ho military bits of *Aliens* allow for a stunning shoot 'em up, while the first and third films would be ideal arcade/adventure fodder. But, no. Despite the potential the films hold, nobody has realised their potential. But now, with Acclaim stepping into the PlayStation fold, there's a serious chance that things may be about to change...

ALIEN TRILOGY

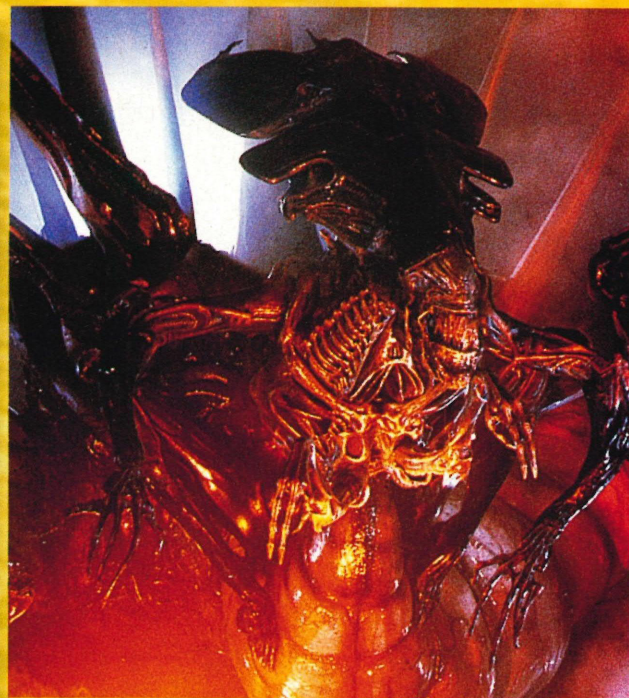
RELEASE	MARCH
PRICE	TBA
BY	ACCLAIM
PLAYERS	1
GENRE	SHOOT 'EM UP

THREE-IN-ONE

Alien Trilogy takes the form of a *Doom* clone, with the player viewing the scrolling play area through their character's 'eyes'. The



level design, however, seems considerably more detailed than most of the genre, with Probe recreating the dingy corridors and conduits perfectly. Doors swish open using samples lifted from the second film, and as you progress deeper into the game, alien secretions can be seen rounding off the edges of walls and housing the odd curled up creature or hidden Facehugger. Incorporating aspects from each of the three films was never going to be easy, but *Alien Trilogy*'s scenario casts the player as a Colonial Marine on a reconnaissance mission to gather information on the creatures. However, as witnessed in the films, the all-powerful 'Company' responsible for the expedition are interested in the creatures for bio-warfare reasons, and have also dispatched company reps to locate and capture one – with orders to eradicate any hostile competition (yourself included) – on sight. As such, starting with your first encounter with one of the acid-blooded beasts on a seemingly abandoned spaceship (the *Nostromo*?), the company updates your contradictory orders at the end of each stage with the intention of locating the alien homeworld, although pleas for info are soon forgotten and the player eventually embarks on an eradication mission, with the egg-laying Queen creature acting as the final adversary.



COMPANY TROOPS ARE INTERMINGLED WITH THE ALIEN WARRIORS, AND ARE OUT TO PREVENT YOUR INVESTIGATION. ODDLY, THOUGH, SHOOTING THEM REVEALS GREEN BLOOD: A HINT OF ALIEN IMPREGNATION OR SONY BEING SQUEAMISH?

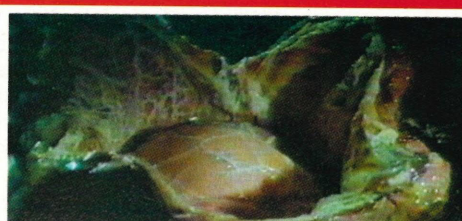


IT'S BEHIND YOOOOUUUUUUUUUU!

The best 'shock' bits from the *Alien* films...

KANE EXAMINES EGG (ALIEN)

Having followed company orders to locate the source of a distress signal, three crew members trace it to a seemingly organic space craft. Exploring the U-shaped vessel, one of the trio, Kane, finds a number of what appear to be eggs in the hold. On closer inspection, the top opens on one and a flurry of movement follows as a parasite of some description attaches itself to Kane's face.

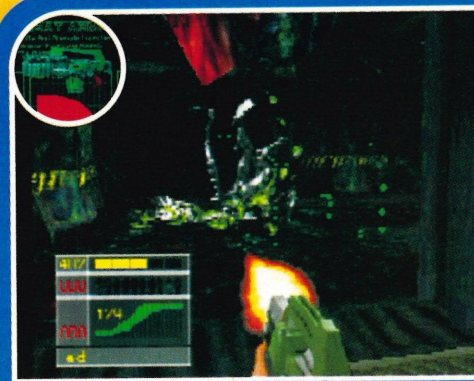
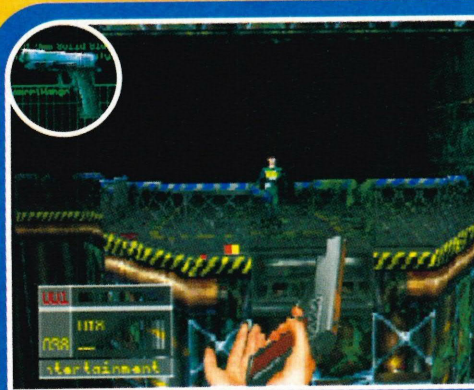


A MARINE'S BEST FRIEND

Initially, the player is armed with a small handgun and a spare ammo clip which, while fine for picking off the handful of Facehuggers making up most of the first level, just doesn't have the oomph needed to reduce Giger's hydraulic-jawed creatures to acid-spattered mush. Dotted throughout the game's many bases, however, are a number of weapons instantly recognisable from the films, starting with Hicks' trusty shotgun from *Aliens*, to the pulse rifles and Vasquez and Drake's smart guns from the same film. The early version of the game we have seen was limited to the said pistol, shotgun and pulse rifles, but Probe's coders have made provision for flamethrowers and grenade launchers which – alongside the smart guns – will make their debut later in the game.

"THEY'RE COMING OUT OF THE WALLS..."

Later stages drop the player deep into an alien hive. In stark contrast to the earlier refinery and space station-based levels, the hives are barely lit with a few red lights illuminating the alien secretions which form the walls. The alien sprites merge in perfectly with the shiny goo and, as in the classic scene in *Aliens* where they start coming out of the walls, it's not uncommon for a creature to seemingly appear from nowhere. In the current version of the game, aliens appear from around corners and hide in the shadows, but Acclaim are hoping to include creatures which are curled up in niches who will reach out to grab marines.



KANE COLLAPSES (ALIEN)

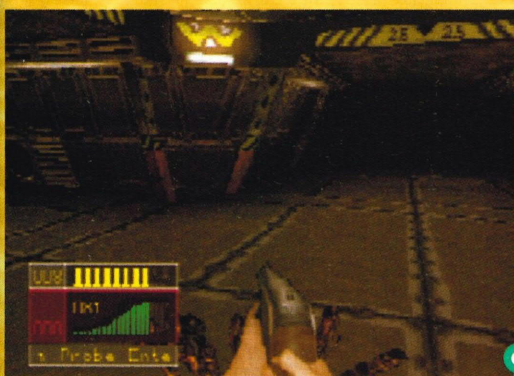
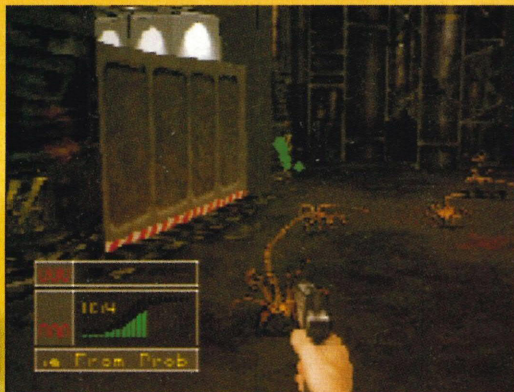
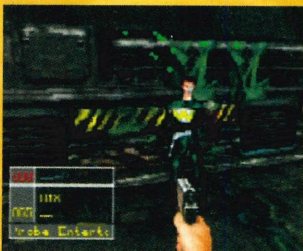
With Kane free of the now-dead parasite, and seemingly unharmed, the crew prepare to go back into hypersleep for the rest of the journey. As they sit down to a last meal, Kane begins to retch, and falls across the table clutching his chest. As Ash and Dallas hold him down, he begins to convulse. Immediately, his chest explodes and a reptilian creature snarks from the cavity. With one final squeal, it exits Kane's corpse and skitters across the floor.



ALIEN TRILOGY

WHAT ARE WE SUPPOSED TO USE? HARSH LANGUAGE?

The player's weapon counter is displayed, alongside their health status, in a small box to the bottom-left of the screen. If the current weapon – the shotgun, for example – runs out of ammo, it is automatically switched to the next in line until reaching the default pistol (which, conveniently, always has one last bullet in its chamber). Extra ammo is freely available throughout the mission, and is found by blowing up the crates and boxes punctuating the levels, or lying on top of the mushy pulp of felled human assailants – representatives of 'the company', who are out to trap an alien for bio-warfare research – you may have blown away. On entering the alien hive, though, the clips become harder to find, although a few can be found on the floor, discarded by captured marines now incubating alien chestbursters.



A FACEHUGGER SCRABBLING UP THE PLAYER'S BODY.



IN YOUR FACE

Billed in the films as 'mobile reproductive systems', Facehuggers are one of the game's biggest menaces. The first alien lifeform you'll encounter, Facehuggers are notoriously fast and skitter across the floor in pursuit of human prey. In keeping with their big screen counterparts, *Alien Trilogy*'s Facehuggers lie dormant behind packing crates or sealed doors, before taking a running jump at the player's onscreen 'face'. While they are incredibly fast, a direct hit or two glancing blows is enough to blow them to pieces with a brilliant digitised squeal indicating their demise. Should they attach themselves, however, a number of crawling fingers are shown at the bottom of the screen, with the player's energy bar shrinking accordingly. Any similarities to the film end here, as it is possible to shake off the clinging parasite before impregnation takes place, giving the player a second chance to blow it to pieces.

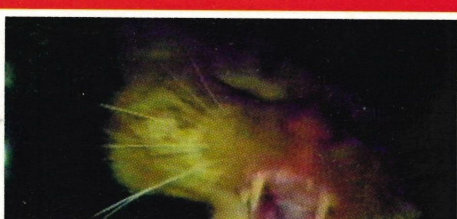
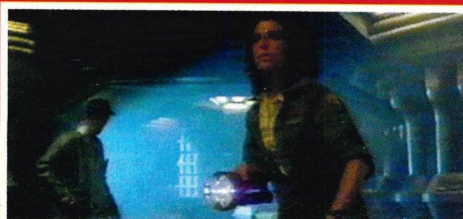


BLOW UP THE CAN TO DESTROY THE CRATES.



HUNTING THE ALIEN (ALIEN)

Equipped with cattle prods and flamethrowers, the team start to hunt the errant alien. Brett (Harry Dean Stanton) traps the creature in a small cupboard, and beckons Ripley and Parker to bring a net to catch it in. As they lean in to snare it, though, Jones, the ship's cat, leaps out and once again its time to launder those under garments.



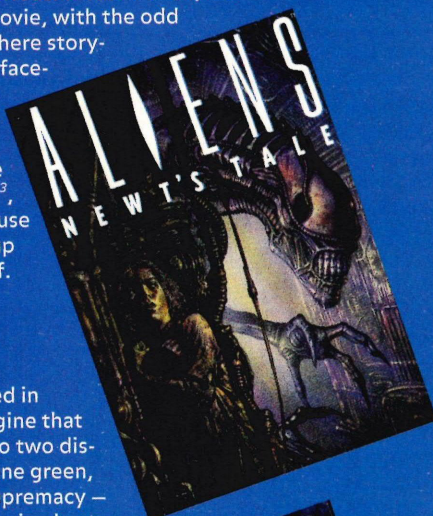
ESSENTIAL READING

ALIENS INVADE TITAN

In a deal with US comic house, Dark Horse, Titan Books have carte blanche to release compiled editions of the American firm's movie-based spin-off series. Of these, the *Aliens* books have proved the most popular as they have built upon the world created by the directors of the movie trilogy, and added new heroes to the mix and cross-bred the aliens so many times there are more varieties than in a can of Heinz beans. If you're a fan of the films but feel that comics are the domain of Dennis the Menace and the Bash Street Kids, prepare to be surprised...

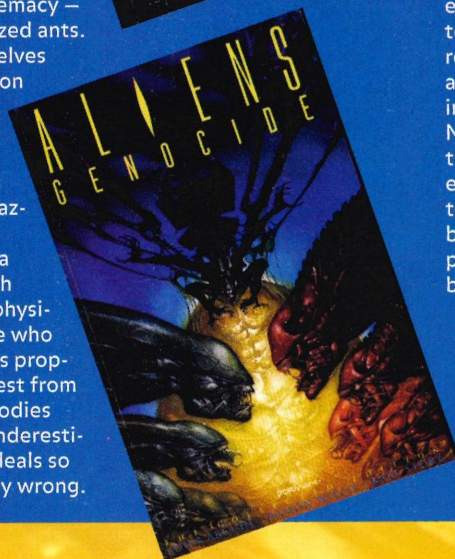
NEWT'S TALE

Newt's Tale is a graphic novel recounting the events of *Aliens*, but from Newt's perspective. Ripley and the marines don't appear until halfway through the book, by which time you've been party to the events leading up to, and including, the colonists finding the derelict craft that the *Nostromo* crew were 'fortunate' enough to discover some years previous. From then on, it's much the same as the movie, with the odd liberty taken here and there story-wise. It even shows the face-hugger approaching Newt's suspended animation chamber at the end (explaining why she wasn't around for *Alien 3*, no doubt, and not because the actress had grown up by then). Excellent stuff.



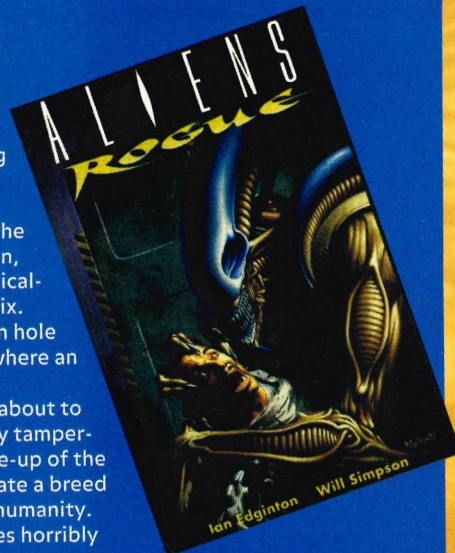
GENOCIDE

Imagine a planet covered in aliens. Nasty. Now imagine that the species has split into two distinct groups; one red, one green, each one battling for supremacy – and reminiscent of over-sized ants. This is where we find ourselves accompanying an expedition of soldiers and scientists, out to recover a rare alien jelly found only in alien eggs. This 'Royal Jelly' has been found to possess amazing properties and, when treated correctly, creates a drug called Xeno-Zip which gives adrenaline-busting physical enhancements to those who take it. Needless to say, its properties create a lot of interest from commercial and military bodies alike... Expect the usual underestimating that makes these deals so great, as it all goes horribly wrong.



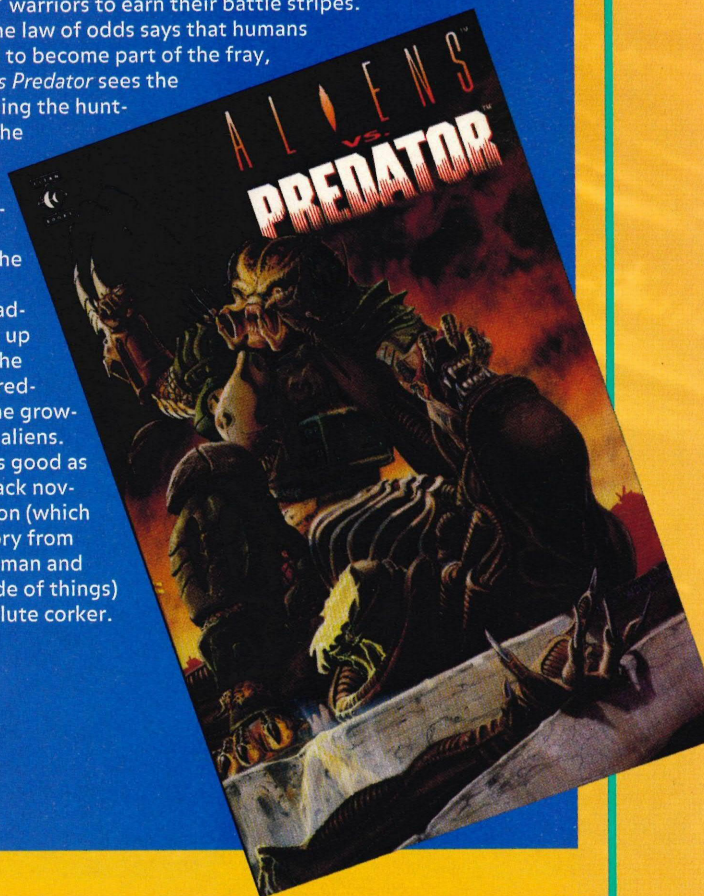
ROGUE

God knows how the writers of the alien books manage to keep inventing progressively more scary monsters. With the films setting up the Queen as the pinnacle of alien evolution, *Rogue* introduces a genetically-altered 'King' to the mix. *Rogue* is set in a run-down hole called the Charon Base, where an obsessed scientist called Professor Ernst Kleist, is about to fulfill a lifelong dream. By tampering with the genetic make-up of the alien, Kleist hopes to create a breed of trained alien, serving humanity. Needless to say, it all goes horribly wrong. Again.



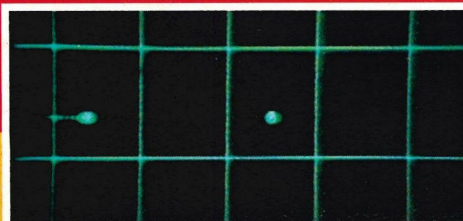
ALIENS VS PREDATOR

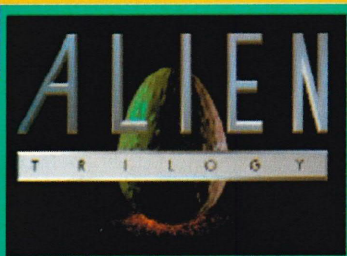
With Hollywood faffing around with a variety of scripts pitting Fox's two greatest creations against each other, the first battle between the acid-blooded beasts and the inter-galactic big-game hunters is on the printed page. Used as a training exercise, the predators send a ship full of alien eggs to a colonised planet, wait until indigenous lifeforms are impregnated, and send all their 'unblooded' warriors to earn their battle stripes. However, the law of odds says that humans were bound to become part of the fray, and *Aliens vs Predator* sees the hunters joining the hunt-ed against the alien menace. This is an absolutely superb story with the human and Predator leaders teaming up to take on the renegade Predators and the growing army of aliens. Not quite as good as the paperback novelised version (which tells the story from both the human and predator side of things) but an absolute corker.



DALLAS IN CONDUIT (ALIEN)

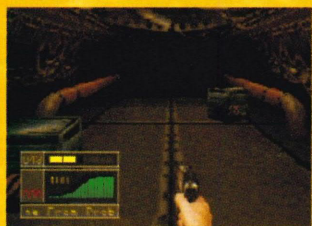
In a desperate measure to flush the ever-growing alien out into the open, Dallas takes a flame-thrower into the *Nostromo*'s many conduits. As Lambert tracks his progress via a motion detector, she starts to receive a second signal. Panicking, she warns Dallas that it is closing in. Rushing, Dallas flees into a two-way corridor. With nothing in sight, he pans his torch around: straight into the face of the creature.



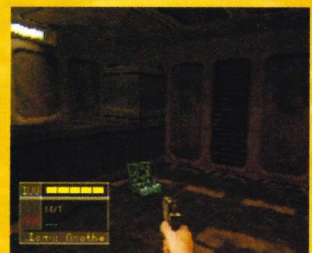


DATA RETRIEVAL

In addition to the elimination of the alien warriors, secondary missions include locating essential equipment lost by previous teams. As the aliens have no use for the laptop computers, data cards and motion trackers left by the earlier excursions, the objects are left dotted around and bonuses are rewarded for their retrieval. Similarly, on locating the laptop, details of the previous mission and information regarding the alien hive can be stored away for later use.



CLEARING THE CRATES REVEALS FACEHUGGERS HIDING AND READY TO POUNCE.



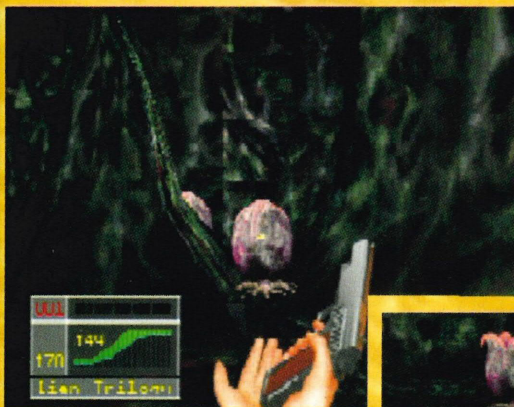
ONE OF THE ALIENS LIT BY THE FLARE FROM YOUR GUN.



THE REFINERY WHERE THE COMPANY SEIZE CONTROL.

CHAMBER OF HORRORS

Alien Trilogy mimics aspects of the films brilliantly, and one particularly neat touch is the game's many egg chambers. Laid by an as-yet-unseen Queen Alien sprite, the eggs are found in sealed off rooms, guarded by alien warriors. On entering the chamber, the eggs begin to crack open as the Facehuggers sense a human presence, so it's wise to ensure you have a flamethrower or pulse rifle to hand in order to drench the room in flames or bullets, bursting the eggs and their contents almost instantly. To add a logical conclusion to the game, Probe and Acclaim's Motion Capture team are currently planning a massive Alien Queen for the decisive final battle, with the player plugging away at the monster and destroying its egg sac in order to end the production of fresh alien hordes.



ASH GOES CRAZY-APE (ALIEN)

With Dallas gone, Ripley interrogates the Nostromo's computer, Mother, for information regarding the alien. In doing so, she uncovers a clause in their contracts which states they are dispensable and the alien must be kept alive at all costs. Ash enters and tries to kill Ripley, but in the ensuing fight he is decapitated, revealing him to be an android. No wonder he called the computer 'Mother.'



THE MOVIES

Alien (1979)

Ridley Scott's *Alien* single-handedly reinvented the science-fiction genre. Whereas the likes of *Logan's Run* and *Star Wars* had offered sanitised visions of the future, with white walls and cute robots, *Alien* followed the mundane lives of a party of 'intergalactic haulage workers' who stumble upon an extraterrestrial unlike anything ever seen before. But before we see John Hurt attacked by what appears to be a large baseball glove, we're given an alien ship that looks to have been more 'grown' than built, and are drawn into the unusual relationship between Ash, the science officer and 'Mother' — the ship's computer (and an apt name considering Ash's physiological state!). Immortal images include the hideous spider-like face-hugger, John Hurt's explosive alien birth, and, of course, one of the most frightening monsters ever devised. Greatly enhanced by the brilliant visual works of H.R. Giger, nothing beats this film in the 'sweaty panic' stakes. Remember, in space, no-one can hear you scream.

Aliens (1986)

Following Ridley Scott's by-now established classic was never going to be easy, but *Aliens* Director, James Cameron, knew that if the first film succeeded with one alien, his needed to be riddled with the buggers. Fifty-seven years after the events of the first film, Ripley is found by a dredging machine and returned to Earth. Attempting to explain her reasons for blowing up the *Nostromo*, the court inform Ripley that the so-called alien-infested planet was freshly colonised and clear of aliens thankyouverymuch. Rather unsurprisingly, they then lose contact, and it falls to Ripley and a crack team of Marines to return to Acheron and end the alien menace — but not before they're introduced to the alien Queen. If *Alien* is full of shocks, *Aliens* is a gung-ho shoot 'em up of a film which sates the need to see more of Giger's creation and expands upon their breeding and history. Stunning, and quite easily the best of the three.

Alien ³ (1993)

With only Ripley, a young colonist called Newt, and a Marine called Hicks surviving the events of *Aliens*, tragedy marks the beginning of *Alien ³* as a rogue Facehugger spills acid blood on their escape ship's console and starts a fire. As the crew life support pods are jettisoned to the nearest planet, Hicks and Newt are killed en route, and Ripley awakes to find herself on Fiorina, a prison planet inhabited by rapists and serial killers — with a second Facehugger tagging along to unleash another problem for the already-stretched warders. The weakest of the three, *Alien ³* tries to recreate the jumps and thrills of the first film, but none of the characters survives long enough to build up a relationship with Ripley, and as they're all scum-bag killers and rapists you couldn't give a toss if they get killed anyway! Oh yeah, and Ripley dies at the end. There, you don't have to see it now, do you!

Alien 4 (TBC)

It's bound to happen. Sigourney Weaver has shown a distinct interest in reviving the Ripley character, going as far as to say she misses her! Apparently (and I'm sure this will all make sense) the authorities of the future can deny you the 'right of suicide', and using a few fingers of Ripley (which, incidentally, is not a new Cadbury's bar) employ *Jurassic Park*-esque genetics to 'grow' a new gal. Other rumours include the first movie appearance of a 'King' alien, an alien landing on Earth, and a Predator thrown into the mix, too. And there's even an *Alien 5* rumour floating around.

THEY THINK IT'S ALL OVER (ALIENS)

After the exhausting events of *Aliens*, Ripley and Bishop congratulate each other on a job well done. A hissing noise distracts Bishop, and he looks down to see what appears to be acid burning into the deck. Suddenly, the android is punctured by a huge serrated blade, as the alien Queen uses her massive tail to lift him off the deck and disembowel him. A literal twist in the tale...



WIN! ALIEN BOOK SETS COURTESY OF TITAN BOOKS...

Until Sigourney Weaver signs on the dotted line, a fourth *Alien* film is looking highly unlikely in the foreseeable future. Until then, fans of the space parasites have to console themselves with Titan Books' on-going series of Dark Horse *Alien* compilations. No bad thing, as the stories take the basic premise of the film trilogy and update the battle for survival with ever more complex double-crosses, technological advances, and gene-spliced aliens.

To celebrate our glorification of all things acid-blooded, Titan are offering five sets of five books — *Newt's Tale*, *Book One*, *Genocide*, *Rogue*, and *Labyrinth* — to the first randomly-picked entries out of the

freshly-hatched egg. To enter, simply answer the following question and send your answer in to the address below:

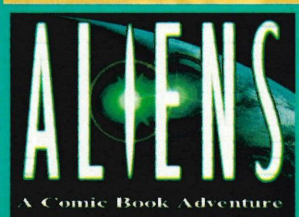
Who played Hicks in *Aliens*?

- A. Michael Ironside
- B. Michael Biehn
- C. Michael Douglas

Mark entries: 'Titan Books Competition (*Alien*), and send them to: PlayStation Plus, Priory Court, 30-32 Farringdon Lane, London, EC1R 3AU



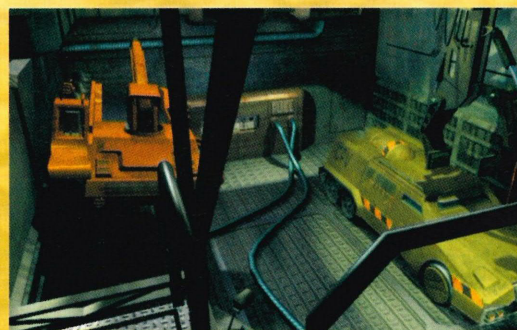
MINDSCAPE'S ALIENS STRIP



Currently pencilled in for release in April '96, Mindscape are also working on a game based on Giger's creations — or, more specifically, Dark Horse Comics' characters and scenarios and their strip-based efforts to stem the aliens' spread across the galaxy. *Aliens: The Comic Book Adventure* is a point 'n' click adventure game with the player cast as a space explorer

roused from Hypersleep to investigate a distress call from a space station. Using a selection of icon-based commands, the station, B54-C, is your oyster as strange reports of secretions on the wall and stricken crew members gradually unveils the extent of the alien menace.

In addition to the assorted puzzles thrown into the mix, the player is also charged with the preservation of the crew, so constant surveillance of their health and psychological stats is the order of the day, with the benefit of also allowing them to be manipulated and sent on missions as you tackle the job in hand. A mixture of rendered backdrops and detailed sprites is on Mindscape's menu, making for a game radically different from Acclaim's *Alien Trilogy*, and a full preview is in the works.



FINAL SACRIFICE (ALIEN 3)

As a Bishop's human creator, a high-ranking company rep, desperately tries to convince Ripley he can remove the alien starting to move in her chest, she stands on a precipice above a huge smelting plant... Not trusting the company who branded her friends 'disposable', Ripley throws herself into the molten pool. As she falls, the alien embryo (a Queen) erupts, only for the dying heroine to hold on until they both are cremated by the superheated iron. But can this seemingly final ending be altered for use in *Alien 4*?

