

# "WALKING THROUGH DARK CORRIDORS WITH JUST A MOTION TRACKER IN YOUR TREMBLING HAND"



This shot perfectly surmises Isolation: chock full of atmosphere, cowering in the dark, and relying on aged tech in the face of terror made flesh. Lovely.



If you've got this good a view of your alien hunter, the chances of you living more than another three seconds are between 'none' and 'so that's what my guts look like'.



They're nowhere near as deadly, but other panicked survivors aboard the Sevastopol can make life tough for you, both directly and by alerting the hungry xenomorph.



# GM Preview

## Future Hits Played Now!

Developer Creative Assembly Publisher Sega  
Format PS4, XO, PC, PS3, 360 Released 7 October

## ALIEN: ISOLATION

Creative Assembly presents fear and loathing made by sadists

**H**uman vs xenomorph - it's a tale as old as time. Throw in motion trackers, flamethrowers,

and spaceship corridors fizzing with busted electrics and you've got enough to have the section where the 'gamers' and 'sci-fi fans' Venn diagram overlaps salivating like one of their beloved alien queens. Such was the promise that *Isolation* presented to us when it was first revealed: this was to be the game that Ridley Scott's atmospheric original had always been crying out for. Pure, no-frills survival horror, pitting your wits against those of your predator, with no-one to get in... Wait, who's this glabrous-faced cyborg trying to choke us while we're busy hacking a computer terminal? And why are there two dudes in that corridor over there chatting to one another and firing guns? This isn't what we were promised - take us back to our stasis pod immediately.

So yes, *Alien: Isolation* is more than just you, Amanda Ripley, exploring the Sevastopol space station 15 years after the events of the film, being stalked by a multi-jawed hunter who's prowling through the air vents. But in truth, it always had to be: as tense and gripping as it is (and believe us, it is) walking through dark corridors with just a motion tracker in your trembling hand, sustaining that - and only that - for eight plus hours was likely to be a stretch. There always had to be more there, and our latest hands-on with the game has revealed at least part of what that will be.

### In too beep

We're remorselessly dumped in past the halfway point, with radio chatter in our ear directing us to a nearby security door through which we should escape. The first thing to notice is the game's unique aesthetic: it's low-fi in a glorious way, and one that's totally faithful to the cinematic source material. But there's precious little time to dilly-dally, as the minute we step into the corridor our motion tracker starts beeping. The alien isn't *that* near,



Look closely and you'll see just how beautifully detailed this flamethrower is. Which is nice, but it still isn't going to make a dent if you go toe-to-toe with the big guy.



The newly-revealed crafting system bears a resemblance to that in *The Last Of Us*, only minus the benches. You can make helpful goodies like this here EMP bomb.



## Cast aways

You and your terrified comrades

### Amanda Ripley

This is who you'll be covering under desks and hiding in lockers as. The daughter of franchise badass Ellen, for some reason she thought it would be a good idea to follow in her mother's footsteps.



### Verlaine

The captain of your ship, the *Torrens*, which has been sent to recover the *Nostramo* flight recorder. It's thought to be on the Sevastopol station, hence why you're - to put it mildly - in a bit of a pickle.



### Samuels

Another Weyland-Yutani employee who's a part of this ridiculous suicide mission. As a senior figure and a kindly-looking fellow, we're predicting that he'll meet a grisly end at the hands of our toothy friend...



### Taylor

Probably too young and inexperienced to cark it... although the CA guys are pulling no punches with this one, so who knows. As long as she doesn't radio us at inopportune times then we'll be happy.



but it's close enough to make us stop in our tracks - this is very much a recurring theme of any session at the controls of *Isolation*.

You have to be constantly vigilant when moving: any noise will attract its attention, and it'll drop down from the ceiling and disembowel you before you can curse your own clumsiness. And, just in case it wasn't obvious, there is absolutely no way you can combat the beast: fleeing, hiding, and crossing all your fingers and toes are the only way to prevent it from snacking on your innards.

The door we're to get to is nearby, but obviously requires a key card that we don't yet have. So we start exploring - holding the motion tracker ahead of us at all times, as if we were following divining rods - and soon

become aware of one of the fresh mechanics. Around the Sevastopol is, for want of a better word, junk. But in the capable hands of Amanda this detritus can be made useful thanks to the game's crafting system. It's most reminiscent of *The Last Of Us*: grab scrap, alcohol and various other things on your journey, and from a radial menu you're able to cobble together helpful tools such as EMP mines, Molotov cocktails, and noisemakers (helpful for distraction purposes). However unlike Naughty Dog's survive-'em-up, here your Blue Peter act takes place on the fly - there are no safe-spot benches, you simply have to craft as you cower.



## Prince of hides

As we're searching to find the key we inadvertently set off an explosion in one

**"NO MATTER HOW CAREFULLY WE PROCEED HE TRACKS US DOWN AND RIPS OUR POOR FACE OFF, SEEMINGLY OMNISCIANT"**



of the corridors. A small, but very loud, explosion. Time to panic. We scramble for some crates and duck down in the dark, motion-tracker pinging quicker and quicker until it sounds like a bad techno track. And then it's there, feet from us, prowling the area and looking seriously hungry. Staying perfectly still means that it eventually slinks away, and we can proceed - and breathe - once more.

A computer provides us with the required information to unlock a safe containing the key, and we move forward. Next up we're tasked with initiating the station's evacuation protocol: powering up two generators, and then hacking a terminal that will allow us to (temporarily) escape this hell. It's at this point that our synthetic assailant wraps his rubbery hands around our neck and we suffer the first of what will be many deaths.



Despite the relentless dark and the fizzing overhead wires, this actually qualifies as down time. Why? Just look at that lovely, clear motion tracker.







Because we really need more threats. As well as the alien and the hateful humans, synthetics are liable to pop out and try to choke you to death.

You're there to retrieve the flight recorder from the Nostromo, but once that happens it's essentially an escape mission. Things don't go smoothly.

Most of the crew has been wiped out in fairly grizzly ways. You've got a few helpful voices in your ear to guide you, but don't count on them all making it.

Old Fake Face isn't too hard to deal with, but once back in the corridor things take a turn for the incredibly difficult. The lights and sounds of the evac protocol means the alien is on high alert, as are a couple of human survivors who've decided to come out to play and definitely aren't in the mood to do it nicely. These can be taken out easily enough using the game's limited armoury - we have a flamethrower, six handgun bullets and a wrench - but

again, any noise is swiftly followed by a gruesome death.

## Dark stalkers

The alien will engage the other humans, and you can *almost* use this as a distraction, but currently your xenomorph foe is undoubtedly overpowered. No matter how carefully we proceed he tracks us down and rips our poor face off, seemingly omniscient in addition to being super quick and

incredibly deadly. It's a balance that the team at Creative Assembly will have to work to fix, because dying 15 times in a row is not only frustrating, it undoes the fear and tension levels that the game does such a good job building.

We're still confident that this could be the Alien game to rule them all. And we really do want that titular foe to be super tough and horrifically scary... just maybe not quite so much of a know-it-all, eh? ■ **Joel Gregory**

## GM Instant Reaction

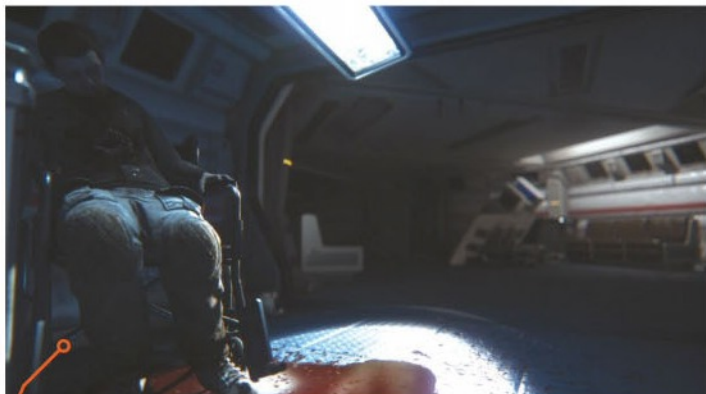
**+** It's genuinely terrifying, and the aesthetic and atmosphere are totally consistent with the first film.

**-** The alien is just that bit too powerful at the moment. It'll likely be tweaked, but things are a bit of a grind right now.

### THRILL-O-METER



Alien game false dawns are ten a penny, but this just feels right.



In order to help the look and feel of the game, the art team has restricted itself to only making things that could have been crafted on the original movie set.

