

With no on-screen HUD, it's up to you to use tools such as the Motion Tracker to progress.

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Alien: Isolation

Xenomorph gets a new lease of horrific life

Format PS4/PS3 ETA 7 Oct Pub Sega Dev Creative Assembly

The trouble with a game that casts you as an underpowered protagonist facing off against an invulnerable hunter is that, well, it can be really, *really* hard. And our recent hands-on with *Isolation* – which takes place around two-thirds of the way in – evidences this point well.

We've had to power up a pair of generators in order to activate the evacuation procedure on the Sevastopol station, and are now heading for the exit. However, the evac measures are accompanied by sirens and flashing lights – clearly those thoughtless space engineers didn't have the foresight to realise that this racket would end up

putting a huge xenomorph into a state of hungry high alert.

As such, every approach we take ends in a gruesome death. Crawling very slowly and hiding in lockers? Spiky tail through the stomach. Moving from cover to cover, ducking behind crates and upturned gurneys? Chomped by those powerful multi-jaws. Sprinting through and hoping to use the other humans around as bait? Dragged helplessly into the (eternal) darkness.

What's that? Ah yes, other humans. Because *Isolation* is not simply a tale of one woman's wits against those of a hideous beast – there are a handful of other desperate survivors on the ship as well. Not only that, malevolent

synthetics are also prowling about, as we learn when one pops out of a chamber and throttles us to death. Unlike the alien, these can be dealt with using the game's limited arsenal or, in another fresh revelation, its crafting system. Much like *The Last Of Us*, you can make various devices – think Molotovs, EMP mines and noisemakers – using miscellanea scattered around the ship, although this is done on-the-fly via a radial menu rather than at benches.

Creative Assembly admits that there is balancing to be done, and if the alien's AI can be pitched as well as the game's atmosphere and aesthetic, this could finally be the game the franchise deserves. No, *really* this time...

DEV TALK

"We feel we can bend the franchise without breaking it. We want to produce content that could've been made on the original set. Our remit is 'Could this have been made on-set?'"
Jude Bond, lead artist, Creative Assembly

