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After classic games like Star Wars: X-Wing and later Star Wars: Rogue Squadron, there haven't been many games that involved dogfights as a core of the game. Now you can play Star Wars: Squadrons, and while it may not have the most complex or longest story around, it gives you a solid flight experience and options to set up your starfighter in many ways. New here are also multiplayer dogfights, which can be even more fun if you take your friends to play in your squad and get a proper radio chat on as if it's the Trenchrun itself. Enjoy! Buy on Amazon Watch the trailer YouTube: Let's Play Star Wars Squadrons [Gameplay, No Commentary] Photo credit: The feature image is a still from the video and is owned by EA. Let us know if you liked the post. It's the only way we can improve. Star Wars: Squadrons01 Oct 2020I hope you're on the ready pilot because these imps don't mess around, get ready for 16 minutes of intense Star Wars: Squadrons VR gameplay! Did you enjoy this video?14:4219:336:346:0001:41:196:306:573:235:002:302:465:466 4:002:100:560:324:006:347:595:304:0001:09:384:00We encourage you to read our updated PRIVACY POLICY and COOKIE POLICY. While EA has already given us our first glimpse of Star Wars Squadron's gameplay last month, it seems the embargo has been lifted for YouTubers to share some of their Star Wars Squadron's raw gameplay and it looks solid so far.20 minutes (no comment outside the intro): Comment-free start 7:20 mark: Below are the impressions of the respective YouTuber, as you can guess, having an opinion or two of how the game shapes up so far. What are your first thoughts about the game so far? Looks solid? Or did you expect another Star Wars-based space game? For those who want to get this on PC, the recommended requirements have already been shared by EA. You can also check out pre-order bonues here. Expect Star Wars Squadrons to come with six maps at launch, but it doesn't come with any microtransaction elements. Star Wars Squadrons flies out October 2 on PS4, Xbox One and PC. However, squadrons do not fall into any of these buckets. Instead, it sits in the same one occupied by Resident Evil VII and, no doubt, a touch of smaller titles like Tetris Effect and Superhot. These are games that can be recommended regardless of whether the end user owns a VR headset. You may prefer a playstyle (I know lots of people who think PSVR is the best way to experience Resident Evil VII) but no version is in itself inferior. It's a difficult balancing act that's simply not possible for certain game concepts and genres. You couldn't make a VR version of FIFA 21, for example, without changing some of its on-the-pitch fundamentals. A game like Squadrons has that potential, though. Catering to both playstyles has dramatically increased the game's reach. It has in turn EA to be more aggressive on price — which could further increase player base — and increase its production values. And while the eight-hour campaign isn't the longest, it's perfectly respectable by VR standards. Combined with the multiplayer suite, it's an attractive proposition for any Star Wars fan, no matter how you like to play. To cope with this, however, developer Motive Studios had to make and lean into a very specific type of game. Unlike Battlefront II, for example, there is no possibility to move the camera behind the ship. You're always stuck inside the cockpit, peering out through virtual

sheets of angled glass. Before I brought up the game, I was worried about this design decision. I've dabbled with first-person perspective in skaters like gran turismo sport and wipeout omega collection, but always switch back to an external camera angle because I don't like having my vision obscured when I try to set a fast lap time. I feared that squadrons would feel just as restrictive and limit my ability to see what is happening around me. And these fears were justified, to some extent. Part of the screen is always taken up by fictitious computers, making it harder to keep track of fast-moving enemies. But I didn't mind the perspective this time. In fact, I enjoyed it. That's partly because my interest in spaceship interiors far exceeds hypercar cabins. I've always dreamed of sitting inside an X-wing and its various controls have etched themselves into my brain since I first saw A New Hope. Seeing them all on screen, beeping and flickering, is satisfying on its own. The child-like joy transcends platforms. If you're wearing a VR headset, it's great fun to stare at your legs — covered in orange or black overalls, depending on which side you're fighting for — or quickly look left and see what's rushing past your window. But the experience is equally compelling on a TV or PC monitor. Every time you step into a new ship, you want to spend just over five minutes just admiring the details that have gone into the seat, windows, switches and readings. Instrumentation isn't just to show, either — it's the game's primary HUD. Some instruments explain how the ship's power is distributed. Others represent the gas and how much boost you have left. And there is always one or two that show the ship's structural integrity and, if you are lucky enough to have them, the strength and location of its shields. Each interior also has a virtual screen that confirms which ally, enemy or defense system you are currently tracking in outer space. As a result, these checks never feel like a nuisance or something you should mentally block out. Instead, they are meant to be thrown on. And during your first missions you will watch them a lot, regardless how to play. Instrumentation is not just to show. Pushing around a ship in space is simple enough: If you use a controller, the left stick adjusts your speed (upside down) and rolls the ship (left and right) horizontally, while the right stick changes your general direction. But each ship has a half-gas, which is marked with a larger segment in the acceleration reading, which allows you to turn a little righter. In the heat of battle, you'll also need to switch between motion, attack, and defense-optimized powers profiles, which are triggered at the touch of a button and visualized with blue, red, and green bars on the dashboard. Motifs could have made an alternative HUD that worked with an external camera angle. But it didn't. Instead, the company focused on a form of visualization that feels intuitive whether you're staring at a TV or the inside of an Oculus Rift. There's a lot to keep track of inside the cockpit. Thankfully, most story missions begin with a slow follow leader section that lets you experiment with the basic controls. Soon enough, however, you will shoot at enemies with a mixture of cannon fire and special weapons that, if you use a controller, are mapped to the bumpers. The game will then introduce attack-nullifying countermeasures and advanced techniques such as boost-fueled drifting and custom ship loadouts. Squadron's battle is frantic and consistently fun, with a good variety of ship types that require slightly different strategies to take down. If you're up against a lot of New Republic cruisers, you'll probably want a TIE Bomber because it has plenty of armor and weapons options, such as a Sienar Team Cannon, which can pierce heavier defenses. Dogfights can sometimes turn into frustrating carrology rounds — the kind where you twist and turn as fast as you can, but your opponent does the same thing and no one can actually line up a shot — but for the most part it's easy to track down and defeat your enemies. The missions are bound together by a story presented in a VR-friendly way. You embody two pilots fighting for the heroic Vanguard and sinister Titan squadrons respectively. The prologue takes place during the original Star Wars trilogy, but the rest of the campaign takes place between return of the Jedi and The Force Awakens. Like the story of Battlefront II, it explores a new republic slowly growing in confidence and a weakened empire trying to bounce back after the loss of its leader, Emperor Palpatine. There are 14 missions in total that flip-flop between the Titan and Vanguard squad perspective. Before each mission, explore your faction's hangar, talk to comrades, and finally receive a hologram-assisted briefing from your commander. You cannot move like a traditional the game, though. Instead, you need to move a cursor on the screen and jump between designated points in the 3D environment. While rudimentary, the system works well in VR. I also appreciated that you can inspect your current starfighter from multiple angles and, if you like, sit inside the cockpit without any enemies, asteroids or satellites to worry about. Navigating these environments feels strangely primitive on a TV or monitor, though. And that's a shame, because it's the only time when the game sides with a certain playstyle. Was it possible to avoid the question? Possibly, if the developers had the time and resources to flesh out the hangar sites and implement a traditional motion system for non-VR players. But it's a lot of work for a relatively small part of squadrons experience. An important part of scoping is focus, and in this situation the subject probably made the right call. The game is primarily a dogfighting simulator, after all, rather than a story adventure like Tacoma.That focus extends to how the story is delivered. At the beginning of the game, you get to choose what each of your pilots are called, as well as their gender, face and voice of actors. It's a neat idea with some obvious compromises. You'll never be referenced by name — simply Titan Three and Vanguard Five — and only occasionally speak during missions. Then, back in the hangar, both of your characters are eerily silent, similar to other iconic game heroes like Gordon Freeman, Doomguy and BioShock's Jack. Comrades will praise your combat skills and mention where you were stationed between the prologue and mission one. But you'll never get a personality like Iden Versio was in the Battlefront II campaign. It's on you, because filling in the blanks. The game's supporting cast is amazing. Thankfully, the game's supporting cast is fantastic. Vanguard Squadron has personalities like Keo, a former racer who is mildly force sensitive, and Grace, rebellious child of a family that makes TIE fighters. Titan Squadron, meanwhile, has Shen, a combat-scarred pilot held together by cybernetics, and Grey, a former police officer who is ready to retire. Chatting with these characters is completely optional. But if you skip them, you will miss out on some usually interesting backstories and perspectives. I particularly liked Sol's conversation, which examines the need for a new imperial Senate following the death of Emperor Palpatine. I played through half of the Squadrons campaign in PSVR, and the other half on my living room TV. I'm torn between the two experiences, and that's good. VR is a better representation of what it would actually be like to actually sit inside a TIE fighter. The distance between the screen and your eyeballs also does a better job of replicating peripheral vision in combat. Trade-off is visual fidelity, The experience in PSVR was noticeably murkier than my living room TV. When I really wanted to admire a nebula, or anger swiping over Commander Kerrill's face, I took the headset off and played the traditional way for a while. The ideal setup, of course, is a PC-powered headset and compatible flight stick. But most people don't have access to that kind of hardware. And thankfully, it doesn't matter. Hangar navigation aside, the game is still thoroughly fun whether you're playing in front of a TV or monitor. Motive achieved this by sticking to a smaller, simpler concept that revolves around a solid first person perspective. It doesn't have the sprawling ambition of Battlefront II, but that actually helps minimize features that would make a playstyle feel like an afterthought. Squadrons are further proof that Resident Evil VII was not a fluke. With the right concept and design decisions, it is possible to build a game that caters to VR and TV audiences just as much. It's a model that's hard to replicate, admittedly, and ill-suited to certain game genres, like third-person cover shooters. But it's one that studios should think long and hard about before they start their next VR project. If you can build a game that goes beyond the VR player base, you can theoretically spend more and do more, without relying on a blank check from Oculus or Sony. Sony.

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