

The background features a complex network of white circular nodes connected by thin purple lines. The nodes are scattered across the frame, with some forming distinct geometric shapes like triangles and quadrilaterals. The overall aesthetic is clean and modern, with a color gradient from dark purple at the top to a lighter pinkish-purple at the bottom.

Life Debt

Written by Chuck Wendig

Published by kctv7

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Life Debt

By Chuck Wendig

Life Debt Star Wars

Set between the events of Return of the Jedi and The Force Awakens, the never-before-told story that began with Star Wars: Aftermath continues in this thrilling novel, the second book of Chuck Wendig's New York Times bestselling trilogy.

Life Debt Meme

"It is a dark time for the Empire. . . ."

Life Debt Squirrel

The Emperor is dead, and the remnants of his former Empire are in retreat. As the New Republic fights to restore a lasting peace to the galaxy, some dare to imagine new beginnings and new destinies. For Han Solo, that means settling his last outstanding debt, by helping Chewbacca liberate the Wookiee's homeworld of Kashyyyk.

Life Debt Definition

Meanwhile, Norra Wexley and her band of Imperial hunters pursue Grand Admiral Rae Sloane and the Empire's remaining leadership across the galaxy. Even as more and more officers are brought to justice, Sloane continues to elude the New Republic, and Norra fears Sloane may be searching for a means to save the crumbling Empire from oblivion. But the hunt for Sloane is cut short when Norra receives an urgent request from Princess Leia Organa. The attempt to liberate Kashyyyk has carried Han Solo, Chewbacca, and a band of smugglers into an ambush resulting in Chewie's capture and Han's disappearance.

Life Debt Game

Breaking away from their official mission and racing toward the Millennium Falcon's last known location, Norra and her crew prepare for any challenge that stands between them and their missing comrades. But they can't anticipate the true depth of the danger that awaits them or the ruthlessness of the enemy drawing them into his crosshairs.

Yawn.

That's all I've got to say about this book. Well, I'll squeeze in a little bit more. I mean it's the least I could do considering how this book is packed full of filler material and worthless storytelling. So I might as well do the same in my review when one word would serve as a conduit of my opinions. Read on if my single word wasn't enough to convince you.

This was terrible. The plot is practically non-existent. It's like the author had a one chapter situation, two at best, and he milked it. Yawn.

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This was terrible. The plot is practically non-existent. It's like the author had a one chapter situation, two at best, and he milked it for an entire excruciatingly dull novel. This barely felt like Star Wars. Star Wars is supposed to be exciting. It's supposed to be about light verses darkness and the struggles of those that fall between the boundaries of morality; it is supposed to be about those that struggle to find a sense of self in a galaxy torn between chaotic freedom and totalitarian control: it is supposed to be dramatic and conflicted with emotion and power. Instead, Wendig gives us a load of bantha fodder: he gives us some watered down semblance of the Star Wars universe. And it tastes most bitter.

This really doesn't have a lot going for it. The Empire is crumbling, we got that from the first book, and its survivors are pushing it into something else: the First order. That's pretty much it. It's all bureaucracy and administration without the flair that makes the politics dramatic and detrimental to the galaxy. We see very little of the characters. We're vaguely aware that Han Solo is trying to liberate the wookiee home world, but see very little of it until the end. The story is driven heavily by dialogue, and it fails to create a sense of inner turmoil or decision making. The narration is almost like stage directions. It's bare, expressionless, and rather odd in a novel format. It needed some life in the writing, and some cohesion within the story. This should have been Solo's adventure.

And that's one of the main problems. The book is all over the place with random interludes and brief character entrances. It was difficult to tell which direction the story was going in or which part

Life Debt

of the story was most significant. After the first hundred or so pages, I wasn't entirely sure what had actually happened. It's like we have been given brief glimpses of a random selection of characters that aren't important in the whole plot. A story needs some sense of focus early on to bring everything together. At times, I felt like this relied on presumptive knowledge in the reader's mind. What this needed was a sense of focus because most of it was waffle.

I won't be reading the third book.

...more

Life Debt Aftermath

I definitely enjoyed this book more than the first book. It definitely boasts much more star power character wise from the original Star Wars trilogy. Leia, Han, and Chewie play a big part in this book. The book is divided into 5 parts. The first 3 parts are quite slow and more of a setup for the final two parts these are extremely fast paced and well done.

Norra a decorated Rebellion era pilot (who was one of the survivors of the attack on the second Death Star) has been leading her mismatched team. I definitely enjoyed this book more than the first book. It definitely boasts much more star power character wise from the original Star Wars trilogy. Leia, Han, and Chewie play a big part in this book. The book is divided into 5 parts. The first 3 parts are quite slow and more of a setup for the final two parts these are extremely fast paced and well done.

Norra a decorated Rebellion era pilot (who was one of the survivors of the attack on the second Death Star) has been leading her mismatched team to hunt down Imperials. This team consists of

Sinjr a former Imperial loyalty officer who (as far as I know one of the first homosexual characters in Star Wars) find a different kind of prejudice in the New Republic

Jas a bounty hunter who worked mainly for the Rebellion during the Empire's era however many still see her as a "dirty bounty hunter". She does not help her case by doing things own way, despite the plan.

Jom an by the book Rebel/New Republic commando. He plays the straight man on the team.

Temmin who is Norra's son, and talent for engineering, and possibly piloting but need practice and focus.

Mr Bones, a psychopathic, reprogrammed and modified battle droid. Who is ferociously loyal to his creator Temmin.

Despite the teams mismatched members or because of all the different skill sets they get results. However to a few of the doing the right thing, or doing it for free is new. When they get a mission from mission/call for help from a certain princess who is know not to play by the rules herself this brings them in conflict with not only the New Republic, but eachother as well.

This book is great character development, if the first 3/5 of the book was a little bit faster paced I would have definitely given this 5 stars. I also like the way the original are used, I love one of the line used to describe Leia "there is more rouge in her, than in him". There is also some of the background framework leading to the Force Awakens as well. Trust me you will know it when you read it. ...more

4 of 5 stars at The BiblioSanctum <https://bibliosanctum.com/2016/08/12/...>

To kick off this review, I just want to say that I actually didn't think the first *Aftermath* was all that bad. As you'd recall all the hubbub, the criticism over that book was harsh, perhaps more so than I thought was warranted. That said, for a Star Wars novel I also thought this book's predecessor was mediocre to okay at best—especially when compared to such gems in the new canon like *Lost Stars* by Claudia Gray or *Dark Disciple* by Christie Golden. While flavorful and entertaining, the story of *Aftermath* and its characters were completely forgettable. This was evidenced by my chagrin when, as I started reading the first few pages of *Life Debt*, I realized I could barely recall anything that happened in the first book, or remember any of the main characters' names.

The good news though, is that *Life Debt* is a much better book. In my opinion, this sequel improves upon many of the problems that plagued the first novel, giving me a lot more reasons to care about the story and what happens to these characters.

Taking place in the "aftermath" of *Aftermath*, *Life Debt* follows the adventures of Norra Wexley and her band of mercenaries across the galaxy, as they continue to doggedly hunt down the remnants of Imperial leadership. The main prize is Grand Admiral Rae Sloane, with whom the team has had run-ins with before. Sloane, however, is trying to hatch up a plan of her own, keeping a low profile as she tries to rally the remaining Imperial forces who regard her as the new de facto leader of the Empire. But behind the scenes, there is another shadowy operator pulling the strings, manipulating both the Imperials and the fledgling New Republic, and his agenda is a lot less clear.

Meanwhile, Princess Leia receives a disturbing message from Han Solo before the transmission was cut off, making her fear the worst for her husband. She beseeches Norra and her crew to track him down, which leads them to a prison complex on Kashyyyk where the Wookiees are currently locked in conflict with the Empire over their home world.

I've long been a fan of Chuck Wendig's urban fantasy, a genre which perfectly suits his raw, gritty writing style. But when it came to Star Wars, the fit did not seem quite right. This was made obvious in *Aftermath* with his use of short, bursty sentences and tendency to include many modern colloquialisms and awkward terms that jolted me right out of the immersion. Thankfully, he's a lot more sparing with these in *Life Debt*, which was only the first of many other steps in the right direction. When Wendig isn't trying so hard to force Star Wars to match his style, instead making it the other way around so that he adapts his writing to the Star Wars universe, the results are actually much, much better.

Another issue I had with the first book was how far removed it felt from the events of *Return of the Jedi*

Another issue I had with the first book was how far removed it felt from the events of *Return of the Jedi*

and *The Force Awakens*, especially when the publisher was pushing it as the “bridge novel” between the two movies. To be fair, I don’t really fault the book for the hype created by marketing, but I was a little disappointed by the bare-bones structure of *Aftermath*, with its fluffy story and what felt like throwaway characters that had no impact on the universe whatsoever. Going into *Life Debt*, I didn’t have that many expectations, and I ended up being pleasantly surprised. We no longer have to sit through any more origin stories for the characters, so we’re diving straight into the action and getting more opportunities to learn about their personalities and relationships.

The inclusion of original trilogy characters, both major and minor, also helped. For example, Leia and Han were only bit players in this book, but their presence created a palpable connection between Norra Wexley, Temmin Wexley, Jas Emari, Sinjir Rath Velus, Jom Barell, and Mr. Bones with the rest of the Star Wars universe. Watching Wedge Antilles try to romance Norra was also hilarious. The point is, the *Aftermath* team has finally made their mark on the New Republic through their actions, and it’ll be harder to forget them now. The story on the Empire side was also a lot more interesting this time around, with Admiral Rae Sloane fighting her own secret war within the Imperial ranks. She is the sole beacon of competence amidst the remains of a weakened and crumbling Empire, but she probably has less authority than anyone, including herself, realizes. Her character has come a long way for me since she was first introduced in *A New Dawn*, and now she’s one of my favorites.

There were some lingering issues, of course. These pesky interludes continue to vex me, packing on a lot more bulk than was necessary without really adding much substance. Clearly, they’re meant to be a defining feature of this trilogy though, so I had suspected that they weren’t going to go away. Certain characters are also very derivative of other Star Wars personalities we’ve seen before. The villain revealed here feels like a new Thrawn, for instance, and reading parts of this book gave me flashbacks to certain episodes of *Star Wars Rebels*, with their team dynamics being somewhat similar, right down to the mother figure, bounty hunter, a boy and his crazy droid, etc. Not all of these parallels were necessarily bad though, especially when they actually helped me get into the story.

All told, I’m glad I gave this trilogy another chance, though in truth, I probably would have read it anyway, considering my ongoing quest to read and review all the adult novels in the new Star Wars canon. No surprise then that I would recommend this to other Star Wars completionists. But now, I would say even if you don’t consider yourself a hardcore Star Wars fan, but maybe you’re still interested in checking out some of the tie-in fiction, then you might wish to take a look at this series. I don’t think I would have said the same after reading just *Aftermath*, but *Life Debt* has shown me there is going to be more to this trilogy, and I find myself looking forward to see how everything will play out in book three, *Empire’s End*. ...more

Life Debt Harry Potter Fanfiction

Executive Summary: Now that's more like it. This book is so much better than the first one, that I almost want to drop my rating of that book further. If like me you were pretty underwhelmed by Aftermath, you might want to consider giving this one a shot anyways.

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Full Review

So I'm still pretty new to the Star Wars EU. This is only the seventh Star Wars book I've read, and four of them are no longer cannon. I found Aftermath to be the most underwhelming of those I've read. I'm not sure if it's that so few of the characters I knew/loved were largely absent, or if Mr. Wendig was handcuffed by his book coming out before the Force Awakens rather than after. Either way, this book was a vast improvement to me over the first.

The story still largely focuses on the characters introduced in the last book. I originally found them mostly uninteresting, but that seemed to change with this book. I'm not sure if it's because their story no longer felt small/unimportant in the grand scheme of the larger Star Wars universe, or because I liked them more than I realized. Jas continues to be my favorite of the bunch, but I found myself happier to Nora, Sinjir, Temmin and Mr. Bones than I expected to be.

Finally though, we see some of the big players in the Star Wars universe. There are no longer on the periphery, but important to the story of Mr. Wendig's original characters. The first book did a lot to set things up I guess, but I found myself largely uninterested. Initially I was thinking this book was going to be more of the same, but somewhere around the 25-30% mark this book really ramped things up. Now I couldn't wait to listen, and really wanted to know what came next.

In this world of media overload, it's a lot to ask someone to "get through 1.25 books for the story to be worth it", however for anyone whose already read the first book, I think it's more than worth it to give the series another shot with this book.

We finally get to see some of the ties this book has to not only the original series, but to the Force Awakens. It's possible (likely?) there were some things in the first book I just overlooked because I had yet to see the movie, but even in this book I found them just the smallest connections so far. Like what's so great about Jakku?

I suspect in the third book we may get more clarification on things that have been set up so far. At least I hope so. I probably hate spoilers more than most people, but I hope Mr. Wendig's third book won't feel like it's been handcuffed by episode 8, much like the first one did by The Force Awakens.

I wasn't planning to pick this one up until a review copy fell in my lap, but now I can't wait to see what happens next. This one is definitely up there as a possibility of my favorite Star Wars book (as short of a list as that may be). I don't really expect to dive deep into the vast chasm of the Star Wars books, but I'm glad I gave this series a second try. I'll definitely be picking up the third one when it comes out. ...more

Everyone is allowed to make at least one monumental screw up in their life. Really, so many creators tend to primarily learn from their mistakes that second chances have almost become expected to allow a series to grow and develop. Even if an initial installment was a complete disaster, failing in such an inexplicable way you have to wonder if the creative force behind it was perpetually drunk throughout the whole thing, there's still hope they'll listen to criticism and improve. Star Wars: Aftermath Life Debt is the first book which has not only made me genuinely regret keeping such an open mind, but genuinely question how someone like Chuck Wendig can maintain a successful career as a writer.

Not only does Life Debt fail to improve upon almost any of Aftermath's failings, but it manages to invent a few entirely new ones along the way. While readers won't be treated to him openly pissing on the Thrawn trilogy in the introductory pages, the poor direction, awful characterisation, meandering plot and inhumanly bad prose manage to hit rock bottom and still somehow keep sinking. Yes, we're looking at a book so excruciating to read that, were someone to inform me that Beelzebub were involved in its creation, it would only answer several burning questions.

The plot is the sort of thing we would normally go into next, but like Aftermath the blub is a complete and utter lie. The very title itself is an obvious reference to Chewbacca's long standing debt to Han Solo, and the story even references an attempted liberation of Kashyyyk going horribly wrong. This is supposed to be the core focus here, with the series' merry band of personal heroes trying to hunt down the missing Captain Solo and recover him. Instead, the book drags out this plot, shoving it into the background and forcing the spotlight squarely onto Wendig's creations, trying to force the audience to love them. It becomes so bad that, by the halfway point, there has been so little headway that you'd be forgiven for thinking this was a two-parter plotline.

Once again the structure here is abominably bad, almost thrown together rather than truly planned out. While *Aftermath* at least had some vague reason for this thanks to being churned out in a scant few months, but here there is absolutely no excuse whatsoever. The story will jump around seemingly at random, trying to build the idea of a bigger plot or universe, but it is so wildly disconnected and downright unwieldy that it becomes merely confusing as a result. While many other authors can and do succeed in pulling off a multitude of semi-connected stories across a book, Wendig fails to leave the spotlight on anything long enough to actually let it develop. Many scenes are often so rushed, so sped up and pushed past so quickly, it robs all drama or tension from the bits the book is trying to cut between. At one point Wedge (yes, he's in this and we'll get to that in a minute) is jumped by a very large and hostile assailant in a traditional dramatic closing moment. Barely two pages later, and the book cuts back, instantly resolving the whole problem in a matter of seconds. Congratulations, you almost managed to hold the tension long enough to make the reader actually care.

If it seems as if this whole point of structure is being harped upon, consider this for a moment - Were Wendig to write *A Song of Fire and Ice* (or *Game of Thrones* if you wish) novel, he would be bouncing back and forth between characters continents apart every five paragraphs. Were he to write a *Gaunt's Ghosts* novel, moments such as the build-up to Bragg's death or Cuu's rampage would be skipped entirely, and the murders involved likely listed offhand by a character later on. It doesn't just destroy any sense of pathos, it annihilates it, crushing down any broken remains which might leave the reader engaged in the book or reasons to give a damn. This sort of thing almost ruins it from the very start, as it doesn't even take the time to explain who the hell anyone is, where they are, describe many scenes or reintroduce the heroes before it speeds off into the plot. Even the inciting incident, the moment which drives Leia to task the heroes with finding Han is pushed past so quickly there isn't even time to properly reintroduce the character within the book.

Even if you were holding out for halfway decent descriptions, you're sadly out of luck. Wendig seems to treat details as an unnecessary bonus to scenes, and never stops to actually try and paint an image within the reader's head. Like a child forced to write an essay about the subject they hate, he does the absolute bare minimum, bereft of any enthusiasm or even engaging language. So many scenes are nebulous, non-descriptive and bereft of atmosphere that the hanger of a Star Destroyer, tropical atoll, and even a full on space battle feel exactly the same as one another. Rather than doing enough to create the idea of a varied universe, or even broad vibrant environments, he just leaves so many scenes bereft of detail that you'll likely end up wondering where in the hell everyone is at one time or another.

Worse still, this trend once more bleeds into the battle scenes, which prove to either be incredibly sub-par or are skipped over entirely. The opening dogfight is so badly paced and put together that it's almost a non-entity within the book, and even the act of a small corvette being chased by an Imperial Star Destroyer carries all the weight and drama of an average stroll in the park. Oh, and for those briefly interested in that latter bit, the book skips both the chase and following battle scene between chapters. Even the very act of taking down seemingly all but two Super Star Destroyers is left to little more than an offhand mention, and big battles are skimmed past at every turn. Yes, the author is actively trying to

avoid the very thing Star Wars is most known for.

Wendig tries to make up for the poor descriptions and lack of real world-building with an incredibly scattershot approach to things. Details are dropped at random relentlessly spammed throughout the book, until they overwhelm any real sense of immersion. It's one thing to have the book bring up bacta, compare certain descriptions with common in-universe items or even draw up comparisons with certain species, in order to create a sense of this being another world. It's another thing entirely to effectively drop them at every single opportunity, until it stops being subtly immersive or engaging, and becomes so frustrating you'll end up desperately trying to mentally edit out those details in order to make the book tolerable. There is also this odd obsession with scent and taste which quickly becomes the author's primary focus above all else. Really, skipping basic details which would stem from sight or sound, Wendig seems to use this as his fallback method of trying to flesh out a scene. The problem is that the descriptions are equally as sparse, and they often become little more than yet another method for him to throw in a few more in-universe details to try and make the book seem more alike, so this effort fails as well.

Still, all that could be saved with great characters, right? My friends, you are dead out of luck on that front as well. Let's start with the official characters first, given they are those hardest hit here. While the likes of Mon Mothma, Ackbar and a few other big names are thrown in, they might as well be listed as "Important Person X, Y, and Z" for all the impact they have. Sure, it tries to use them well as a sense of building a bigger and broader universe, but they are so firmly pushed into the background, so often out of the limelight that their existence seems like a concession more than something planned for the book. It should also go without saying that each is so bereft of any real personality that they might as well be anyone.

The only big name exceptions who stay anywhere near the spotlight are Wedge and to a much lesser extent Leia, for all the good it does them. Leia is tied up with New Republic operations and is used as little more than an excuse to try and better show off the universe with very mixed results, becoming almost a turmourous lump within the story. Chewbacca is also in this as well alongside Han, but like the others they are pushed well into the background, only emerging when the plot has absolutely no way to get around their involvement.

As for Wedge though? He's the one who suffers most here. Rather than actually involve or do these characters any kind of justice, Wendig wants to push his personal creations as hard as possible. As such, Wedge - a character who benefited the most from the original Expanded Universe - becomes little more than a joke, and a pale shadow of the heroic pilot people loved. As with Aftermath, he's beaten down at every turn, easily defeated, pushed about and turned into an utter joke for the villains and heroes to prove themselves as being badass around. Upon truly, physically, getting involved in any action, he's almost run over and crushed by a droid, forcing another character to quickly rescue him, and then play second fiddle to someone else as they perform dogfights against near impossible odds. Oh, and then out of nowhere he's turned into the love interest of said Wendig made character in order to make them more important. While it's one thing to prove a new character can hold their own in a book, it's quite

another to throw existing and beloved heroes under the bus to try and prove they're worth reading about.

It doesn't help that Wendig's creations are insanely one dimensional and fueled by a toxic mix of cliches and attempted fan pandering. By the end, you'll likely be remembering them by their role rather than actual names, listing each off as "the former Imperial" "the bounty hunter" "the kid" and "that sodding droid again". When it does push for actual character development or inner thoughts, it registers on the Frank Miller scale of banal inner dilemmas. Well, minus the whores of course. Here's one such example of a mother thinking of her son:

"Is that what she wanted for him?

He's young. He's only fifteen. (Though she's reminded: His birthday is coming up soon. Time moves fast, and it only gets faster when you have children.) He just took out two TIE fighters. No - he killed two pilots. Two lives, snuffed out. The problem isn't whether they deserved their fates; those pilots signed up for war and knew what came with it. The problem is what that makes Temmin. It haunts her, suddenly. Will it haunt him? Is he too young to understand what's happening? Will one day he awaken to ghosts in his head, or will he toughen to it too quickly - will it kill the kindness inside him and make him mean like Jom Barell?"

Yes, this is an entire book of that. Are you beginning to understand just why this review is so negative? In small doses this sort of thing can work, but it's an unending torrent of navel gazing, barging into scenes and disrupting their flow. The above example? That was thrown in right in the middle of a supposed fighter battle, for what little we actually saw of it anyway.

There is also a stab at developing the Imperial side of things via a viewpoint character, seeing how it is sliding into anarchy, but this quickly becomes almost hilarious. Many of the stabs at a cloak and dagger tale of varied political elements, betrayals and power plays are so laughably obvious that the characters seem like cartoon villains. These are the sorts of foes He-Man would have been fighting in the 80s, not the kind of foe you would expect to be serving at Vader's beck and call.

All this is, of course, made infinitely worse by the present tense approach Wendig has taken to the book. This was a big criticism of *Aftermath* as well, and many readers complained this made the novel downright unreadable as a result. However, present tense in of itself isn't the problem. While certainly extraordinarily hard to nail down, some novels such as *Know No Fear* have succeeded in pulling it off, presenting engaging novels and details through it. Here though, combined with the awful descriptions, bad characterization and poor plotting, it serves as a kind of multiplier, making every shortcoming seem all the worse as a result. Combined together, it makes *Aftermath: Life Debt* seem like an extraordinarily poorly penned young reader's novel, the kind which relentlessly talks down to its audience; not the supposed flagship trilogy intended to kickstart a new universe.

"Terrible" doesn't do this book justice. There is likely no word in the English language which can wholly describe its unmitigated failure, and sheer lack of any redeeming quality. While it might not fall fully to

the levels of certain other tales, this is the kind of story bound for that special literary hell usually reserved for Gloria Tesch creations and the Gor novels. Having assisted in murdering the old Expanded Universe, Wendig now seems to have set his sights upon maiming the new one while it is still in the crib. If the future is being forged from these novels, Star Wars will become a malformed, broken thing worthy only of a mercy killing.

If you have any love for Star Wars, any hope for a good future at all, do not buy this novel. In two decades of reading science fiction of all forms, from the works of children to the Dune saga, I have rarely encountered a book so inept as this creation. If you honestly want to see a good Star Wars novel set in the new universe, Twilight Company is still out there and is more than worthy of your hard earned cash. If you want a better one besides that, the old Expanded Universe is still there and damn near every novel - even Darksaber - is leagues above this book in terms of good storytelling. Each and every one of you reading this could have crafted a better novel than Wendig, and honestly I actually encourage you to do so. Try practicing your own skills for a bit, try experimenting with your prose or to craft a short story, then apply to Disney for work. If they're allowing a trilogy so poorly crafted as Aftermath to be their flagship release, they'll likely accept damn near anyone for future books. ...more

Life Debt Continuum

Everything Aftermath got right, the sequel gets wrong.

While I am still completely okay with Wendig's style (apparently most people are annoyed by it), there was nothing to enjoy here. An extreme case of second book syndrome at best.

The first Aftermath book was the best argument for scrapping the Disney-verse and going back to the classic EU I've ever read.

I would love for every Star Wars fan to read the Wendigo's terrible books to understand the new septic tank level of self wank fan fiction the New DU is. Hiring the Wendigo to vie with Zahn's books (A Star Wars founding father), will be the Awaken-Verses ultimate undoing.

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Life Debt Harry Potter

Is this better than the first Aftermath novel? Yes. Perhaps it deserves 2.5 stars.

The good: This novel provides information that's genuinely necessary to understanding the unfolding of the Star Wars 'verse. You're not wasting your time reading it. There's payoff, not only with details about the main characters and evolution of the Aftermath-specific characters, but also with big arcs such as the enslavement of Kashyyk.

The bad: Some of the characterizations don't ring true. When contrasting the Is this better than the first Aftermath novel? Yes. Perhaps it deserves 2.5 stars.

The good: This novel provides information that's genuinely necessary to understanding the unfolding of the Star Wars 'verse. You're not wasting your time reading it. There's payoff, not only with details about the main characters and evolution of the Aftermath-specific characters, but also with big arcs such as the enslavement of Kashyyk.

The bad: Some of the characterizations don't ring true. When contrasting the two characters, for example, I wouldn't say that Leia "I've been a politician since my mid-teens" Organa is the idealistic one and Mon "Let's demilitarize the exact moment we win" Mothma is the practical one. They're both far more complicated than that. For that matter, Leia comes across as genuinely shrill in several scenes. Yes, she's upset, but the woman who could handle watching her adoptive family and entire home planet be destroyed, take over her own rescue, and then come up with a stoic "We have no time for our sorrows" would not whinge and storm out of rooms in an emotional whirlwind when things don't go her way. (See Claudia Gray's Bloodline.)

The ugly: Chuck Wendig's writing style continues to underwhelm. I'm being kind here. He's graduated to using more complete sentences now, but his diction is often odd, as if he's grasped for a word and settled on one that sounds a bit like it, and several times his errors in agreement (subject/verb, noun/pronoun) jarred me out of the story. He confuses "imply" and "infer." Furthermore, in this single book he uses up his entire lifetime's supply of "labyrinthine." He never gets to use that word again. Ever. I appreciate that Lucasfilm is trying new things, but I don't understand how Wendig landed a three-book deal. I waded through this for the relevant information, but I wouldn't call it an enjoyable experience. That's a shame, when so many capable and skilled Disney-era Star Wars authors like Claudia Gray and John Jackson Miller and James Luceno and Jason Fry, to name just a few, regularly delight. ...more

O. M. G. Here. we. go. again.

Chuck... let me help you out... if I can... Star Wars was a long, long time ago... in a galaxy... far. far. away. SOOO there is absolutely NOOOO Earth! We do not have earth animals, music, terminology, technology, pop phrases or idioms! NONE!!

oh and spend more time actually developing your characters and also brush up that writing style and plotline.