



WEST END GAMES LTD. • RR 3 BOX 2345 • HONESDALE, PA 18431 • (717) 253-6990 • FAX (717) 253-5104

May 18, 1994

Dear *Star Wars* Fan:

Thank you for your interest in writing for the *Star Wars Adventure Journal*. We apologize for any delay in responding to your request for *Star Wars* writer's guidelines. We have been asked by Lucasfilm to change our prior submission policy and to solicit material only from previously published writers. Therefore, we must require you to meet the following guidelines.

If you are a published writer and are interested in writing for the *Journal*, please send a brief cover letter outlining your interest in writing for *Star Wars* and your writing experience, and include a bibliography of previously published works, as well as samples of this work. Previously published work may include (but is not limited to) articles for high school, college and professional newspapers and magazines, work for fanzines, novels or contributions to books. Please include your daytime phone number so we may contact you if we would like to commission you to write a project for the *Journal* or any *Star Wars* product.

Please do not send any *Star Wars* manuscripts or proposals with your query. Lucasfilm Ltd. has a strict policy of forbidding any member of its company from reading, reviewing or accepting unsolicited submissions or ideas, and as its licensee for *Star Wars*, we are obligated to abide by this policy. We hope you understand our need to consistently apply this policy.

If you are not a published writer, we encourage you to pursue publishing your writing in the areas listed above – it has been our experience that some of our industry's best writers are newcomers to the field. Newspaper, magazine and fanzine editors often seek freelance writers to help fill their pages – this is a good place to gain some writing and publishing experience so you can later be considered to contribute to the *Star Wars Adventure Journal* or other *Star Wars* products by West End Games.

Peter Schweighofer
West End Games

STAR WARS®

Style Guide

Version 2.0, August 1994

The *Star Wars* Stylebook is your bible to writing for West End Games' *Star Wars: The Roleplaying Game* and all its supplements, including the *Star Wars Adventure Journal*. Read it. Use it. Live and write by it.

This stylebook contains several sections covering many aspects of writing for *Star Wars* and West End. As always, the *Star Wars* editors here at West End Games are willing to work with you as long as you are well-prepared to work with us, knowledgeable about *Star Wars*, willing to consider suggestions and criticism, and work to our specifications.

Contents

Chapter One: What We're Looking For	2
This section tells you about the kind of products we produce for the <i>Star Wars</i> game, as well as what each of those projects entails.	
Chapter Two: Doing Business With Us	4
Procedures, forms and phone calls. This includes an outline of the submission process, a look at all the documents you must sign when you work on <i>Star Wars</i> projects, a section on being a professional, and details on payments, diagrams and illustration suggestions, and keeping in touch.	
Chapter Three: Writing In the Star Wars Universe	10
A guide to what you should and shouldn't do in your <i>Star Wars</i> project, including subjects we don't want to see, working within the <i>Star Wars</i> continuity, and creating believable characters, plots and settings.	
Chapter Four: Writing Adventures	15
Tips on writing adventures, as well as a general outline of some things you should and shouldn't do.	
Chapter Five: Writing Source Material	17
Some general thoughts on writing source material with a few helpful hints.	
Chapter Six: Writing Game-Related Fiction	18
How to write short stories (with related game materials included as well) for the <i>Star Wars</i> Adventure Journal — how to make a good short story, and how to tie it into the game with adventure ideas, game stats and sidebars.	
Chapter Seven: Style and Grammar Guidelines	19
Some basics about our style — how to use certain types of punctuation, when to use capital letters, when to italicize items, and other miscellaneous tidbits.	
Chapter Eight: Spelling List	20
A master reference list correctly spelling many names from the <i>Star Wars</i> movies so you can spell them correctly in your submissions.	
Chapter Nine: Style Definitions	24
A dictionary-style listing of style tips, common grammar problems and touchy subjects to be aware of when writing <i>Star Wars</i> .	
Chapter Ten: Skill List	29
The master reference list of skills for the <i>Star Wars</i> Roleplaying Game.	
Chapter Eleven: Stat Format Guide	32
A guide to listing game statistics for characters, starships, aliens, planets and much more. Includes explanations of all categories, a sample template, and examples.	

Chapter One

What We're Looking For

West End Games is always looking for exciting new products for *Star Wars: The Roleplaying Game*, including articles for the *Star Wars Adventure Journal*. West End invites previously published writers to submit brief proposals for products they want to design. We are always looking for new products to fit all our formats.

West End Games' *Star Wars* products come in a variety of forms. If you are new we would like you to try your hand working at a smaller, less complicated project for the *Star Wars Adventure Journal*. The *Adventure Journal* is a journal-style, digest-sized book, allowing for short articles, adventures and essays under 10,000 words. This format is recommended for beginning authors.

Most game products are large format books beginning at 96 pages long (about 45,000-60,000 words). Some products are suitable for several authors to contribute to (such as the Cracken's-style books).

Notes, tips and general rules for writing to each of these formats are given later on in this stylebook.

Star Wars Eras in the Game

Star Wars products are set between the movies (what we call the "Classic" *Star Wars* era), or between the end of *Return of the Jedi* and the end of Timothy Zahn's novels (what we call the "New Republic" era).

At this time we are not considering proposals set before the movies. We may consider proposals set after the events of Timothy Zahn's novels, but we have a strong preference for products set from the end of *Star Wars: A New Hope* through *The Last Command*.

The Star Wars Adventure Journal

The *Star Wars Adventure Journal* features short articles, typically in the 3,000-10,000 word range. If you intend to work on a *Journal* article, please send in a proposal and sample.

The *Adventure Journal* includes a wide variety of articles, including, but not limited to:

- Short adventures
- Wanted By Cracken (in the form shown in the sourcebook *Wanted by Cracken*)
- Cracken's Rebel Field Guide (in the form of the supplement of the same name)
- Cracken's Rebel Operatives (in the form shown in the *Cracken's Rebel Operatives* supplement)
- Scout's Dispatch (information and adventures pertaining to scouts)
- Smuggler's Log (source material for smugglers)
- *Star Wars Miniatures Battles* scenarios, rules variants and articles
- Source material articles detailing new settings, characters or situations
- Game-related fiction — short stories, which *must* include game-style write-ups of the characters, planets, locations, ships, and equipment. There must be as much game material as fiction. Please note that this area is *extremely* competitive — new authors are advised to start with other projects.

Adventures

Most adventures appear in the *Star Wars Adventure Journal*, although some adventures are included in other sourcebooks.

Usually, when people think of writing for a game line, they think first about writing adventures. Our adventures have certain things in common. Adventures should be action packed. Characters should be allowed to meet colorful villains and allies, and have a rousing good time! Interesting and dramatic conflicts are essential. Combat is important to *Star Wars*, but adventures need a lot more — give the players reason to use their *Knowledge*, *Technical* and *Perception* abilities. Less linear adventures are good too — give the players a neat place to explore while the plot unfolds.

Supplements and Sourcebooks

More and more gamers are craving source material for game worlds over new adventures. Gamers want new ships, settings and characters to integrate into their own campaigns. Most of West End's products for *Star Wars* are sourcebooks and supplements.

Supplements include equipment guides, galaxy guides, world books, and other similar books (all the *Galaxy Guides*, *Wanted by Cracken*, *Cracken's Rebel Field Guide*, and all the *Planets of the Galaxy* books are supplements).

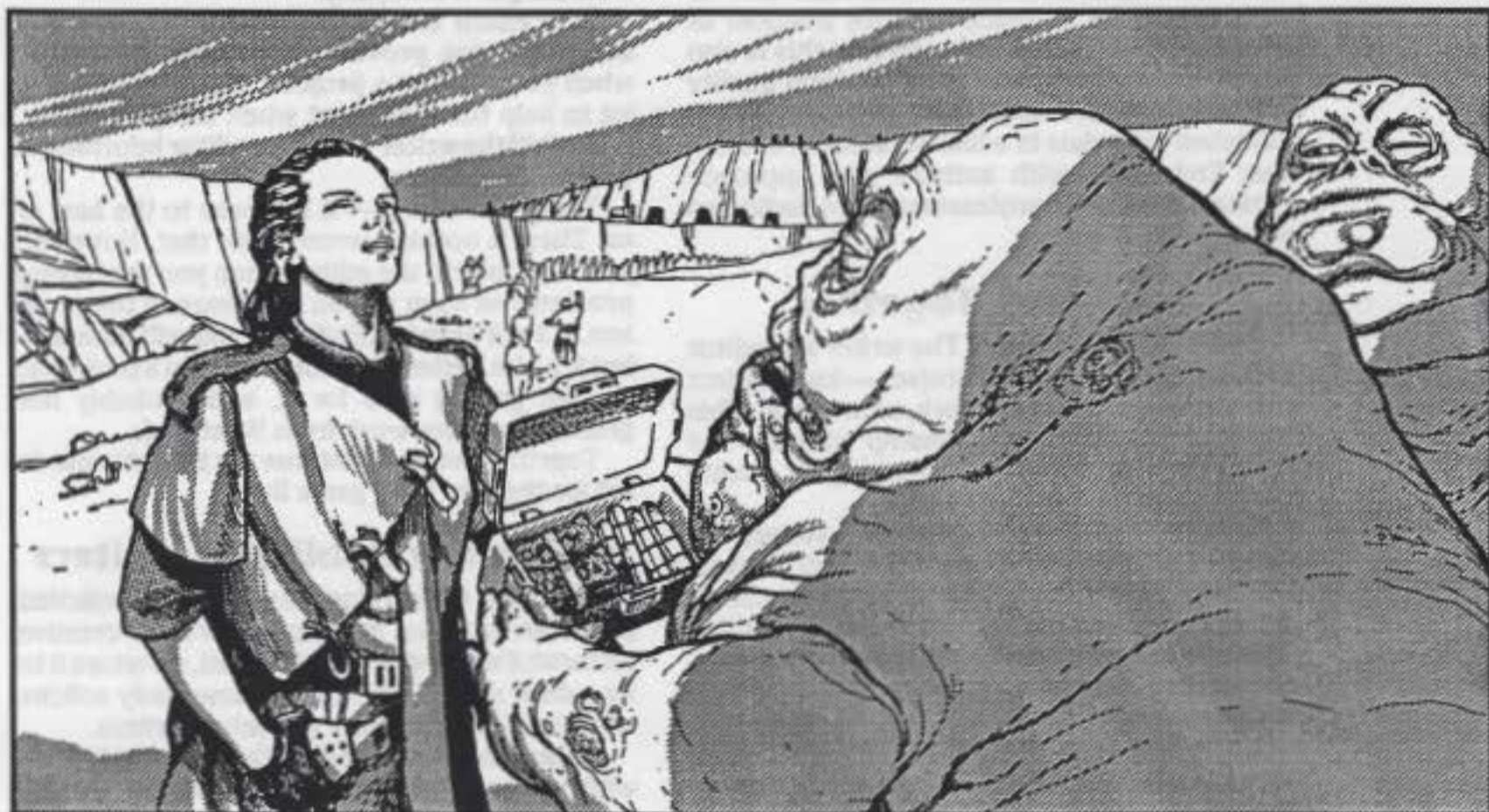
Sourcebooks are the major benchmark products for *Star Wars*, and are much larger and more complex undertakings. Sourcebooks are normally

128, 144, 160 or 176 pages.

Here's an idea how many words are involved in each size product we publish:

- 96-page supplement - about 50,000 words
- 128-page sourcebook - about 60,000 words
- 144-page sourcebook - about 70,000 words

If you are a first time author or if you have had little or no contact with West End before, stay away from writing a proposal for a sourcebook — start with something for the *Journal*. Not only is a sourcebook a giant product, but it is something we have to be very careful publishing. An adventure for the *Journal* with a few "game interpretations" is different than a sourcebook with *mistakes*.



[Faded, illegible text, likely bleed-through from the reverse side of the page.]

[Faded, illegible text, likely bleed-through from the reverse side of the page.]

Chapter Two

Doing Business With Us

As an author, you will be required to write to West End's specifications. While West End allows its authors as much creative freedom as possible, West End reminds you that this is also a business. Authors must produce high quality materials that are consistent with previously published materials in a limited amount of time. West End works with authors who approach writing in a serious, professional, and dedicated manner.

Let's Work Together

Please Be Cooperative. The writer and editor are collaborators on each project — for a project to succeed, they must work as a team. This should be a positive relationship with the end result being a product that is of higher quality than if either had worked alone.

However, when push comes to shove, the editor is held accountable by West End management and Lucasfilm for anything that comes through the editor's office. Therefore, the editor has the final say in any disputes regarding editorial matters — remember, it's the editor's job on the line.

Be Professional. Please be sure everything that passes across West End's editorial desks is the best it can be — from cover letters to final manuscripts. Proofread and spell-check everything. Also, always include a cover letter with anything you send us, telling what exactly we should expect to find in the envelope. And don't forget to include your address and phone number. Please note: computer printouts that aren't separated are not professional.

If you want a response to your submission or correspondence, include a self-addressed, stamped envelope. Please do not call too frequently with questions. Save them up and discuss them in a phone call once every week or two.

Be Honest. While sometimes the editor and writer relationship is a little adversarial, the editor's job is to help you. And more importantly,

when things go wrong, the editor is your liaison with the game company.

Your editor is supposed to answer questions and otherwise provide reasonable assistance when you work on a project. An editor can do a lot to help the writer out when things go awry, but only if the writer keeps the editor informed of what's going on.

Things go wrong — it happens to the best of us. There's nothing wrong with that. However, you *must* inform the editor when you are having problems as soon as you are aware of the problem. It's not easy to admit that you will be late — but it's a lot better than not turning in a project at all, not getting paid for it, and probably not getting any more work from West End.

Together, we can continue the high standards set for the *Star Wars* game line.

Previously Published Writers

West End Games does not accept unsolicited proposals, outlines, manuscripts or other creative material; if we receive such material, we return it to its author unread. West End Games only solicits material from previously published writers.

If you have received this *Star Wars* Stylebook with master copies of the Submission Release and Assignment of Copyright, you have also received an invitation to write for West End Games and *Star Wars*. Therefore, your ideas for *Star Wars* game projects have been solicited.

Published writers includes any whose writing experience includes articles for high school, college and professional newspapers and magazines, work for fanzines, novels or contributions to books.

West End must keep some record of what a writer has published in the past, so we ask that you send a bibliography of your published work, as well as samples of any previously published articles. You should also update this bibliography and any samples periodically (about once a year is fine if your work is published often).

The Submission Procedure

The submission procedure follows several steps:

- **Step One: The Proposal** — Here you describe your idea in a few pages, include a sample of your writing for this project, and sign several important documents: the Submission Release and the Assignment of Copyright.
- **Step Two: Reviewing the Proposal** — At this stage we evaluate your proposal and discuss with you what could be improved. If accepted, you are issued a Writer's Agreement which you must sign.
- **Step Three: First Draft** — Here you actually write the project and send it in with your Writers Agreement and another Assignment of Copyright. Along with your first draft you include illustration suggestions and sketched diagrams. All materials you write (including the draft and illustration suggestions) will be in both hardcopy printout and on disk in either Microsoft Word for Macintosh or IBM ASCII.
- **Step Four: Final Draft** — The editor critiques your first draft and tells you what needs to be changed, edited and improved. Then you submit your final draft in hardcopy and computer disk.

Step One: The Proposal

Summary: With each proposal, send in:

- Cover Letter.
- 2 Submission Releases
- 3 Assignments of Copyright
- 1 copy of the Proposal
- 1 sample of your writing, 500 to 1,000 words long
- Bibliography (if you have never worked with us before)

Proposals are three-to five-page, typed, double-spaced descriptions of your idea. Include a cover letter that tells us a little about your writing experience.

In your proposal, include a working title, the overall purpose of the product or article, manuscript length, what you want to include in the product or article, and, in the case of adventures, a believable plotline we can follow. Detail (briefly) major characters, devices (both real and plot), motivations, and other elements of your idea. Don't leave out any important bits of information. If you write us saying, "And then the Rebels come across the big surprise ending!" and don't tell us what the ending is ... well, we'll assume you don't know. We need to know what you plan to write before we can give you a contract.

Tell your story simply and cleanly, avoiding

embellishment and "selling points." If you want to "sell" your proposal (which is not a bad idea), do so in your cover letter. Also, tell your story in a neutral voice — not "to West End," "to Lucasfilm," or "to the editor." When writing the proposal, remember that it is read by several different people who all have a working knowledge of the game line you are writing for.

Also send us two or three pages of sample manuscript from your proposal idea (about 500 to 1,000 words). This gives us a good idea of what you really mean. It shows us that you have a good idea of what you are going to do. Finally, it lets you impress us with your writing style and clean grasp of our product presentation.

Don't send us your only copy of a proposal! The mail may mangle or lose it, the editor who is supposed to look at it may take it home or lose it, or it may get lost in the mountainous piles of paperwork littering editors' desks (from the stories we've heard, maybe all three). Besides, if you get a call from us later, you'll want to have a copy in front of you to remember what you promised us in the first place.

Include a self-addressed, stamped envelope (SASE) with your proposal. While we are not desperate for stamps, this reminds the people looking over your proposal that they need to send back an answer soon and it insures that your address and the postage are correct. Without a SASE, you may not get a response for a while ... if at all.

If you wish confirmation that materials have arrived, please send a self-addressed, stamped postcard with your submission or send your material by registered mail.

Some proposals — especially those for large sourcebook projects — take a while to get past the editor. We don't always have a lot of time to look at proposals, and when we do, we have to keep our production schedule in mind when figuring what products we can produce when, and what we want those products to be. Many times an editor seeks out an author to write a particular project.

Proposals for the *Star Wars Adventure Journal* have a much faster turn-around time, as the *Journal* depends on a steady stream of article proposals.

Submission Release Form

Before you do anything else, go out and photocopy the Submission Release and Assignment of Copyright forms!

West End Games does not accept proposals, outlines, manuscripts or other creative material without 2 copies of the Submission Release and 3 copies of the Assignment of Copyright. If we receive such material without the proper docu-

ments signed and fully completed, we return it to its author unread. These are Lucasfilm's rules, and you must follow them if you want to write for *Star Wars*. If you send us something, there is always the danger that someone else will send us something very similar (we have received dozens of proposals for a Corporate Sector sourcebook, or a Tatooine galaxy guide; we can only use one person as author). West End doesn't steal ideas from authors. We need every good author we can get. If someone has a great idea, we are going to use them to write the book if at all possible.

This form makes sure that you understand this. Basically, it means that we have your permission to review your work and respond to it. And, if we have something already in the works that is similar to what you are proposing, you understand that and won't take us to court. This is more to show that you understand your rights than to protect us, but it does work both ways.

"Where Do I Sign?" On the Submission Release, you must fill out the Title of Materials (the working title of your proposal) and the Form of Materials on page 1 ("Proposal for *Star Wars* Project/Article" should do). On page 3 you must sign on the line marked "Signed" and fill in your complete name and address with the date of signature. One copy of this document will be returned to you.

Assignment of Copyright

Along with one copy of your proposal and 2 signed copies of the Submission Release, you must sign and complete 3 copies of the Assignment of Copyright. This document acknowledges that you sign all rights to the material in your proposal to West End Games, who in turn assigns the rights to Lucasfilm. We nor Lucasfilm cannot review any proposals until we receive the Assignment of Copyright.

Please note: even if a proposal is rejected, West End Games and Lucasfilm still own it. Read your Assignment of Copyright carefully.

Another set of Assignments of Copyrights is required when you submit your Writer's Agreement or your first draft (whichever happens first). In this second Assignment you sign West End (and then Lucasfilm) your rights to the manuscript form of your project. Once again, West End Games and Lucasfilm cannot review manuscripts until we receive these second Assignments of Copyright.

"Where Do I Sign?" On the Assignment of Copyright, you must fill out the first few lines of page 1, including the date, your name and address. You must sign the Assignment of Copyright on the line marked "Artist" on page 4. On page 5 of the Assignment of Copyright, marked

Schedule A, you should fill in the working title of your proposal and write in under Description of Work: "Proposal for *Star Wars* Project/Article" or "Manuscript for *Star Wars* Project/Article," depending on whether you are submitting the Assignment of Copyright with your Submission Release or your Writer's Agreement respectively. One copy of this document will be returned to you.

Step Two: Reviewing Your Proposal

Summary:

- We may accept or reject the proposal or require you to revise your proposal.
- If your proposal is accepted, you will be issued a Writer's Agreement, which will outline deadlines and payment terms.
- If you have any questions, call the editor in charge of the project.
- While you are writing your first draft, it's not a bad idea to call in once a week (at most).
- If you are writing a full-length book (96 or more pages), you must send in a preliminary draft consisting of 20 to 25% of your manuscript at least six weeks before the first draft is due. It gives West End a chance to request changes well before revisions become a problem.

Once we receive approval for a proposal, we let you know and write out a Writer's Agreement for you. (Of course, we also tell you if the proposal was rejected.) The Writer's Agreement determines your pay and your deadlines.

Writer's Agreement

The Writer's Agreement is your contract with West End Games for production of a manuscript for a supplement or *Journal* article. The agreement details first and final draft deadlines, pay rate, pay schedule, and what exactly is expected of you. Read the Schedule A sheet very carefully, as it reminds you that your submission must be on disk and hard copy, must include illustration suggestions, must follow your proposal, must be a certain number of words, and must be consistent with *Star Wars* and other *Star Wars* materials from West End Games.

You will be sent Writer's Agreements when West End commissions you to undertake a project — usually soon after the proposal is approved. Read the contract carefully.

"Where Do I Sign?" Sign in the space indicated on page 4, including the date and your Social Security number. Send both copies back to West End — one copy will be returned to you.

Step Three: First Draft

Summary: When you submit your first draft, you must send in:

- Your 2 Signed Writer's Agreements
- 3 Assignments of Copyright
- First draft on hardcopy printout and on disk (in Microsoft Word for Macintosh or IBM ASCII text files)
- Illustration suggestions on disk and hardcopy printout
- Diagram suggestions and sketches

Your editor reviews the first draft, forwarding the illustration suggestions and diagrams to the art department.

The editor reads your draft and lets you know what you need to do to improve it. This comes in the form of a letter and/or phone call. You must implement all changes asked by your editor, or work out a compromise with your editor if there's something you disagree with. If you have any questions or concerns about an editor's changes, call the editor to discuss it. However, remember that the editor has the final say.

Illustration Suggestions

Star Wars products are filled with diagrams, maps, and illustrations which enhance the project and make it visually appealing. As part of an author's first draft submission, they are required to include diagrams and a list of illustration suggestions.

You know those pictures in the book? Well, writers describe them before they're ever sent to an artist to illustrate. The more concise your description, the more likely it will look like what you, and the editor, want. Be vague, and the artist will *never* do what you want. Don't think "oh, whatever the artist comes up with is fine" — because it isn't, and never will be. Describe what you want and you'll get it. You won't get a second chance, and once the editor sends illustration suggestions to an artist, the author has little control over how a project is illustrated.

Usually, an illo suggestion should be about 50 words (more or less, depending on the detail). Include character descriptions, background, scenery, and any other details that should be in there. If you don't, it won't be there. And if you don't say what you *don't* want, it will be there.

Here are some tips and concerns you should keep in mind when writing illustration suggestions:

Ideas. Leaf through your manuscript. Come up with ideas from what you say there. Then write it out. Do *not* say, "just like the scene described on page 4." The artist will not read

your manuscript, and the whole reason you are doing the illo suggestions is to get *your* interpretation — not the editor's. If a scene is described very precisely in the text, duplicate that text in your illo suggestion.

As a general rule, make one illo suggestion for every 1,500 words in your manuscript.

Character profiles. Character Profiles *have* to be specific. Describe the species and demeanor of the character, as well as his or her gender, clothing, equipment, and anything else notable. Make *certain* the illo suggestion matches the character.

Don't worry about final illustration sizes. However, you should be conscious of the fact that there can be only so many full-, half-, and quarter-page illos in a book. Don't describe every illo as if it were a full pager. The artist may have to try to cram everything into a smaller panel, and then it won't look right. Some illos should have less going on in them than others. If you want to make size recommendations, go ahead.

Diagrams

Two rules: get diagrams to us as soon as possible (upon first draft turn-in — no later), and make sure the editor can understand them.

This means not only sketching the diagram and labelling it, but also writing up a description of the diagram to be included with it. We realize that you aren't graphic artists (most of you), but for that reason you'll have to use words to make up for the diagram's simplicity. Draw the diagram and label it as closely as you can to what you want it to look like, but then take a page of paper and type out a description of what the diagram is and what it should look like. Include "background notes." If you call the diagram "Joe's Bar," but don't tell us anything more, the artist doesn't know whether it is a seedy, run-down joint or an upper-class establishment. Not even if you draw little bits of trash around the area.

Keep copies of your diagrams. They get mangled and lost sometimes.

Step Four: Final Draft

Summary:

- Send in final draft on paper and on disk

You have 30 days from acceptance of the first draft to revise and submit your final draft. If you run into scheduling problems, let your editor know! Once you've submitted the final draft, the editor corrects grammar, revises some areas, corrects new problems or problems you didn't correct, fine tunes the manuscript, and formats the manuscript. From here on out there isn't much to worry about, although the editor might

contact you for some clarification, or to ask you to revise certain sections.

Payment

West End only pays flat fees — West End doesn't pay royalties. Also, once a manuscript has been submitted for Star Wars, Lucasfilm owns all rights to the characters, places and things in the material (read your Assignment of Copyright for details ...).

West End has several types of contracts. Beginning authors and those writing for the *Star Wars Adventure Journal* are given "on-spec" contracts. With an "on-spec" contract, the author is paid upon publication of the manuscript. As authors gain experience with us, contracts typically pay upon approval of first draft and final draft. As you might expect, the larger the book, the more money the author is to be paid.

If you do not work to West End's specifications, your editor's specifications, and the English language's specifications, the editor has the right to reduce the amount you are paid. This won't happen without warning — but if we tell you to make substantial revisions and you don't, then the editor has to fix whatever you do not fix. We don't have time to do this, so we sometimes have to assess penalties. Editors are put in the difficult position of judging quality and writers must accept that judgement. The bottom line is, **work with your editor**. Pay attention to what your editor says, ask questions, and don't try to "get away" with anything.

When we last checked, we found we paid money equal to or exceeding most other companies in the industry. For the record, West End pays its authors and it pays them on time. While it shouldn't have to be said, we wanted you to know.

Keep in Touch

Many potential problems with a project (that you, as the author, may not even know about) might be avoided if you just take the time to "check in" once in a while. Just call up and tell the editor how the project is going, ask questions about the future development of the project, and ask if there is anything the editor wants to be certain you do with the project. Sometimes, after the contracts have been signed and circulated, the author and the editor begin to move in two different directions on the project — their perceptions of what the project is supposed to be are different, even though they have both read the same contracts. Periodic "check ins" are invaluable.

Here is a timetable that can help you re-

member when an editor should be hearing from you:

When you have a problem with a deadline: The worst time *not* to call is when things aren't going well. No one likes to call and say "I have a problem — I can't make the deadline," but you have to. Call as soon as you think you may have a problem getting a project in on schedule. Believe it or not, the editor would much rather hear "I can't make it" than "I couldn't make it." If you know you are going to be late, the editor can try to work something to help you out.

Upon receiving the contracts and reading them: As soon as you get the contracts in the mail, read them over. Then call the editor. You may have questions about the contract, or you may not. It doesn't matter. Let the editor know that you have the contracts in hand and will be returning them soon.

At the "mid-point" of the first draft: About halfway through the first draft, give the editor a call. You should be nearly halfway done with the project, but even if you aren't, you should update the editor with your progress. This lets the editor know that you have not moved to Bora Bora and that you are working on the project, and it gives you a chance to get some preliminary feedback on what you are doing.

A few days after you send the first draft in: Let the editor know you sent the manuscript in the mail, and check to see if the editor received it. Try calling when you expect the manuscript to arrive. This can help prevent lost manuscripts and deadline problems from misunderstandings.

About three weeks after you send the first draft in: This should be about "midway" through the editor's "reading period." The editor has 30 days to read your manuscript, make comments, and send it back to you for revisions and/or corrections. This is your chance to check up on the editor. You deserve to get that manuscript back as promptly as possible, so you have a right and a responsibility to check on its progress.

Upon receiving the first draft comments (and reading them): Read over the first draft comments, criticisms and corrections. Make notes on any questions or ambiguities. If the notes are particularly harsh, cool down a little. Then give the editor a call, mention that you received the package, and ask any questions you feel are appropriate or necessary. Remember, you are responsible for making any and all changes you are asked to make, unless you discuss the situation with the editor and get him or her to change the revision. You may be right in a dispute, you

may be wrong — but unless you discuss it, you will be held to all revisions noted.

Soon after you complete the revisions and mail the manuscript in: Again, call when you think the manuscript should have arrived. The editor can look out for it and can remember to call you if it doesn't arrive when it should have.

Whenever you have a question or comment, or you just want to chat with the editor: This is the best time to call. Editors like to hear how their reliable freelancers are doing now and then — and, if you call at the right time, you may end up with a project that has been dumped on the editor's desk.

Computers Only

If you're going to write, you need a computer or a word processor that can write to PC-compatible ASCII formats. West End only accepts materials on IBM PC-compatible or Macintosh computer disk. All manuscript submissions must include a disk copy and a hard copy printout of the manuscript.

Since most of you use IBM-type personal computers, simply ignore format specifications such as **bold** or *italic* in the style guidelines. If in your text you wish something to be bold or italic, indicate it with `<bold>` or `<italic>` at either end of the word or phrase to be formatted as such.

However, on stats, pay attention to:

- Order of categories
- Specific types of words or categories
- Upper/lowercase
- Anything else that can be represented through ASCII files.

All material from PC users must be submitted in text-only ASCII files. No formatting, no MS-Word programs for Macs, just plain and simple text-only ASCII files.

Mac Users should submit their manuscripts on Mac ASCII or Microsoft Word for the Macintosh.

Please remember to include a hardcopy printout when you send your manuscript on disk.



Chapter Three

Writing in the Star Wars Universe

Star Wars writers must write with the same tone, spirit and atmosphere as the *Star Wars* movies. They must be consistent with what has been done in the universe in the past, including game products, novels and comics. Here are some hints and rules to make sure you're writing best fits the *Star Wars* feel.

All these areas are general guidelines. Talk to us. We do offer some flexibility for exceptional ideas. But these are clichés and poorly executed concepts we see repeatedly.

No Juvenile Writing

A lot of authors write for an audience composed exclusively of 12-year-olds. We expect writing that is serious, exciting, original, and interesting. Don't be redundant, condescending or simplistic. Your audience is a group of highly intelligent high school, college and older age individuals.

If you're looking for suggestions on appropriate tone and style, look at the writing styles used in *Star Wars: The Roleplaying Game, Second Edition* and *The Star Wars Sourcebook*.

PG & PG-13

The *Star Wars* universe is a PG and PG-13 universe. Profanity should be limited to hell and damn (or *Star Wars* slang equivalents such as stang). And we should see very little blood (and only in *very* dramatic situations) and no extreme violence. We should see no nudity. Sexuality is a topic best left undiscussed — romance in a traditional, non-graphic nature is acceptable.

Potentially disturbing situations, such as torture, should be "faded out" — just as when Darth Vader interrogates Princess Leia in *Star Wars*. We know what's going to happen and the camera doesn't have to show us to get across the dramatic impact.

Like the movies, do not glamorize negative traits, such as people who look down on aliens or members of the opposite sex: these characters

can have these traits, but they should be presented as *negative* traits. These traits should also be limited exclusively to the characters — these traits shouldn't be part of the narrator's point of view. Likewise, players and their characters shouldn't be encouraged to use abusive slang or dehumanize characters. Remember, what comes around goes around.

Likewise, do not glamorize the abuse of alcohol. Drugs are off limits — we often use the term "spice" as a substitute. You may also name something, "ryll" for example, but don't describe its drug-like qualities.

If you have any questions, ask yourself, "Does this fit in the *Star Wars* movies?" If you even hesitate to say yes, then your material is questionable and you should send this material in advance to West End for commentary.

Don't Be Redundant

Too many authors pad out their word counts by saying the same thing three times, or using "As we said before ..." We trim mercilessly, and more importantly, this means that you'll have to come up with completely new sections to fulfill your word count obligations outlined in your contracts.

Don't Make Fun of Star Wars

Material may not make fun of the *Star Wars* universe. You may certainly present humor from the point of view of a character, or humor inherent in a certain situation, but you may not make fun of or be degrading to the *Star Wars* universe. Have fun with *Star Wars* instead.

Use the Star Wars Setting

The *Star Wars* universe is a lot more than the Rebels versus the Empire. There are independent companies, hostile bounty hunters, intelligent aliens, and so forth. When creating plots, villains and settings, use this setting to the utmost. Remember, it's a big galaxy out there, and you can help fill it — if what you create fits

existing material and has that *Star Wars* feel to it.

Be exciting! *Star Wars* should be chaotic, fast-moving action adventure. The worlds and characters should be interesting. If you want guidelines on pacing for adventures and how to make believable worlds, see the adventure *The Abduction of Crying Dawn Singer*.

However, the largeness of scale must have context. You may not create something that's too big, powerful, destructive, or valuable, or else the Empire would have taken control of it. Before the death of the Emperor, if it was really important to the Empire, it would crack down and assert control. On the other hand, if it would be cheaper and easier to intimidate others into doing their bidding, the Empire would use that tactic.

For example, most large businesses stayed independent by swearing allegiance to the Empire and keeping any illegal activities very quiet.

Writing in the New Republic

The era of the New Republic is an era of decay. The Empire has steadily lost ground and it has fragmented into many, many factions. However, the Republic isn't all that much better off. Constant infighting prevents the Republic from making any real gains, and the economy has stagnated. Credits, weapons and ships are scarce. By the events of *Heir to the Empire*, the New Republic is barely maintaining power. A year later, in *Dark Empire*, the Empire has reunified just long enough to take power again, but after the Alliance was defeated and forced to flee Coruscant, the Empire factionalized again, triggering a major civil war. Lots of new, experimental weapons are being developed, but beyond that, the economy is still in a shambles.

Minimize Real World References

Since we are trying to maintain the *Star Wars* universe as an independent fictional universe, don't use real world references unless absolutely necessary.

Limit references to objects that could conceivably exist in the universe — as in the Tim Zahn novels: cigarra, hot chocolate and tea. When you want to refer to a specific type of technology, you can refer to it with a synonym — for instance, walkie talkies are comlinks, video phones are vidcomms, cars are ground transports.

Never use references to real world locations, events, or people — don't draw comparisons to fictional characters, celebrities and so forth.

Never use the names of other people's trademarks — for example, no characters named Bilbo or Gandalf or Judge Dredd.

Create Real and Logical Characters

Star Wars is a real universe. *Star Wars* is more than good guys versus bad guys. People in the *Star Wars* universe are real people, with real motivations, goals, faults and weaknesses. Create three dimensional, interesting, complex characters with depth. People have real motivations, just like people in our world: to get a good job, to get rich, to find a date. They don't do things without reason. People are good and evil, and many have high and lofty ideals, but many also have realistic motives.

Granted the Empire is evil, but let's see some realistic evil: the Empire is trying to control people and maintain power. They're not going to execute people unless they think it will get them something — obedience from those who are around, for instance. The citizens of the Empire are, more often than not, just folks who don't realize how evil the Empire can be because it never affects them personally.

The Empire has a great deal of control of information, so most of the time people don't hear about atrocities on backwater worlds. In the Empire proper no one is going to think about revolting against what they perceive as a "not perfect but could be worse" government. Besides, if someone does hear about an atrocity, they figure the victims were criminals and rabble-rousers who deserved what they got. It's not that people don't care, but they, like lots of Americans, choose not to get involved.

Be Logical, Be Consistent, and Do Your Research

Be internally consistent. Authors often contradict themselves in their own writing. If a character is a "really good bounty hunter," then he should act like one, and not make juvenile mistakes (this comes back to researching your subject).

Think the universe through: if you are putting a military base on a world, ask yourself, why was it put here in the first place? What was the objective?

Likewise, it's not very believable to have a "hidden" pirate base in the heart of a highly populated system. Now, on the other hand, you could have a crime lord's enclave in the depths of Nar Shaddaa, but that's because it is a lawless world where the police don't really care. Think things through logically!

Do your homework! If you are inventing a new world that's really unusual, call up an astrophysics professor at a local university to see if it's plausible. If you're inventing a gang, do research on Earth gangs to see how they operate, and then

modify that information to fit the *Star Wars* universe. Remember, any costs incurred while doing research are tax deductible if you keep your receipts.

People make the most mistakes when covering military tactics and procedures. Research the deployment of warships, or troop movement, or army organization, or whatever else is relevant. The bottom line is people who really *know* how these things are done in the real world will be reading your material, so make sure you know what you're talking about.

Think new planets through: we've had too many worlds that are too much like Earth or "there is one settlement and the rest is wilderness." This is fine once in a while, but it seems that every planet in the galaxy is like that. Develop worlds with unique cultures, industries, attitudes, and so forth.

If a planet has been settled for thousands of years, it could have some amazing architecture, huge monuments and other things that make anything on Earth look downright piddly.

When building a planet, figure out its economy. What do residents do for a living? What is the economy based on — manufacturing goods or exporting natural resources? Is it just getting by?

What are the various climates like? Don't do one planet/one climate worlds — Tatooine and Hoth were extreme examples. Make this a believable universe. Why do people come here? Why do they leave? What happens here?

Think Big

Don't underestimate the size and scope of the galaxy. There's a galaxy of billions of stars, with a hyperspace-linked culture that has been around for over 20,000 years. There is room for an astounding amount of diversity. Likewise, not everything or everyone should be from Tatooine or Bespin (just like not everything interesting happens in Boise, Idaho).

It is a universe of neat gadgets, cool aliens, mystery and a hint of magic. Espionage, military scenarios, *Indiana Jones* in space, westerns, old *Star Trek*, simple combat, lost cultures, lightweight cyberpunk, smuggling, "pirates in the Caribbean" and even horror themes all fit into the *Star Wars* universe if done properly.

Trouble Spots

Feel free to introduce new elements to the universe, like aliens, ships and planets, but be careful to maintain the balance of the universe. Don't advance the technology, change the power structure of the galaxy, or anything like that. We aren't interested in teleportation gadgets, super-duper hyperdrives, or "aliens invade the galaxy"

plots. Likewise, we are not interested in time travel, alternate dimension or alternate universe stories.

We are not interested in tired clichés ... no planets obviously stolen from other science fiction stories, no cat, lizard or bug aliens. When creating something new, make it original. For example, Wookiees have canine and simian aspects, but are a wholly unique invention.

Do Not Talk About the Past

You may not discuss anything of galactic significance which occurs prior to *Star Wars: A New Hope*. This includes subjects such as the Clone Wars, specifics about the Old Republic, how the Emperor rose to power, how the Rebellion stole the X-wing prototype, the fall of the Republic, the extermination of the Jedi Knights, the history of Emperor Palpatine or Darth Vader, the Mandalorians or anything about the history of the Jedi Knights.

No Superlatives or Absolutes

Don't make stuff the "biggest" or "best" or "worst" or "most" anything. You can make something big and impressive and nasty by sheer description. You may not use these absolute descriptors because somehow, somewhere, somebody will come up with something bigger and badder (and they probably were inspired by your idea in the first place).

Similarly, don't make sweeping statements about the nature of the *Star Wars* galaxy. Instead of saying, "All customs inspectors in the galaxy will do this," limit your perspective to something more local — "Customs inspectors on this planet ..." People will do things differently in different parts of the galaxy, so you will have worlds that are wildly different.

Stormtroopers Are Loyal!

Real stormtroopers are fanatically loyal to the Emperor. After the death of the Emperor, some Imperials might dress up normal soldiers in stormtrooper uniforms, but "real" stormtroopers still loyal to the remnants of the Empire are unswayable.

Use the Major Players Sparingly

Don't submit plots in which the major movie characters play a significant part. Maybe they guest star or have a short cameo for a scene or two. Think of Sean Connery's role in *Robin Hood: Prince of Thieves*. Don't use Darth Vader, the Emperor, or other heavy adversaries.

Be Fluent in Star Wars

Know your *Star Wars* history and the universe. You are expected to know the history in the *Star Wars* universe chapter in *Star Wars: The Roleplaying Game, Second Edition*. There is also a lot of information out there in our various products that you probably don't know, as well as information from the novels and comics you should be familiar with.

As a bare minimum, you are expected to have and be familiar with *Star Wars: The Roleplaying Game, Second Edition*, *The Star Wars Sourcebook*, *The Imperial Sourcebook*, and *The Rebel Alliance Sourcebook*.

A handy reference for anyone writing *Star Wars* is Bill Slavicsek's *A Guide to the Star Wars Universe* published by Del Rey. It's a fairly comprehensive encyclopedia of much of the material which has appeared in the films, the radio plays, the comics, the novels, and even the roleplaying game.

If your product is set after the Battle of Endor, you must also be familiar with the sourcebooks for Timothy Zahn's trilogy of novels. If you are using locations or places from the movies, you

must have *The Star Wars Movie Trilogy Sourcebook*. You are likely to find other supplements, like *The Death Star Technical Companion*, *Galaxy Guide 6: Tramp Freighters*, and *Galaxy Guide 7: Mos Eisley* handy as well.

Do not hesitate to call the Star Wars editors at West End Games with history or continuity questions.

Other points about the *Star Wars* galaxy you might find useful include:

- Hyperspace has been around for thousands of years.
- The Republic lasted for 1,000 generations, or 25,000 years. It is so old that a lot of the past isn't too well known.
- There are millions of worlds in the Known Galaxy (the Empire, New Republic, settled space); there are lots of worlds beyond the Known Galaxy that are unexplored or rumored to exist. These outer worlds may have ancient technology, such as really old hyperdrives.
- There are billions of suns in a galaxy.
- The Empire had at least 25,000 Star Destroyers.

Star Wars Timeline

- **25,000+ years before *Star Wars* ***
Hyperspace has been around for thousands of years.
- **25,000-20,000 years before *Star Wars* ***
The Old Republic founded. This was so long ago that a lot of the past isn't that well known.
- **4,000 years before *Star Wars* ***
Tales of the Jedi and *Dark Lords of the Sith* from Dark Horse Comics. At this time, West End hasn't produced any material for this time period.
- **Before *Star Wars* ***
The Clone Wars
- **5-10 years before *Star Wars* ***
Droids comics series from Dark Horse Comics
- **Before *Star Wars* ***
Lando Calrissian books by L. Neil Smith
- **Just before *Star Wars* ***
Han Solo books by Brian Daley
- **Star Wars**
- **Between *Star Wars* and *Empire***
Classic Star Wars, the Al Williamson/Archie Goodwin comic strips
- **Between *Star Wars* and *Empire***
All West End materials bearing the simple *Star Wars* logo.
- **3 years after *Star Wars***
The Empire Strikes Back (we believe the movie takes place over about six months).
- **4 years after *Star Wars***
Return of the Jedi
- **Immediately after *Return of the Jedi***
The Truce at Bakura by Kathy Tyers

* Note: You may not discuss this era since it occurs before the films.

- **After Return of the Jedi**

New Republic established. All West End material bearing the *The New Republic* banner is set after the Battle of Endor. At this time the Republic is plowing across the galaxy. At the two year mark, we think they've got about 50% of the galaxy. The Empire has fragmented into many factions, all paying allegiance to the "Empire" in name, but none supporting each other.

- **3-4 years after Return of the Jedi**

The Courtship of Princess Leia by Dave Wolverton. Han and Leia married.

- **5 years after Return of the Jedi**

Heir to the Empire. By now, the Republic has 3/4ths of the galaxy and the Empire has been forced back to the galactic backwaters. The New Republic has moved its seat of government to Coruscant, the former Imperial capital. The time encompassed by *Heir to the Empire*, *Dark Force Rising* and *The Last Command* is six months. At the end, Thrawn is defeated, but has retaken about half the galaxy in the name of the Empire. Leia gives birth to Jacen and Jaina, her twins.

- **6 years after Return of the Jedi**

Dark Empire. Occurs soon after the conclusion of Zahn's novels. The Empire, inspired by Thrawn, has reunited, retaking 3/4ths of the galaxy and forcing the New Republic on the defensive. The Empire retook Coruscant, but once again fragmented, triggering an all-out civil war. Coruscant is leveled in the fighting. The New Republic establishes a new base on the Pinnacle Moon. The Emperor returns with his World Devastators, destroying most of Calamari. Luke embraces the dark side in an attempt to defeat the Emperor.

- **6 years after Return of the Jedi**

Dark Empire II.

- **7 years after Return of the Jedi**

Kevin Anderson trilogy of novels — *Jedi Search*, *Dark Apprentice*, *Champions of the Force*. Focuses on Luke's efforts to reestablish the Jedi Knights.

- **11 years after Return of the Jedi**

Vonda McIntyre's novel, *The Crystal Star*.



Chapter Four

Writing Adventures

Writing adventures for *Star Wars* is a good way to break into writing larger projects. Most of the adventures we use appear in the *Star Wars Adventure Journal*. These adventures are between 5,000 and 10,000 words. To get a good feel for what these short adventures contain, how to present them and what kind of a plot you can develop in this short space, look at issues of the *Journal*, or *Twin Stars of Kira*, *The Politics of Contraband* or *Supernova*, all short adventure collections.

Adventures are driven by compelling plots, interesting and realistic gamemaster characters, and an exciting setting. A good adventure is fun to read as well as being fun to play. Write chronologically, revealing only a basic outline of what happens near the beginning of the adventure, and allowing readers to discover the interesting twists and turns of the plot and characters as they read along. Adventures often follow a linear plot, but you may design an adventure in which the characters wander around on their own to complete their objective.

Beginning Your Adventure

There are several ways to begin an adventure. In general, avoid adventure scripts (they have become cliché)—instead, include a short fiction introduction or a “read aloud” section to set the scene and situation.

Try a brief summary of the characters’ mission objective without giving away any surprises. You might even be able to present gamemaster information in an interesting sidebar or in a datapad format which could be photocopied and handed to players at a certain point during the adventure when they discover such information.

Fiction introductions are good ways to grab readers right away and tell them what the adventure’s about instead of slugging through boring introductions about character missions, briefings and equipment lists. This introduction can be a few paragraphs setting up the adventure, telling what happened just before the ad-

venture started, or leading directly into the adventure itself.

“Read Aloud” sections also work as good adventure introductions, and they share many of the functions and qualities of the short fiction introduction.

Look at some adventures in the *Journal* and you’ll see they can start in a variety of ways. Be creative and original when opening adventures. Remember, the first few paragraphs of an adventure entice the reader to go on.

Episodes

Star Wars adventures are usually broken up into “episodes.” This helps separate the parts of the adventure and puts it into a cinematic context. For instance, you might have “Episode One: Cantina Dealings,” “Episode Two: Enter the Empire” and “Episode Three: TIE Fighters Everywhere.” Episodes may be further divided into scenes, but you may simply wish to divide an episode into interesting categories. For instance, “Episode One: Cantina Dealings” could include several sections subtitled “Finding the Rebel Contact,” “Cantina Altercations” and “Sealing the Deal.”

Each episode should further the adventure’s action and plot. Remember, interesting settings, gamemaster characters and situations drive an adventure as strongly as good players do.

Avoid the Future Tense

“If you are going to write adventures, you will avoid using the future tense.” This sentence isn’t as strong and clear as it can be because it’s in the future tense. It would read much better written as, “When writing adventures, avoid using the future tense.”

Unfortunately, many authors use the future tense in writing their “if/then” statements for adventures. Here are a few examples, followed by their corrections:

- "The troopers are there to capture the Rebels, and so will try to block off the exits ..." could be, "...and try to block off the exits ..."
- "She will offer to guide them into the forest ..." could be rewritten as, "She offers to guide them into the forest."
- "If [the skill roll is] made, the characters will hear something above them ..." could easily and more clearly be written as "If made, the characters hear something above them ..."

Your adventure reads much better written in the present tense — it gives the text more life and makes it more direct.

Don't Do Readers' Thinking for Them

Don't always tell the reader or gamemaster what to do — show them. For instance, instead of saying, "As the characters' ship enters the Doobo system, take a moment to describe what they can see of Dinnon as this point," then go on to describe it — simply stick with the descriptions of what the characters see. Use the "Read aloud" paragraph to take care of feeding descriptions to the players.

Try not to spend too much time doing the players' thinking for them, either. Here's an example of what not to do: after hearing the creature scampering through the air ducts, "The players, after careful thought, should realize that it is heading into the main docking bay. In other words, toward their ship." Instead, it could be written a bit more clearly as, "The creature is heading toward the main docking bay and the characters' ship." This is shorter, easier to read, and tells gamemasters what they need to know without saying in the text the characters will figure it out. Don't force them to go anywhere by saying they do so — let the players figure it out on their own.

No New Rules

Do not invent new game rules. All rules must work within the existing *Star Wars Roleplaying Game* rules system. Players either roll their attribute or skill dice and try and beat a difficulty number. That's it. Sometimes they're aided by

special equipment or starship systems which gives them a bonus to their roll (+1, +2, or plus so many dice), lowers the difficulty number, replaces their skill or attribute, or allows them to perceive or do something they could not normally do.

You may include short tables showing sample difficulties for certain tasks, or modifiers for some actions. You may not rewrite the rules, and must make sure any rules interpretations you make fit with existing *Star Wars Second Edition* rules.

Players, Characters and Gamemasters

Know the difference between players and characters. Players are the people playing the game, sitting around the table and controlling their alter egos, the characters. The characters are the *Star Wars* personas running around blasting stormtroopers and destroying TIE fighters. Most of the time, an adventure refers to the characters doing things.

Use players, characters or player characters. We do not use the abbreviation PC.

Gamemaster is one word. We do not use gamemaster, nor the abbreviations GM or DM. We do not use the abbreviation NPC, nor do we call gamemaster characters "non-player characters."

Provide Stats, Adventure Ideas, and More

Always provide stats in the proper form (see the stat forms later on). Do not refer readers to another product to reference stats — it's sometimes more hassle to look up stats in the middle of an adventure. Rather have the stats right there summarized in paragraph (stat) form. However, if you wish to reference other products "For More Information," go right ahead, just be sure you provide an accurate page number.

Fill your adventure with interesting and useful tidbits like adventure ideas and sidebars explaining material you introduce or allude to. These days, gamers tend to be interested in more source material than adventures. The more source material you can provide about your aliens, ships, characters and settings the more the average reader gets from your adventure.

Chapter Five

Writing Source Material

The trend these days among gamers is they want source material. Adventures are good for one run, but good source material can be the foundation of an excellent and rich campaign, and it can help spice up an existing campaign.

What Is Source Material?

Many of our sourcebooks and supplements fit the description of source material — anything that helps fill in the gaps and details the *Star Wars* galaxy. Unlike adventures, source material doesn't require a plot, although exciting characters and settings are much more important. Source material can be picked up by gamemasters and players and used in their own campaigns.

Some examples of *Star Wars* sourcebooks include *The Heir to the Empire Sourcebook*, *Rebel Alliance Sourcebook*, the numerous Galaxy Guides, and the General Cracken books. Articles featuring source material on new planets, ships, or campaign ideas can also be used in the *Star Wars Adventure Journal*.

Be Organized

Since source material isn't usually held together with a plot like a story or adventure, organization is very important. Begin with a brief overview of what you're writing about — avoid phrases that state "this supplement/article will talk about the Ison Corridor and the many interesting worlds found there." Be direct. Tell readers something useful right away — "The Ison

Corridor is a little-known trading route in the Outer Rim Territories, home to numerous smugglers and the infamous gangster Greasy Boab."

Be Logical

Source material must all fit together in a logical way. Remember, although the *Star Wars* universe is a fictional universe, it does operate along many laws of reality. Characters must have reasonable motivations, planets must have believable climates and terrain, governments, cities and starports must all fit together logically. And in many cases when writers are describing new systems or characters, everything is inter-related.

Be Original

Original themes are cool. Stay away from *Star Wars* clichés (ice and desert planets, Hutt crimelords, smugglers with Wookiee copilots ...), and don't do something that's an obvious swipe from someone else's stories (ringworlds, federations, space stations near wormholes ...). Your readers want new, exciting and original source material to work into their games. Give them plenty of ways to use your source material — adventure ideas, new gamemaster characters with stats, new planets to explore, new ships to play with, small sidebars detailing other aspects of your subject. Look at what's been done in West End's *Star Wars* products and you'll see the wide range of subjects and presentations that source material covers.

Chapter Six

Writing Game-Related Fiction

The *Star Wars Adventure Journal* accepts game-related fiction — short stories about people in the *Star Wars* universe (no main characters from the movies!) with adventure ideas, informational sidebars, and character, alien, ship, and planet stats for those that appears in the story.

Although this game-related fiction is similar to other fictional sidebars and introductions in both source material and adventures, it is much more difficult to write. Short game-related fiction for the *Journal* must be excellent. Not okay, not passable, not mediocre. The *Journal* only accepts the best of the fiction available. It is a privilege for the *Journal* to publish game-related fiction, so writing game-related fiction for *Star Wars* is a privilege.

Warning!

Short story writing is not like writing source material or adventures. There is much more emphasis on a tight and logical plot, deep and developing characters, and a strong sense of setting, tone, and atmosphere. In adventures and source material, the actual ideas are most important, and the writing is secondary. They can usually be fixed by an editor. But a short story is carried by the ideas, the writing and the style.

If you have never written fiction or short stories before, do not attempt to write game-related fiction for *Star Wars*. If you wish to pursue writing fiction, go to your local bookstore and pick up a

book on writing. We recommend a book by science fiction author Damon Knight called *Creating Short Fiction* (published by Writer's Digest Books). It has some good tips on writing and developing your writing style, and contains some fun exercises on creating setting, tone and characters.

Some people get degrees in creative writing. Others learn to write creatively on their own. The key is to always keep writing and to be willing to use your mistakes and other people's criticisms to improve your work.

Relating Stories to the Game

All fiction in the *Star Wars Adventure Journal* must be "game-related." This means you must provide complete game stats for all characters, ships, creatures, planets, aliens, new equipment, or anything else included in your story. You must also provide adventure ideas so gamemasters can try to integrate the action, characters, settings and situations in the story into their own game campaigns.

The same rules that apply to writing adventures and source material also apply to stories. Be logical and original. If your story doesn't make us sit back and say "Wow!" when we finish reading it, we probably won't buy it.

Look at some of the work that appears in the *Star Wars Adventure Journal* to get a better sense of what we expect and what's been done.