



Magazine

Issue 3. January 2017.



19 YEARS LATER

THE RETURN OF THE WIZARDING WORLD

CURSED CHILD SPECIAL EDITION + BEAUXBATONS CONCEPT ART + MORE



Happy new year!

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The Rowling Library
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EDITOR'S LETTER

On this issue of the **The Rowling Library Magazine** we go over the best of 2016 in terms of books, movies and plays. We also bring you articles on concept art and some expectations we have for the Definitive Edition of *Harry Potter and the Cursed Child*.

This has definitively been a great year for J.K. Rowling's work but it has also been a wonderful one for **The Rowling Library**. We had the chance to break some news, launch new projects and of course, this digital magazine.

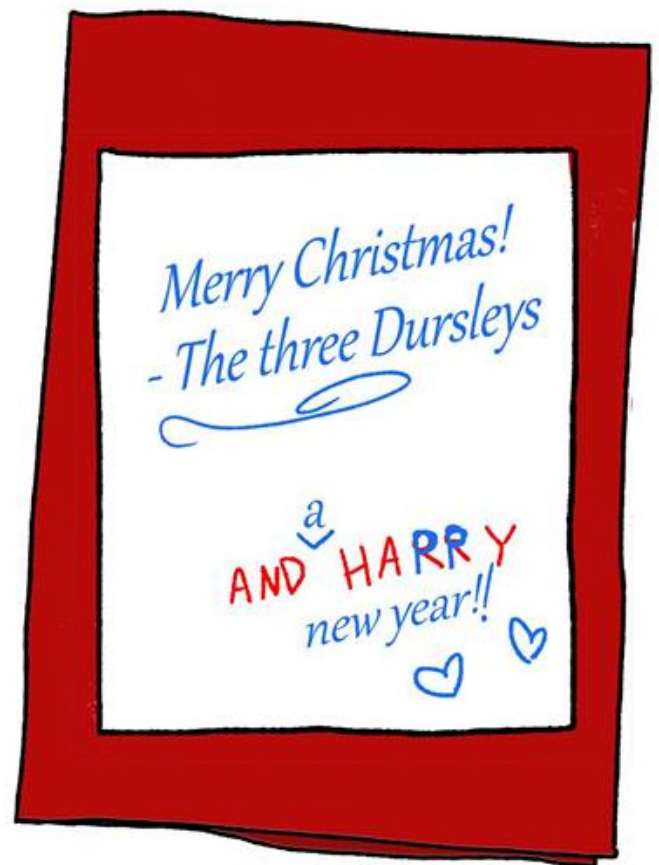
Your comments are very important to us because they encourage us to keep working hard on this magazine and on new projects that we are already imagining for next year.

But as always, the most important part were the new friends we made along the way and helped us carried out everything we planned. We expect next year to be even better (imagine getting an interview with J.K. Rowling!) and we hope you have an amazing 2017!

A hand-drawn illustration in black ink on a light background. The word 'HAPPY' is written in a simple, slightly irregular, uppercase font. Below it, the year '2017!' is written. The '0' is replaced by a circular emblem containing a stylized 'R' with a small 'D' above it, all within a hatched circle. The '1' and '7' are simple, and the exclamation mark is large and bold.

COLLABORATED ON THIS ISSUE

BELÉN SALITURI • LIEZEL FOURIE



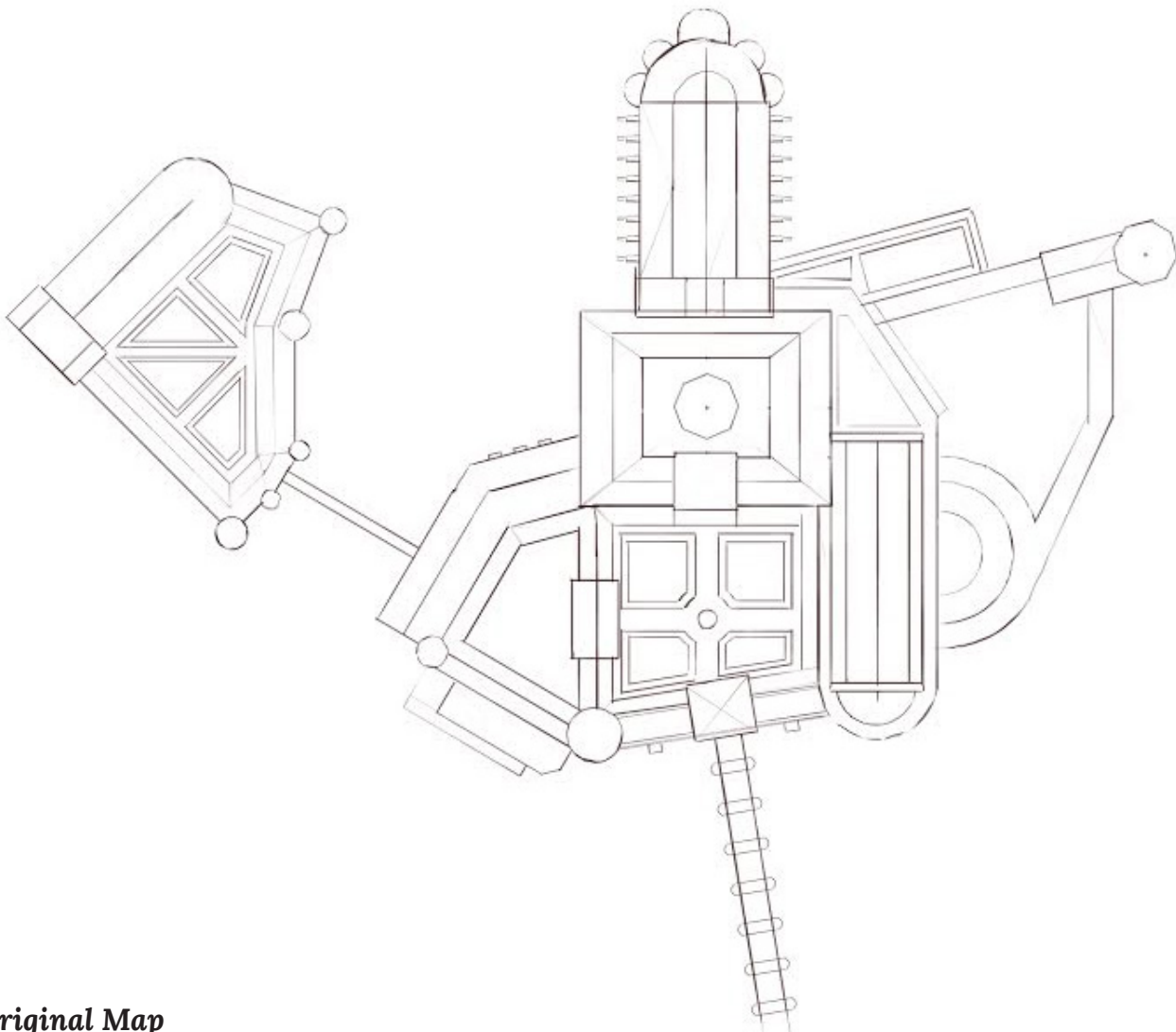
Comic by Franzi. You can visit her Tumblr Page where you can find more Harry Potter comics:
floccinaucinihilipilificationa.tumblr.com

BEAUXBATONS CONCEPT ART

Jeremy Paillotin works as a concept artist for a large creative studio. In his free time, he designed and developed some concept art for the Beauxbatons Academy of Magic.

In 2000, with the publication of **Harry Potter and the Goblet of Fire**, the Harry Potter fans were introduced to magical communities outside Great Britain. For the first time, we discovered that there were wizards and witches in other countries, and the majority of us dreamed of knowing if there was a school in our country or region where we could attend.

Most of us did not know about the existence of other institutions until recently, when J.K. Rowling published more information about Wizarding Schools on Pottermore. But the French and Scandinavian fans did not have to wait - it was in the very fourth book that their schools were introduced. Even before the movies, they were able to dream about receiving the letter inviting them to Beauxbatons or



Original Map

BEAUXBATONS CONCEPT ART

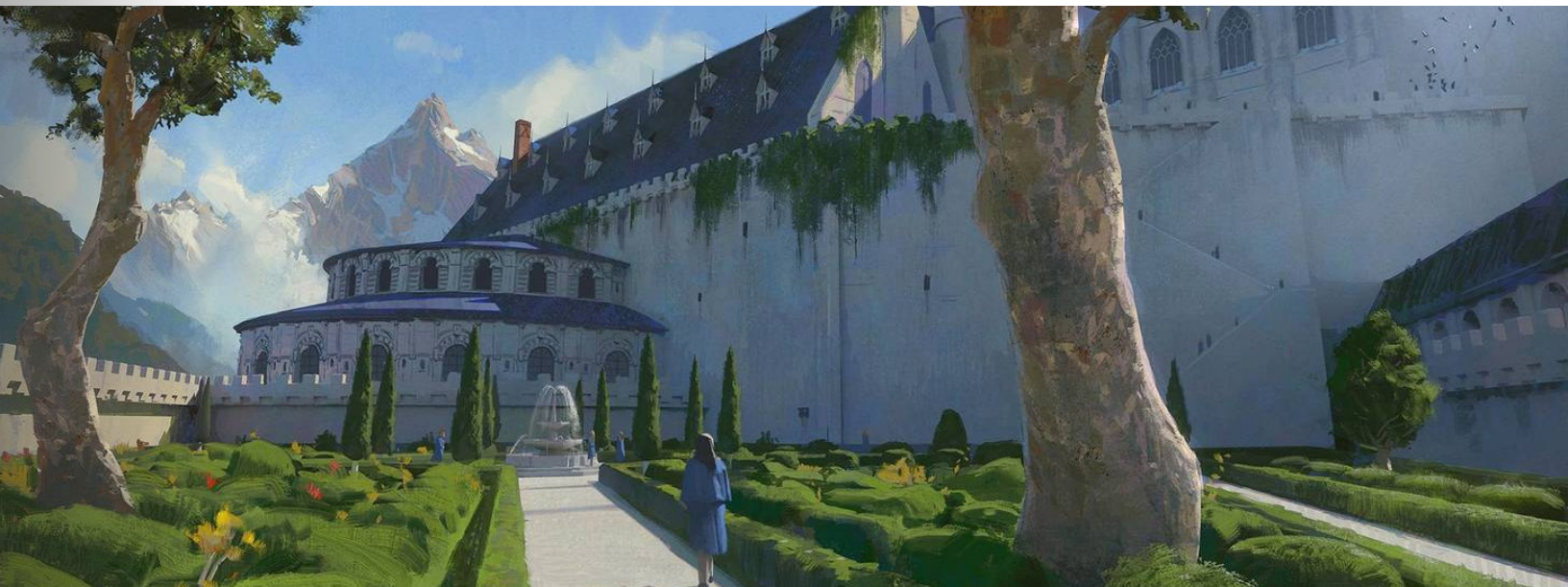


Durmstrang, instead of a foreign school called Hogwarts in the middle of Great Britain.

That is the case of Jeremy Paillotin, a 23-year-old Harry Potter fan from the South of France who works as a concept artist for Framestore in London (Framestore is a creative studio that offers a range of visual effects, and lately worked on *Doctor Strange*, *Arrival* and **Fantastic Beasts and Where To Find Them**). And although he did not participate in the **Fantastic Beasts and Where To Find Them** concept work (he got the job after production was finished), he did not waste the chance to make some concept work for the Wizarding World in his free time.

He invented his “dream project” just for himself and started wondering how Beauxbatons, the French school, would appear on the big screen. “I started by making a simple map, to get a feel for the size and placement of the main parts of the school. That map evolved with time, but was a good starting point,” explains Paillotin.

After the map, he used Modo, a 3D software to make a simple model of the building and the surrounding areas, and in the last stage, Jeremy added details with Adobe Photoshop: “I think about my main composition and color palette first. After that I get closer and start adding



BEAUXBATONS CONCEPT ART

architectural details. I always try to keep my work painterly and not too defined, to avoid that cold computer-generated look.”

Mixing France and his passion for Harry Potter, Beauxbatons sounded like the obvious choice. “I felt a more personal connection to it, having grown up in this part of the world meant I spent a lot of time in the mountains, and visiting castles.”

The Beauxbatons Academy of Magic is introduced in **Harry Potter and the Goblet of Fire**, but it was not until the Pottermore writing by J.K. Rowling that we knew more about the Palace of Beauxbatons, a chateau located in the Pyrenees in southern France. Based on the canon from the fourth book and that article, Jeremy designed the building. But the lack of canon and description worked in his favour: “There’s not that much information about it, so I had a lot of creative freedom, and it was much more fun for me as a concept artist where the

main part of the job is figuring things out. [...] I mainly looked at a lot of real-life places. I try to keep all of my research close geographically, looking at castles from France, even taking my own photos when I visited some similar place.”

As you can see in the illustration, Jeremy’s work is that of a professional. Working in the Art Department at Framestore in London, he surely will be involved in the second part of *Fantastic Beasts*, although he confesses: “As it is always the case within this industry I can’t really speak about what I’m doing at work without getting into legal issues, so you’ll have to wait and see!” Knowing that the second part will be set in France, there is a chance that Beauxbatons will be featured in the film, maybe its château too, if Newt, Dumbledore or Grindelwald decide to pay a visit. And after all, maybe Jeremy’s “dream project” will not be a fan project anymore, but a real project for a movie written by J.K. Rowling herself.



THE WIZARDING COMMUNITY READS MORE

Gilderoy Lockhart and his status as a bestseller author gives us a clue to know that the British Magical Community is more likely to read - and buy - books than the Muggle one.

Gilderoy Lockhart may be one of the funniest characters Rowling created for the Harry Potter books. Son of a witch mother and a Muggle father, smart, good-looking, he had big dreams of making a *Philosopher's Stone* before leaving school and being the captain of England's Quidditch Team.

We all know the story of the lazy wizard who perfected Memory Charms and stole stories of bravery and courage from wizards and witches to tell the tales as his own. A Ravenclaw who received the Order of Merlin (Third Class) and who won *Witch Weekly's* Most-Charming-Smile Award five times. But he is presented in **Harry Potter and the Chamber of Secrets** as



ANSWERS FROM THE WIZARDING WORLD USING MATHEMATICS AND LOGIC.

a bestseller for his series of autobiographical books. But if he is a bestseller, **how many books did he sell?**

Before we look at the maths, we have to know how many wizards live in Great Britain. In 2005, when J.K. Rowling was asked about it by Emerson Spartz and Melissa Anelli, she said "Let's say three thousand [in Britain], actually, thinking about it, and then think of all the magical creatures, some of which appear human." Although this could go against some other logic in the books, we should accept it.

In the United Kingdom, experts agree that a hardcover book could be considered a "bestseller" with sales ranging from 4,000 to 25,000 copies per week. If the United Kingdom has a roughly estimated population of 65 million, that means between 0.006% and 0.03% of the population should be buying your books each week.

Translating these numbers to the British Magical population, if you need the 0.03% of all the wizards in the United Kingdom as a customer, that means 1.2 sales per week, or 5 sales per month. It is a little low for someone as famous (or perhaps infamous) as Gilderoy Lockhart. There must be something else.

The only explanation possible is that Gilderoy

Lockhart sells much more than that. Not only because the idea of 5 sales per month sounds silly, but also because it would otherwise not economically viable. Not only for him (who in the books appears to have a lot of money, but also for the people from Flourish and Blotts. If their best book only produced five sales in a month, they would soon be bankrupt.

So, let's suppose that Lockhart sells at least 200 per week. That is almost 7% of the UK population. In one month, almost 1 of 3 wizards owns a book by Gilderoy Lockhart. He only need to stay 15 weeks as a bestseller to consider that every wizard and witch from the United Kingdom purchased his book.

To be a bestseller in a Muggle world, you need to capture the attention and interest of at least 4,000 people per week about your work. That's is 0.003%. As a magical author, if you capture more than 2 person per week, you are already getting more than 0.003% - and in fact, to be an economically viable author, you get much more than that.

So wizards and witches authors can be sure than their books go a larger percent of population than their Muggles counterparts. And that gives us the idea than the Wizarding World pays much more attention to books than Muggles.



Two Christmas messages from J.K. Rowling

As we plan to celebrate this festive season with our families, please spare a thought for the estimated 8 million children who are in institutions worldwide. For many, Christmas is just another day in a cold, destitute place, where they are scared and alone, often hungry. For all it is another day without the love of a family or any affection at all.

Lumos is working to change the lives of these children every single day. Your extraordinary support of our We Are Lumos Worldwide campaign this year – whether you donated your time or money, raised awareness or attended one of our amazing fundraising events – made it possible for more children to be home with families for their very first real Christmas. You have helped us come closer to reaching our goal of ending the institutionalization of children by 2050, and for that, I thank you from the bottom of my heart.

Please continue to support Lumos and help us to spread the word.

Together we can give these children what every child needs and deserves – the love of a family.



I've had so many lovely messages wishing me a merry Christmas. I've also heard from people who are going through very tough times. These always seem worse at Christmas. At this time of year, we're bombarded with images of perfect lives, which bear as little relation to reality as tinsel does to gold. If you're lucky enough to be with the people you love, warm and safe, with enough to eat, I'm sure you feel as blessed as I do. But if your life is currently full of difficulties; if you aren't where you want to be, either literally or figuratively, remember that extraordinary transformations are possible. Everything changes. Nothing is forever.

Thinking back to my worst Christmas, I found it hard to believe that my unhappiness would pass. I was truly afraid of the future. You never know what the future holds. Astonishing reversals of fortune happen every minute. So if you're sad, or lonely, or bereaved, or ill, separated from your loved ones or in any other way suffering this Christmas, I send you love and wish you luck and better times. Millions of us have been where you are now. Remember, Christmas Day is, in the end, just a day. It isn't a test or a scorecard of you or your life, so be kind to yourself. Merry Christmas!



THE RETURN OF THE WIZARDING WORLD



19 YEARS LATER THE RETURN OF THE WIZARDING WORLD

The Internet is full of jokes and memes about how horrible 2016 was. Acts of violence, unforeseen political outcomes and the deaths of beloved celebrities seems to be the lowest points of a year that did not bring much happiness to the world. It began with Alan Rickman's death at the very beginning of the year, one of the most loved actors in the Harry Potter movies. To many, he was the perfect image of Severus Snape, and his passing was a very sad moment for the whole fandom. Despite this bad year, the Wizarding World however, had a surprisingly good and exciting year.

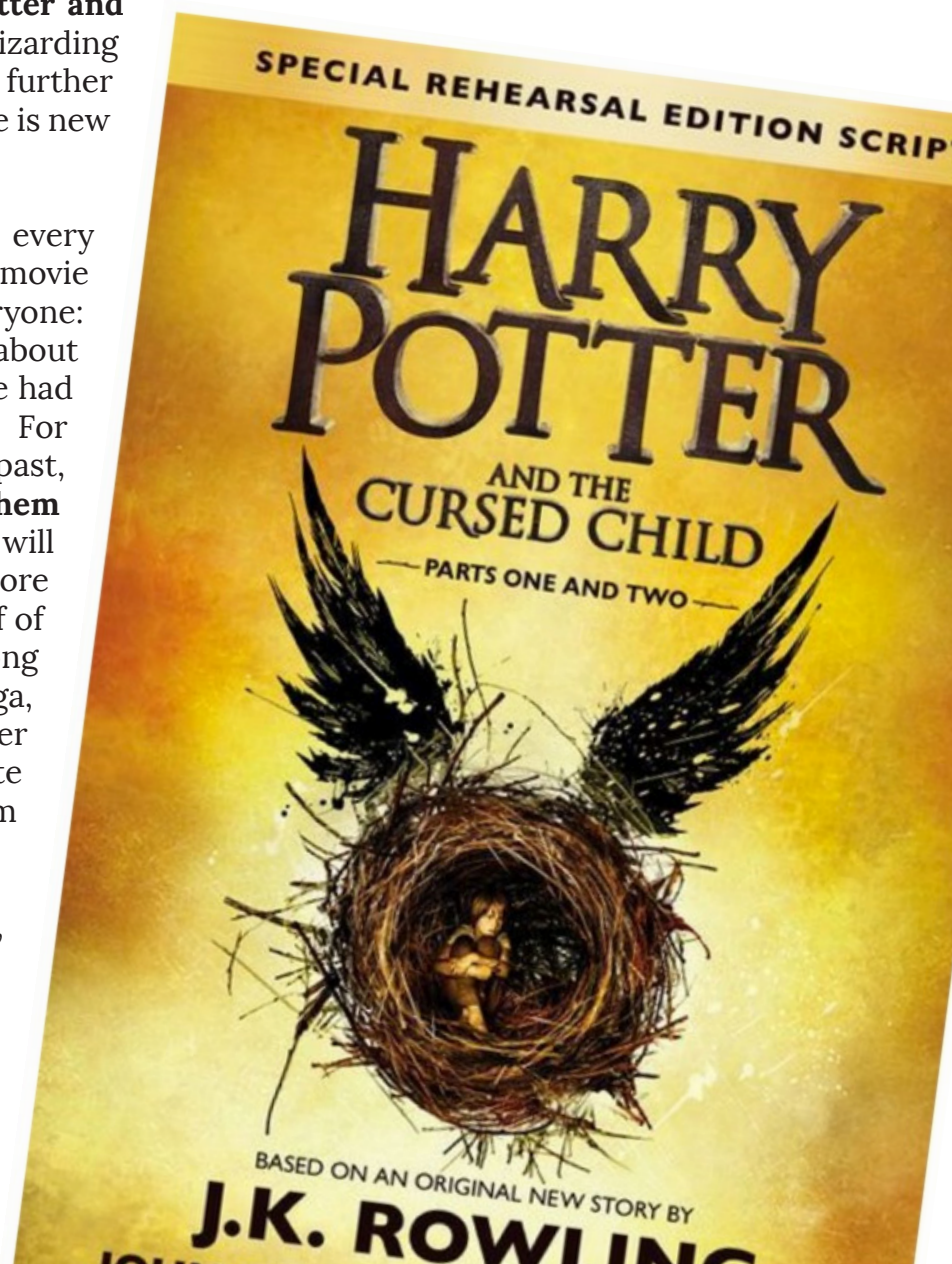
As if it were a premonition with the final chapter of **Harry Potter and the Deathly Hallows**, 19 years later since the publication of the first Harry Potter book (**Harry Potter and the Philosopher's Stone**, 1997), the Wizarding World is back with a bang. With the further expansion of the Wizarding World there is new material for everybody.

The return of the franchise came in every possible format, from stage play and movie to books. There were stories for everyone: for those who wanted to know more about Harry Potter and his friends' future, we had **Harry Potter and the Cursed Child**. For those who wanted to discover the past, **Fantastic Beasts and Where To Find Them** is the beginning of a long story that will immerse us in the life of Albus Dumbledore and Gellert Grindelwald in the first half of the century. Finally, for those who long for the nostalgia of the original saga, **Pottermore Presents** has tried to answer some questions and a sort of uncomplete encyclopedia to read with essays from Rowling herself.

Like any band that reunites years later, or a Hollywood remake with more CGI than ever, there was no lack of criticism to the new projects. Many people said that the new projects were being released only to make money. It is true that the commercial

value behind them is the main purpose, but the true question is, were they needed by fans? Or are they just another way to take more money from the fans that are going to buy anything approved by J.K. Rowling?

The answer to this last question depends. Though in an ideal world it should not depend: for the fans, all the projects should be born from the exclusive necessity of J.K. Rowling to share new stories with her readers. But readers of J.K. Rowling are not idiots. Years ago Harry Potter stopped being only books to become a worldwide business, a brand driven by millions and millions of dollars. Thus it is very logic that the people behind the brand make decisions to make more



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money. That all, is their job. Balance however, the ability to keep the fandom happy while still making money is also important and must be reached.

The first project to be launched was *The Cursed Child*. To recapitulate its development, let us remember that despite being announced exactly three years ago (December 2013), we have had to wait more than two years to see it live. When Initially announcing the play J.K. Rowling announced the play would “explore the previously untold story of Harry’s early years as an orphan and outcast.” The final plot was very different. It is more about friendship, and what it is like to grow up under the shadow of a wizard as famous as Harry Potter.

Working for half a year on it, it was in June 2015 that the final title was announced, and theories and speculation became rampant on every corner of the internet. Who is the Cursed Child? Since the original press release talked about “Harry’s early years”, the fans started believing that the cursed child could be Dudley Dursley. Or maybe Petunia Dursley. It was four months later that it was confirmed that the play would start nineteen years later from the ending of *Deathly Hallows*. Some of the fans, who did not want to let go of their theories, believed the play would make use of flashbacks. It was also announced that the play would be divided into two parts.

2016 began with discussions amongst fans because the actress chosen to play Hermione Granger, Noma Dumezweni, is black. There were interesting discussions that were brought up by fans who talked about continuity and canon. Was Hermione Granger previously white? If she was, was race important for the story?

J.K. Rowling tried to put an end to the discussion saying that Hermione Granger being white was never canon because she never explicitly said it. Unfortunately, we at *The Rowling Library* found illustrations by Rowling where Hermione Granger is clearly portrayed as a white child.

However, we still believe that the color of Hermione’s skin was not important for the story, so if Noma Dumezweni was the best actress for the role, then the choice was perfect. We also would like to add that Daniel Radcliffe’s eyes were blue in the eight movies he was cast as the main character, when we all know that the green eyes of Harry Potter were important in the main plot.

Although technically *The Cursed Child* is a stage play, it should have been announced as an experience. Most of the Harry Potter fans do not know about this format. Those who saw the stage play in London are inclined to have a different opinion than those who read the script. (Which was published on the 31st of July, J.K. Rowling and Harry Potter’s birthday.)

The question to ask is “was *The Cursed Child* needed?” The Harry Potter series ended in a fantastic way. Often compared with TV shows where writers do not know how to end the story, J.K. Rowling had planned everything from the start and the plot ended flawlessly. Why, then, stretch it and take it to banal lands, those places where the original story avoided going? Why time travel and cliches from 80 horror films (the return of the son of the original villain is not original at all)?

And the most frequent question online: why did Rowling approve it? **Did Harry Potter deserve this return 19 years later?** The answer to this question could be the original question: was this for money? Rowling obviously said that no, that the project was interesting enough to make, the proposal was very exciting and magical.

And surely it is: the experience of **Harry Potter and the Cursed Child** in the Palace Theatre is so magical and special that the plot goes to the background, is not the important thing anymore... the special effects, the characters and the feeling of going back to the Wizarding World, *Cursed Child* creates a fully immersive experience for fans lucky enough to attend. The problem therefore lies in the decision to publish

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the script. Screenplays in general are arguably not as immersive as reading novels, and the screenplay published did little to substitute the experience of seeing the magic come to life.

We can understand why the decision was taken to release *Cursed Child* as a screenplay to the readers from all over the world.. But it was definitely not the best for the project. If the stage play must “be lived”, why allow that many consume it in a format for which it was not intended?

It is true the sales of the script book were very good for the publishers, but the critics were not so kind. Ultimately that is something that Harry Potter - as a character and as a brand - did not deserve after so many years. The fans deserved something better about the adult life of the most famous wizard of his time.

Fortunately, **Harry Potter and the Cursed Child** was not the only new project of 2016. **Pottermore Presents** provided insight with new materials from J.K. Rowling regarding the Wizarding World.

Announced on August and for sale on the 6th of September, the three books in the **Pottermore Presents** series were published only as ebooks and were promoted as containing articles from Pottermore archive and new ones by Rowling. The premise was certainly intriguing.

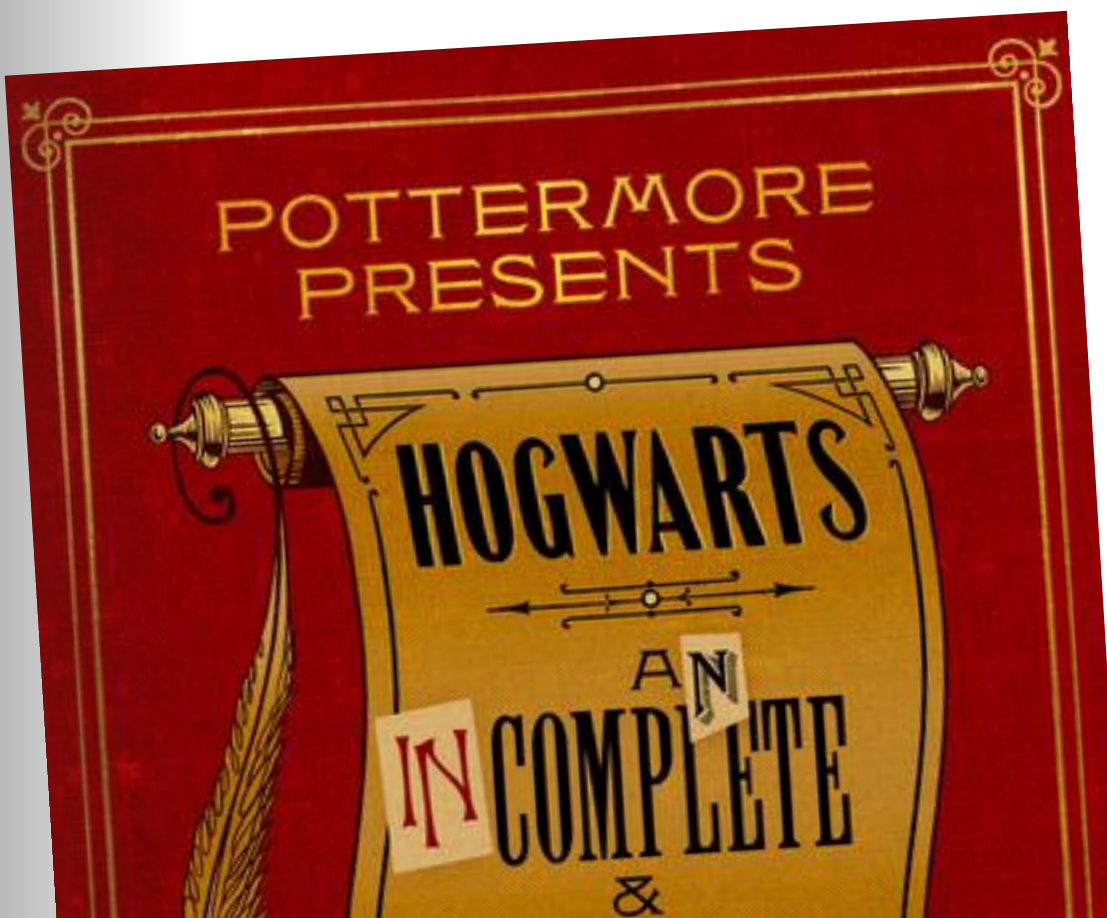
Once bought and read, the fans realized that the ebooks were just a pack of articles that readers already had already read on the original website: just a few new contributions from Rowling were not enough to release one new book, let alone three.

Fans complained on social networks claiming it was a commercial maneuver. J.K. Rowling and Pottermore defended themselves saying that fans were asking for this format to read the articles, and that this allowed the articles to be read offline. It seems the Pottermore staff never knew about the PDF compilations that are found in forums and fans communities.

The Cursed Child was not the only Harry Potter project that was announced in 2013. The debut of J.K. Rowling as screenwriter for **Fantastic Beasts and Where To Find Them** was revealed the same year.

As with the stage play, the first images seen of *Fantastic Beasts* at the end of 2015, were photos in the *Entertainment Weekly* issue and an “announcement trailer” that was released in the middle of December.

But we received more material directly from J.K. Rowling thanks to **Fantastic Beasts and Where To Find Them**. Through Pottermore, she released four pieces



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of writing as an introduction to the film titled *History of Magic in North America*. It includes information about scourers, brutal and violent magical mercenaries who played a big role in the historic Salem witch

trials of the 1600s, as well as information about various American wand makers, the role magic played in World War One, Native American magic, the foundation of MACUSA, the way No-Maj/Wizarding segregation was enforced brutally after a violent and terrifying breach of the international statute of secrecy and the institution of Rappaports Law, and life in 1920's Wizarding America, with information about Wand Permits and Prohibition.

Later that year, Rowling released the second part titled *Ilvermorny School of Witchcraft and Wizardry*, in which the foundation and origins of the Wizarding School of United States of America is told to readers. The American Academy is mentioned in the *Fantastic Beasts* film, so all the texts concerning the American culture of the Wizarding World could be seen as a publicity for the upcoming movies.

It was in October 2016, just a month until the film release date, when J.K. Rowling confirmed that the film series would expand to five films. But the news was dampened because someone from the production leaked that Johnny Depp was participating in the film, and as happened with Noma Dumezweni, the fandom erupted because of the casting of the actor.

This time the problem was because Johnny Depp, was accused of verbal and physical abuse towards his ex wife Amber Heard. Depp who played Grindelwald in the first movie and will reprise his role in the upcoming films, was not supported by the fandom who could not believe that a franchise that spread love and kindness should hire an actor accused of violence. Melissa Anelli (*The Leaky Cauldron*, *Harry a History*) wrote that the "leak" of



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the casting may well have been a test balloon to see how the fandom would react. Despite the fact that the fandom was very clearly was against him (except a Johnny Depp fanbase who were clearly happy about this), Warner Bros. have no plans plan to recast him. In fact, David Yates (film director) and J.K. Rowling said they were “delighted” with Depp as Grindelwald.

Despite this casting controversy, the movie was loved by the fans. The new story, the plot, the characters, everything lived up to expectation. **Fantastic Beasts and Where To Find Them** was the rescue the franchise was needing for a group of fans who suspected that every new launch was just an excuse to earn more money.

That was still a thought when Rowling herself announced that the original trilogy was now five films. Why stretch a story when the first one was not released yet? What if the reception was not good? What would happen if after , the second film, it was no longer viable economically and the next three were not shot, leaving the story in the middle?

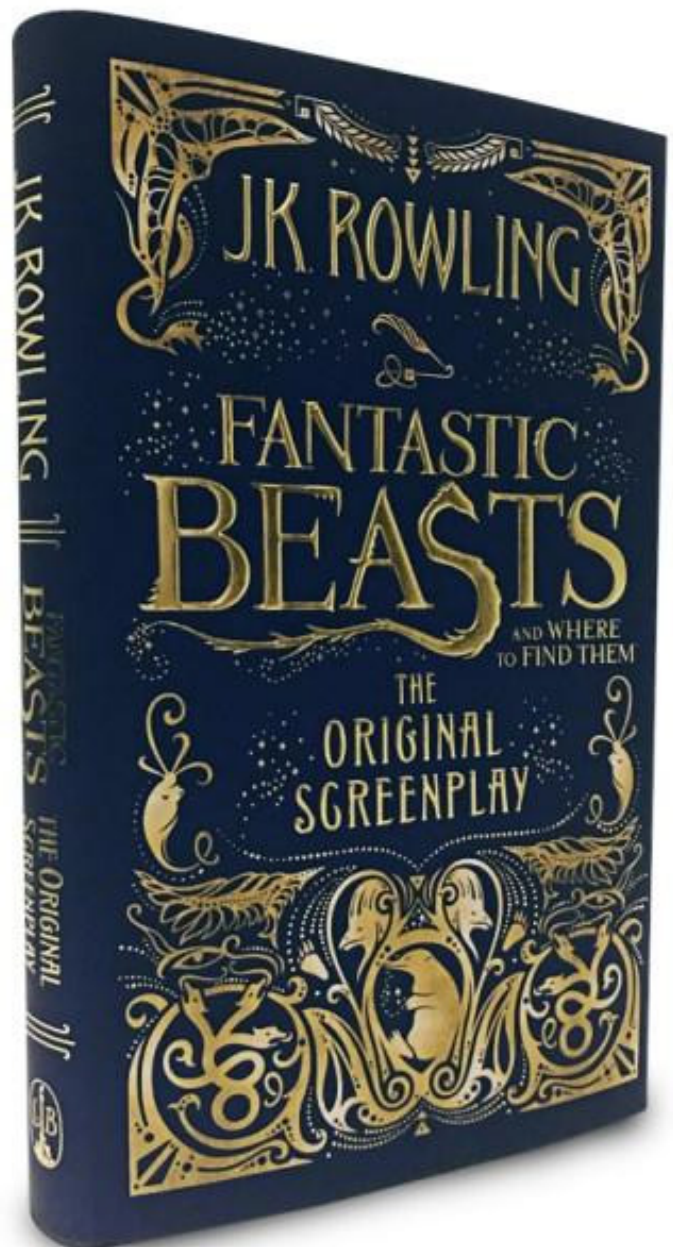
Totally valid questions, that were disappearing once the people started to watch the movie. Rowling’s touch was so visible that it was impossible to not notice this new story was on par with the original books. The end twist and the open questions that it left bring back the feeling of closing a Harry Potter book again.

If *Fantastic Beasts* stood out from the other two releases of the year we have to remember a small detail: it was the only original story written entirely by J.K. Rowling. While the author of *The Cursed Child* was Jack Thorne (still today we do not know Rowling’s contribution to it), **Pottermore Presents** is a collection of essays that are not even new.

Nineteen years after a Harry Potter book appeared in a bookstore for the first time, and eight years after the publication of the last project (**The Tales of Beedle the Bard**), the magical world returned with new stories in

different formats. It was impossible to make the whole of the fandom happy, though the attempt was made to do it (the publication of *The Cursed Child* was the most risky attempt, with the possibility of making the play unjustly criticized). The result? A fandom divided by *Cursed Child*, who mostly ignored the *Pottermore* ebooks, but ended the year in a better way with *Fantastic Beasts*.

In spite of everything we are happy. **Harry Potter returned. 19 years later.** Or maybe, he never left.



CURSED CHILD SHOULD GET A HAMILTOME

Why the announced Definitive Edition for *Harry Potter and the Cursed Child* could get inspiration from Lin-Manuel Miranda's *'Hamilton: The Revolution'*.

Theatre phenomenon sometimes occur on Broadway but nothing like Lin-Manuel Miranda's *Hamilton*, whose tickets are sold out until July 2017. Ring a bell? The same is happening in the West End with **Harry Potter and the Cursed Child**. These kind of productions that attract so many people and cause such a frenzy do not grow on trees, so when they come to life, nobody wants to miss them.

In the case of *Hamilton*, hip-hop blended with musical theatre and history, and it blew us all

away. For *Cursed Child*, unearthing whatever happened with *Harry Potter* nineteen years after the events of the last book installment did the trick. And it worked like magic. Both shows have incredible productions, great performances but not many people get to see them. They are in such high demand that they end up being extremely limited for two reasons: no available tickets and proximity issues. Not everyone can go to



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London or New York, or even afford the tickets, so how can you be a little closer to a play with which you are completely in love but is so unattainable?

Hamilton solved these problems by releasing its soundtrack first, which is basically the whole script of the play. However, you do not know how this show is staged so there is a problem to see the big picture of why this musical may be the best of what we have seen in the last years. So, to ease the fans, Miranda announced that they were developing a book on the making of the star-hit musical. When *Hamilton: The Revolution* (most commonly known by fans as *The Hamiltome*) saw light into the world, those who had not had the chance to see the play felt they were closer to the show. This 287-page book gives an insight into the making of the show, following Miranda and his creative partners and cast.

Cursed Child went on similar path when the *Special Rehearsal Edition* was released and we all got the chance to know what had happened to Harry and his friends nineteen years later. This book consisted in the script they were using for the previews in London. So we basically had in our hands a version that was not going to last much and that was probably going to be changed. Yes, it satisfied our curiosity but we could still

not compete to those who went to the theatre each night and saw both parts of the show that J.K. Rowling co-created with Jack Thorne and John Tiffany. Theatre goers were the ones that got to see the actual magic while we read stage directions in parenthesis.

Interestingly, it was later announced that the *Special Rehearsal Edition* was going to be replaced by a *Definitive Edition* in 2017. According to Pottermore, this new edition will be "the perfected, definitive script with final stage directions and annotations, as seen on opening night and beyond. This edition will also include extra content, such as writing from the play's creative team." So it will more or less be like *Hamilton: The Revolution*, but will it include everything that allowed *Hamilton* fans to be closer to the show with just one book?

We do not have the answer given that nothing else has been said about the *Definitive Edition* since the announcement in June 2016, but it would be ideal if this final version of **Harry Potter and the Cursed Child** could be similar to the *Hamiltome*, an excellent companion which opened doors that were previously closed to the Broadway musical.

So what does *Hamilton: The Revolution* include that is the perfect example of what the *Definitive Edition* should be for the Harry Potter fans who can't attend the show? This book is more than just the script to show, it is a journey from the moment Lin-Manuel Miranda got the idea for *Hamilton* until the opening night on Broadway. Not only does the *Hamiltome* include the lyrics of the musical, it also adds background information on how the play was originated.

The book grows in the same way the play developed while it was in process. It is divided into chapters within the two acts of the show. Each chapter has lyrics to a song and an article written by Jeremy McCarter, who narrates Miranda's path into creating his Pulitzer Award winning musical. These articles are related to one cast or crew member of *Hamilton* who was



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an important role on the upcoming song of the show that is included in that chapter.

The lyrics include personal annotations made by Lin-Manuel Miranda himself, which let us see what was going on in his life when he wrote the song or how he came to think of those exact words for that particular melody. These are the parts of the book that bring you closer to the show because you end up discovering a whole

new side to that song.

In addition, the book includes photographs during rehearsals, which help a lot to picture what the artistic process was like. Headshots of the actors and official images of the show are also included in each chapter of the book. Apart from this, *Hamilton: The Revolution* also included wardrobe sketches, scans of Miranda's notebooks with the first drafts of the lyrics,

¹¹ This lyric used to be Laurens yelling, "Don't this sh*t make my people wanna rise up?" A nod to Busta Rhymes's refrain in "Pass The Courvoisier." Once we learned that clearing this sample was fiscally prohibitive, I built the new lyric around Anthony Ramos's voice. He's a crooner at heart, and his bravado is unmatched. I'm really glad I got to suit it to his strengths.

¹² This verse took the better part of a year to write. It's the Rosetta Stone of Hamilton's brain, and the first line of it is the most autobiographical thing I've ever written. It's what I feel I have most in common with Hamilton: The ticking clock of mortality is loud in both our ears, and it sets us to work. In this verse he goes from nihilism to a list of what needs to be done to hope towards tomorrow, and he takes himself there through one uninterrupted train of thought.

LAURENS: Rise up!
When you're living on your knees,
You rise up.¹¹
Tell your brother that he's gotta rise up.
Tell your sister that she's gotta rise up.

LAURENS AND ENSEMBLE:
When are these colonies gonna
Rise up?
When are these Whoa! Whoa! Whoa!
colonies gonna rise up
When are these Whoa!
colonies gonna rise up
When are these colonies Whoa!
gonna rise up?

Rise up! Rise up!

Hamilton alone.

HAMILTON: I imagine death so much it feels
more like a memory¹²
When's it gonna get me?
In my sleep? Seven feet ahead of me?
If I see it comin' do I run or do I let it be?
Is it like a beat without a melody?
See, I never thought I'd live past twenty
Where I come from some get half as many.
Ask anybody why we livin' fast and we
Laugh, reach for a flask.
We have to make this moment last, that's plenty.

Hamilton joins the group, and we see that he is now speaking to a larger crowd.



CURSED CHILD SHOULD GET A HAMILTOME

historical documents, and emails Miranda exchanged with crew members.

But most importantly, you can see that this book was made for the sole purpose of putting together everything that took to make a show like *Hamilton*, and for the world to see it. Those who cannot experience the musical can at least have a teensy glimpse (together with the soundtrack) of what this is all about. And it

could be the same for *Cursed Child*.

We could have the same experience, we could have not just a script but a world of magic of how Thorne, Tiffany and Rowling decided to come up with this story and how it was consolidated as a play. *The Definitive Edition of Harry Potter and the Cursed Child* has potential to be more than just a book, it can be the closest to the whole experience available to everyone.



HAMILTON: Scratch that,
This is not a moment, it's the movement
Where all the hungriest brothers with something
to prove went.
Foes oppose us, we take an honest stand,
We roll like Moses, claimin' our promised land.
And?¹³ If we win our independence?
'Zat a guarantee of freedom for our
descendants?
Or will the blood we shed begin an
endless

Cycle of vengeance and death with no
defendants?
I know the action in the street is excitin',
But Jesus, between all the bleedin' 'n fightin' I've
—been readin' 'n writin'.¹⁴
We need to handle our financial situation.
Are we a nation of states? What's the state of our
nation?
I'm past patiently waitin'. I'm passionately
smashin' every expectation,
Every action's an act of creation!
I'm laughin' in the face of casualties and sorrow,
For the first time, I'm thinkin' past tomorrow.

¹³ Continuing the rhyme
at the top of the next
line—this is what Big
Pun does so well. It
knits all his rhymes
together. I play with it
a lot in this show, and
this is my favorite one.

¹⁴ And this is one of
the Big Pun-est lines in
the show—multiple
five-syllable rhymes
inside the line.

MONTHLY MAGIC IN THE SHAPE OF A BOX

Our friend Liezel got the Harry Potter subscription box from Geek Gear and tells us all you need to know about it before you sign up and get yours next year.

LIEZEL FOURIE I had heard about Geek Gear and their Wizarding, Harry Potter box some time ago. At the time I was admittedly intrigued, but not willing to subscribe. Well, I subscribed in time to receive the December box and what follows is a short review.

Firstly, let's talk about customer service. Customer service has the ability to make or break a product. I had a few things to sort out with my box, and the Geek Gear social media team could not have been more helpful.



MONTHLY MAGIC IN THE SHAPE OF A BOX



Geekgear ships all over the world, so it's accessible to fans who might not be able to order similar offerings from other companies. So it was with great excitement that I received my December 2016 World of Wizardry box. I opened the beautifully designed box to find beautifully wrapped items, covered in blue tissue paper (Go Ravenclaw!). And a host of good quality items.

The first item in the box was a lovely t-shirt. (Alas the t-shirt is in yellow, which isn't really my colour.) But the quality is good and the design lovely. I then found a lovely Ravenclaw Beanie and Ravenclaw gloves.

There was also a Hogwarts key ring, a very cool Harry Potter cotton mug, a large neon

Hogwarts magnet, (Perfect for putting those Diagon Alley Shopping lists on), and a beautiful original Fantastic Beasts Artwork.

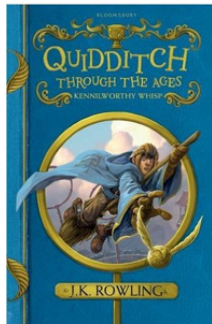
Ultimately, I'm impressed with this subscription box. It's good value for money, the items in the box all fit a theme, and one gets the sense that a lot of effort went into curating this box for Harry Potter fans.

Would I recommend? Yes! Who doesn't love getting a random box of Wizarding goods every month? The price is £20 per month (plus shipping). [You can sign up from GeekGear website.](#)

I paid for this box myself, this is not a sponsored review, and all opinions expressed are my own.

UPCOMING EDITIONS

This is a list of the Harry Potter / J.K. Rowling books that are going to be published in the following months. Some of the dates are not yet confirmed, as well as some of the covers which are not final.



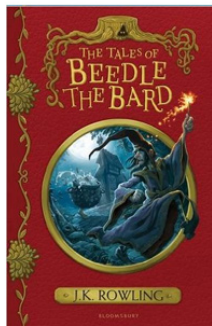
Quidditch Through the Ages

January 12th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408880739

Hardcover (also available in paperback)



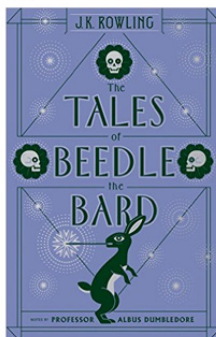
The Tales of Beedle the Bard

January 12th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408880722

Hardcover (also available in paperback)



The Tales of Beedle the Bard

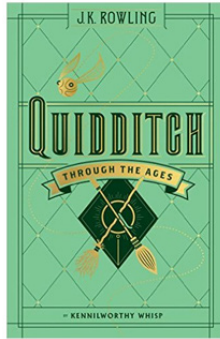
March 14th, 2017

Scholastic (United States of America)

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Hardcover

UPCOMING EDITIONS



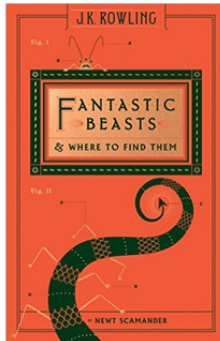
Quidditch Through the Ages

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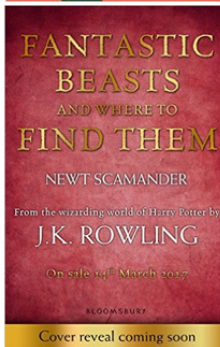
Fantastic Beasts and Where To Find Them

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Hardcover



Fantastic Beasts and Where To Find Them

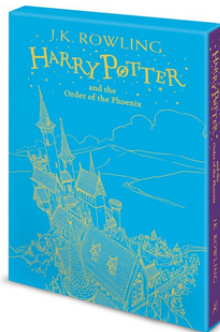
March 14th, 2017

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Hardcover

Cover not final



Harry Potter and the Order of the Phoenix

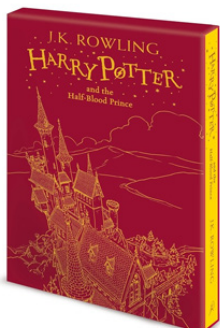
Gift Edition

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Bloomsbury (United Kingdom)

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Hardcover (In box)



Harry Potter and the Half-Blood Prince

Gift Edition

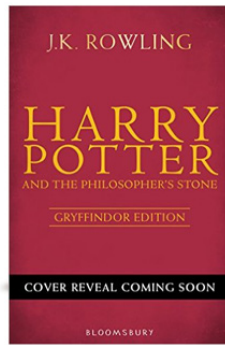
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UPCOMING EDITIONS



***Harry Potter and the Philosopher's Stone
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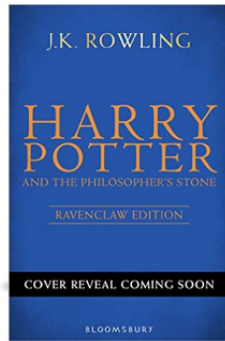
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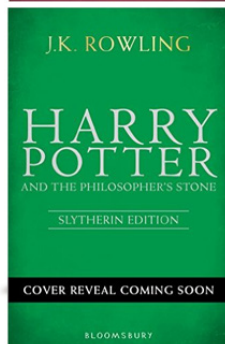
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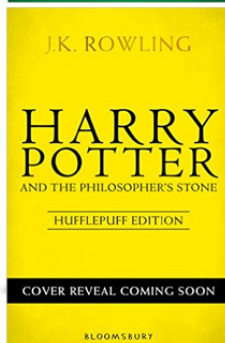
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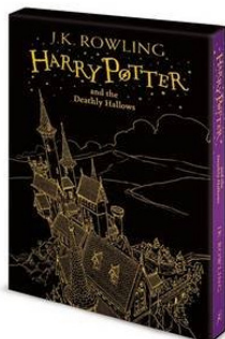
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ISBN: 978-1408883808

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ISBN: 978-1408869178

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