



Magazine

Issue 5. March 2017.



**CURSED
CHILD PRICES
RISE AGAIN**

**HOW MUCH
DOES IT COST
TO STUDY AT
HOGWARTS?**

**BOOTLEG
VIDEOGAMES**

INVESTIGATION

CURSED CHILD RECORDINGS

WHY THE ILLEGAL VIDEOS OF THE STAGE PLAY ARE NOT WORTH IT



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The Rowling Library
www.therowlinglibrary.com

March 2017
Issue 5 - Year 1

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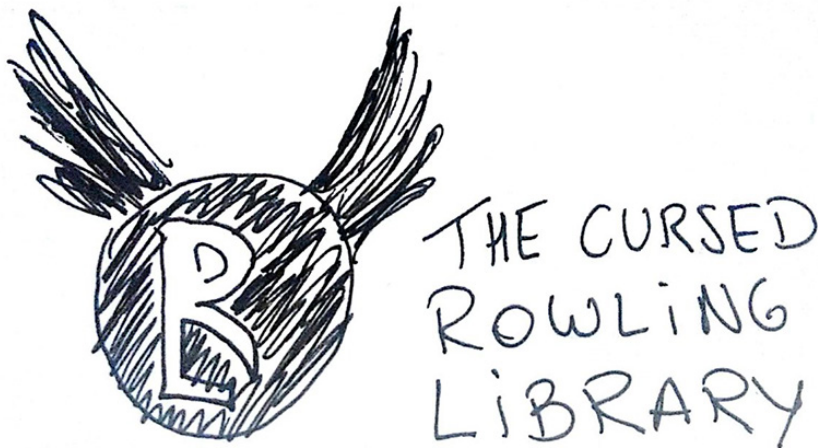
EDITOR'S LETTER

We have been a bit late with this issue of **The Rowling Library Magazine**, but we still hope you can enjoy it as much as if it had been released on the first day of the month. Truth is, the main article of this issue delayed us. It is truly different from what you can find online in other Harry Potter fansites, so we are really proud of it.

When you finish this issue, you may notice there are two main themes: bootlegs and *Cursed Child*. We did not realize this until we completed it, so we can assure you it was not on purpose. If you are unaware of what a bootleg is, the term was first used for alcoholic drinks distributed and sold illegally. Then it mutated to illegal musical recording, especially one made at a concert - and now it refers to any illegal recording or material without the permission of the original creator. It is not piracy per se because the bootleg is not a copy of a sellable good, but a different creation based on it.

As always, if you enjoy The Rowling Library website and magazine, you can become a supporter for only \$2 on our Patreon page: www.patreon.com/rowlinglibrary.

We hope you like this issue! See you in April!



COLLABORATED ON THIS ISSUE

BELÉN SALITURI • LIEZEL FOURIE • CRISTINA MARINI



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

CURSED CHILD

ALTERNATIVE LOGOS

A studio from Madrid, Spain, worked for **Harry Potter and the Cursed Child** developing alternative versions of the final logo, modifying the lighting and texture for the image branding.

JVG is a design studio based in Madrid, Spain. In April 2016, *Feast Creative*, the London design agency in charge of the image of **Harry Potter and the Cursed Child**, outsourced some of the design of the Harry Potter stage play to JVG.

Feast Creative wanted JVG to do some experiments “with different textures, materials and lighting,” said Javier Vallejo, Creative Director at JVG. Although they were working on the project, Vallejo had no access to inside information, so he had to work with what was

already publicly available. “They only shared the original typography.” This is common procedure for projects where secrecy is a requirement - for example, the illustrator for the British cover of the Harry Potter books could not read the novels either.

During the process, JVG presented different alternatives. “[*Feast Creative*] wanted a somewhat old and rusty metalized texture, but at the same time we could not allow the final image to be dirty.” Vallejo also wanted to move



CURSED CHILD **ALTERNATIVE LOGOS**



away from the yellow background, but this was an indispensable requirement.

JVG finally sent some tests with a dark background and some with a yellow background. The ones with a dark sky at the back have Quidditch as a main theme - and they are also easily linked with the film adaptations, something that the company did not want.

The ones with the yellow background are closer to the final chosen design. You can see twelve different versions of the *Cursed Child* brand with a variety of lighting and textures. Although none of them is the official version, Vallejo is confident that it was useful to identify the best possible options and undoubtedly it reached its goal.

You can visit JVG website at www.jvg.es



BOOTLEG GAMES

Before the Harry Potter videogames reached a large fanbase, teens from around the world created their own version of the videogames based on others products, modifying brands and graphics. We present them to you here.

The Harry Potter franchise has nine video games published by *Electronic Arts*. One for each of the films - and one called *Quidditch World Cup*, a sports action video game featuring the magical sport from the *Wizarding World*.

There are however many more unofficial Harry Potter video games. The non-official video games, commonly known as bootlegs, are released for 8-bit and 16-bit consoles. One of their main characteristics is that are infringing upon someone else's copyright - and that they mix other existing videogames with different graphics. A classic example is *Mario Bros* for a *Nintendo* console with *Sonic* image and brand.

At the beginning of the century, the Harry Potter franchise was growing and it was not safe from the bootlegs creators, who made a few products based on the boy who lived. The videogames we are going to talk about in this article are obviously illegal, but they were the way Harry Potter started to gain some popularity in China, where these video games were created and distributed.

The first one is called *Harry Potter and the Philosopher's Stone* for *Sega Mega Drive*, and although the title is in English, the main screen has the German poster. The game is based on a 3D *Pac-Man* despite the fact that the playable character looks like Harry Potter. There are three levels, *Hogwarts*, *The Forbidden Forest* and a *Desert area*. The music is a *MIDI* version of *Hedwig's Theme*.



Main Screen - *Harry Potter and the Philosopher's Stone* for *Sega Mega Drive*



Gameplay - *Harry Potter and the Philosopher's Stone* for *Sega Mega Drive*

BOOTLEG GAMES

The second one is called *Harry Potter and the Chamber of Secrets*, but in reality the videogame is *Mick & Mack as the Global Gladiators* with the main assets changed to resemble the Harry Potter brand. The two main playable characters are both called Harr (sic), and the only difference is the color of the hair. This was also distributed for Sega Mega Drive.

Harry Potter 3 was the third bootleg based on Harry Potter, which was released in 2002. Although its name may make it sound like it is based on the third film, the plot is from the first one. The game is a horizontal shoot 'em up showing Harry flying on a broomstick. The game was distributed for Game Boy Color and the alternative title is *Harry Potter and the Mystical Halo*.

The last one is *Harry Potter IV*, and there are no records of it besides the main screen. It was a platform game with four levels, and it resembles the classical Mario Bros games.



Main Screen - *Harry Potter and the Chamber of Secrets* for Sega Mega Drive



Gameplay - *Harry Potter and the Chamber of Secrets* for Sega Mega Drive



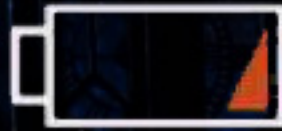
Boxed copy of *Harry Potter 3* for Game Boy Color. Notice the title "*Harry Potter II and the Sorcerer's Stone*"



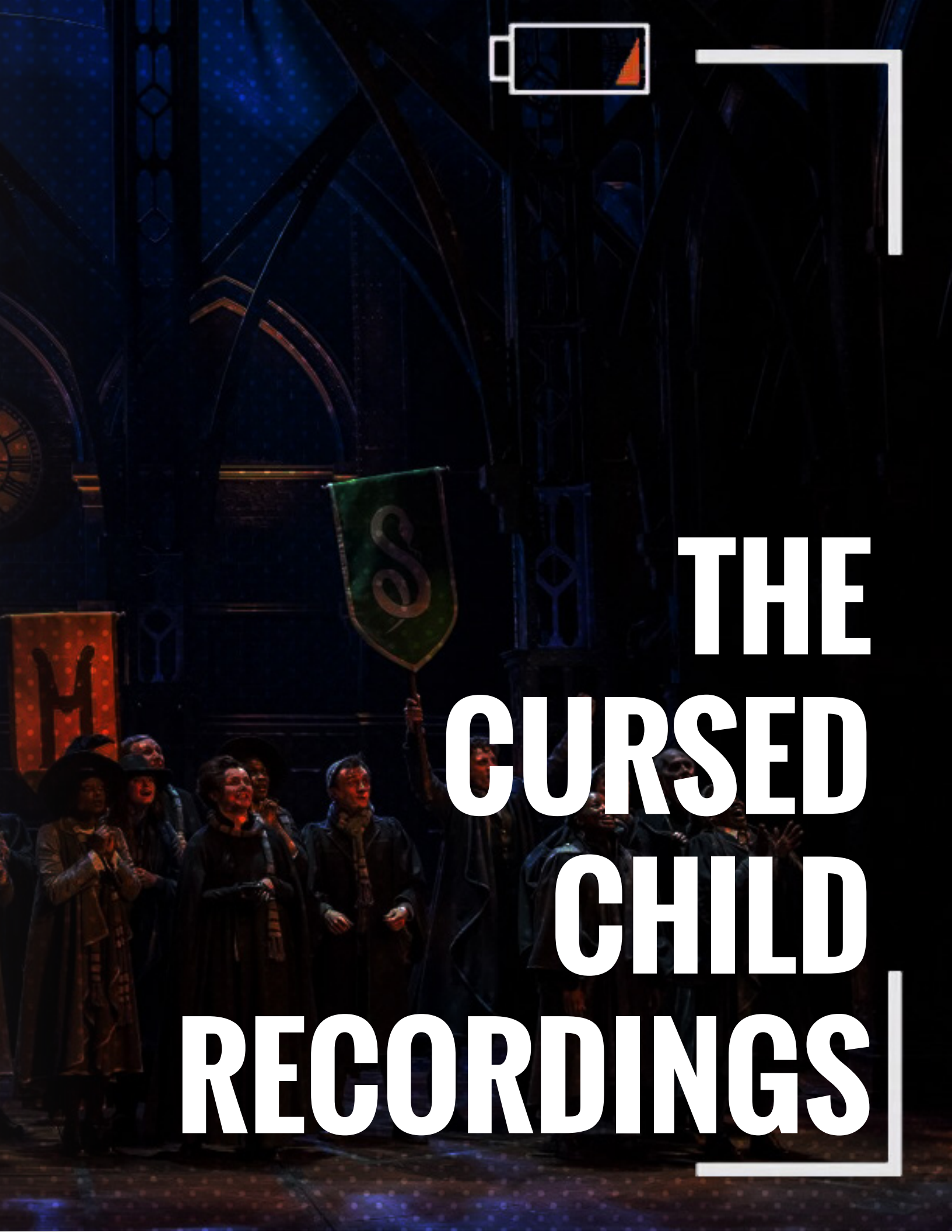
Main screen and gameplay
Harry Potter 3 for Game Boy Color

● REC 00:00:13:34

The Rowling Library investigated and had access to illegal recordings of the stage play in London. We tell you everything about them.



THE CURSED CHILD RECORDINGS



CD-R

COMPACT
DISC
RECORDING

700 Mo
52x speed
vitesse
80 min

CURSED
CHILD
(PART 1)

It was a regular day when I received the tip that someone had recordings of **Harry Potter and the Cursed Child**. I

thought it was not possible, due to the secrecy and security involved around the play. Was it a leak? A preview of an upcoming DVD? I had to know more about this - so I started to investigate that very same night.

What I learned after a few hours of reading the internet, writing keywords on Google and visiting sites totally new to me, is that there is a hidden and illegal market for play recordings. These are focused mainly on Broadway productions, and although most are from this century, there are recordings from 1980 and even apparently (although I did not have access) a recording from 1953.

The modus operandi of this circle of theater bootlegs collectors is very simple and does not seem to be there for the the money but for the material itself. To get a recording from another person, you must give one in return, no matter how you got it, though it should be a self-recording. Each one has a kind of value or score. For example, a rare recording could be worth 5 points and thus, in an exchange, get 5 different

recordings in return.

Of course, for new people who for different reasons do not have their own recordings, the exchange can be for money. This fact is presented as a last resort, but some people only accept money and reject any kind of recording in exchange under the excuse of "I already have it."

While these groups are primarily interested in Broadway productions, there are some who specialize in the West End - the Broadway counterpart in London. And to these groups is where I headed to find out if **Harry Potter and the Cursed Child** existed. To my surprise, not only did it exist, but there were several options and types of recordings.

The recordings were all from January of this year and consisted of six audios and a video. In the points market, if you wanted to get *Cursed Child*, you had to have several pieces of video to give in return, which consolidated the *Cursed Child* recordings as rare in the field of bootlegging. The price was also available, and it was £3 each file. In total, for £21, one could access to all *Cursed Child* recordings.

Beyond the motives of inquiry, I wondered what a fan should do. The play, despite the criticism about the plot, is a unique experience and something incredible for any follower of the Wizarding World. So, would it not be unfair to ruin the surprise by watching it on video? I was not sure I wanted to see *Cursed Child* through a screen, instead of living the full experience.

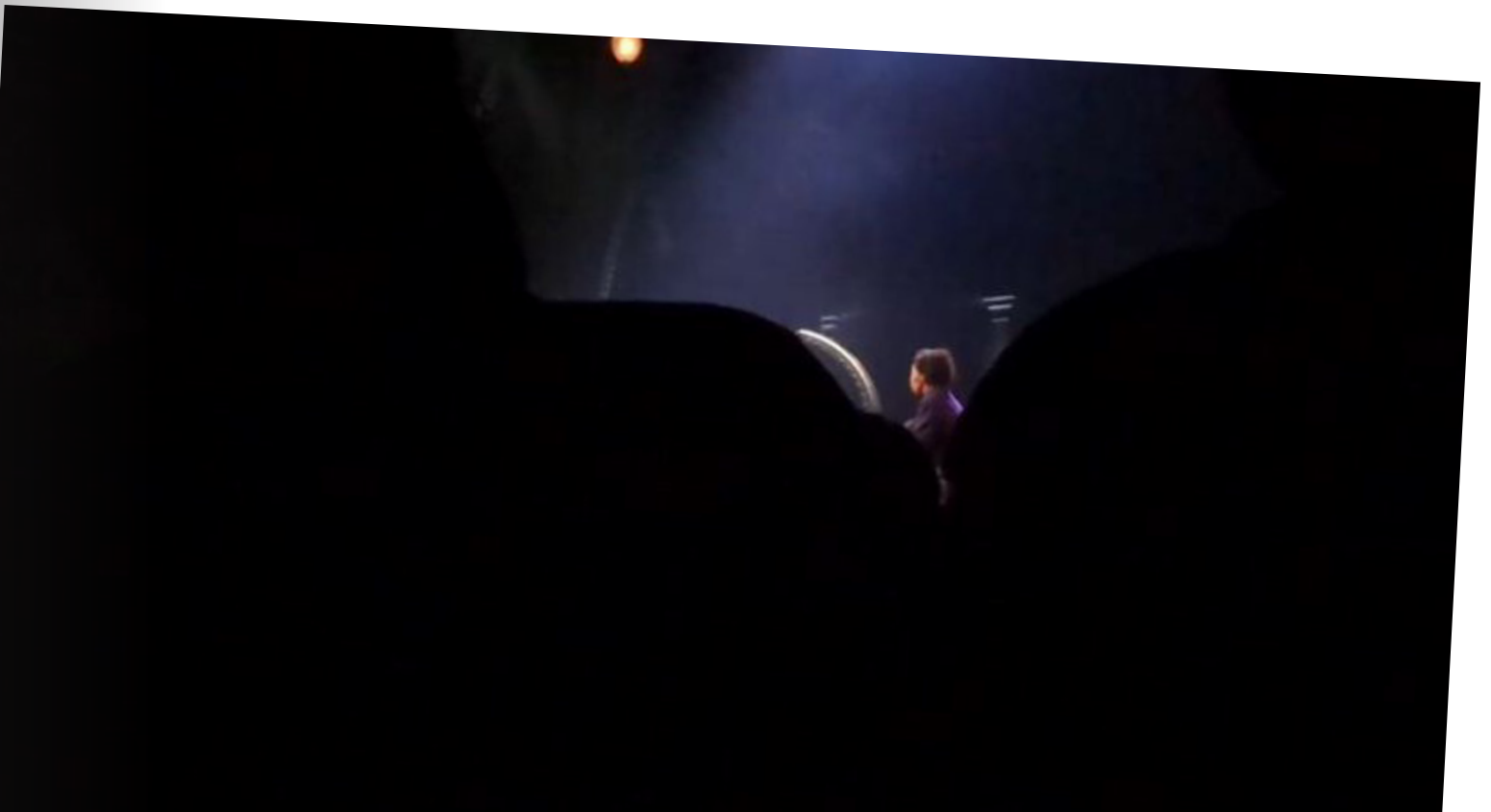
Anyway, I contacted the person who had these recordings. As I was interested in all of them, she would give me a discount and sell the seven files for £17 instead of £21. While waiting until I received the link to download the files, I kept thinking about what was best. Audio had become more important: listening to voices (and some special effects) could be an interesting experience without ruining the play. I even came to imagine that it would be like an audiobook, or better yet: reread the screenplay with the background audio, following every word that each actor says and thus make the reading of the script an experience closer to the play.

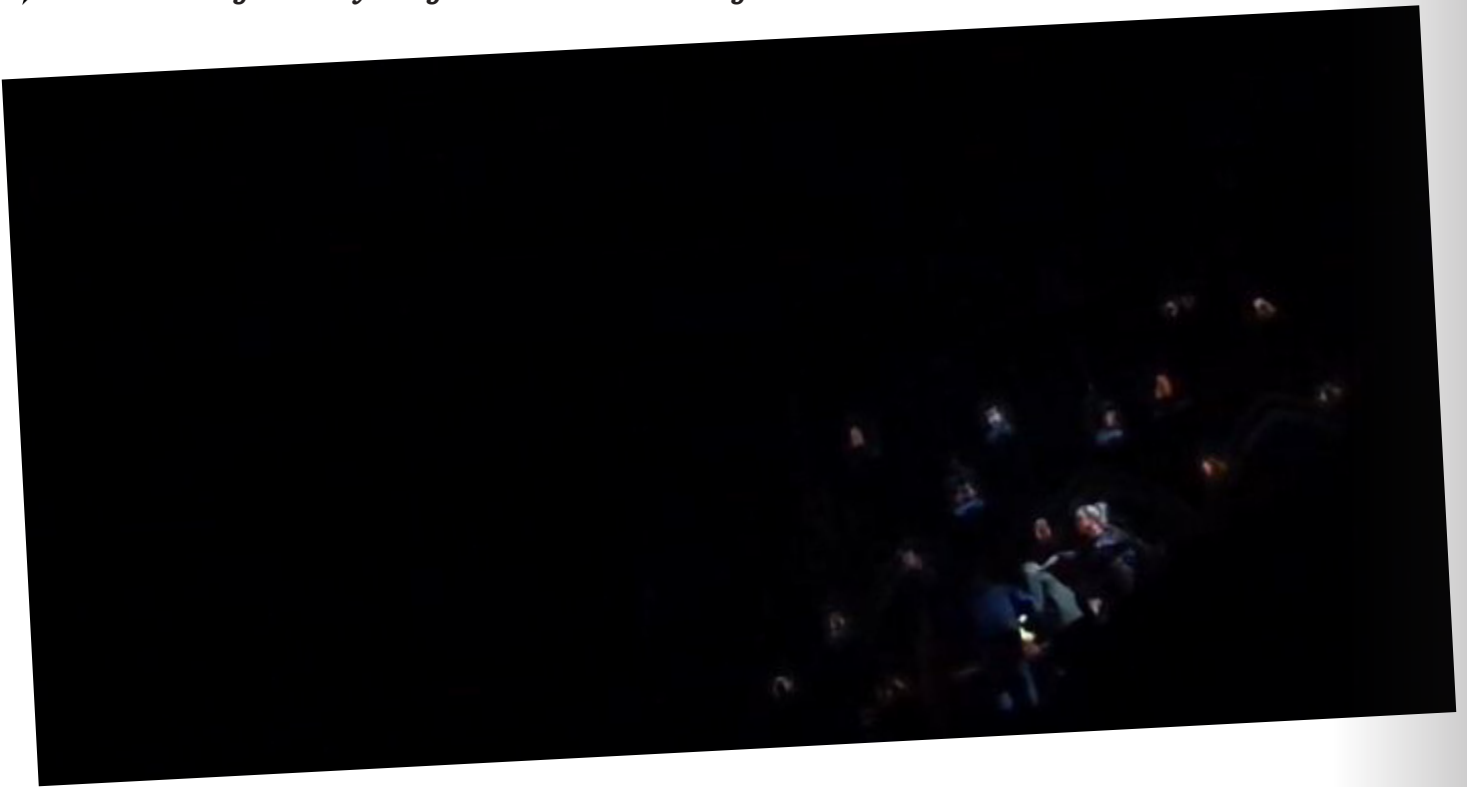
When I finally received the files, I realised the videos were quite large because of it being raw material, directly from the play without any kind of editing, so I decided to try the audio first. Just a few minutes was enough to understand that they were not what I expected. Beyond the poor

quality, one does not manage to connect the voices to the actors. Perhaps this is because of not being able to follow the action, something so important in a play, especially when it comes to *Cursed Child* and the relevance of its visual content. Basically, the audio felt empty. I tried some of the other recordings but they all gave me the same impression. Listening to the play can be even worse than reading the script: it is logical since it is more difficult to identify which character speaks, in which scenario they are or who enters or leaves the scene. The audio were not worthy, and could be safely discarded.

The hour of truth had arrived, and the videos had to be watched. The first (and sad) surprise was that they were not the complete play (unlike the audio), but they were four fragments of between 5 and 10 minutes each. All four together made up half an hour of a play that runs for a total of more than 4 hours between two parts. parts. "At least I'm not going to spoil everything", a part of me thought. But if the audio had not lived up to my expectations, the videos were even worse.

Bootleg recordings of stage plays are usually recorded from an upper plateau in order to capture the entire stage. However, these *Cursed Child* videos are from what seems to be the fourth or fifth row, so what you see the most





are the heads of those who are sitting in the row ahead. When the camera tries to focus, we see a little of the ceiling of the stage, and at best, some actors but nothing too clear. The experience of watching this video is very poor. Which is something that is great for the producers of the play because for the time being it does not pose any threat. These videos are on sale for anyone willing to pay, but even if they were free and available on YouTube, fans would not and should not waste time looking at them, because they are not worth it. And after thorough research, we know that these are the only recordings of the play that are circulating, so there is not much to look at.

But the play next year will be on Broadway, the birthplace of forbidden theater recordings. And in New York the situation may change, and recordings of better quality may arise, which would be very good for fandom. The proof is what happened with *Hamilton*, the 2016 Tony Award winning musical that made the decision to record the play officially for a future release in order to fight the hundred of online bootlegs produced with cell phone cameras. Moreover, the recording was made with the original cast before some of them left the play.

If **Harry Potter and the Cursed Child** decides to do something like that, they may have already done it, or do it very soon, as many of the London cast members will leave the production by mid 2017. So it is not unreasonable to think that a recording already exists in the offices of Sonia Friedman, the producer behind the eighth story.

To this day, the recordings we checked are not up to anything that could affect the play in any way. The *Cursed Child* team can rest assured that nothing of quality is being shared on the internet, but this may change next year. And if it happens, hopefully the producers will decide to release an official recording. It would not be the first time something like this is done: piracy is not overcome by prohibiting it, if not offering something better. If piracy occurs it is because the demand exists and cannot be made to disappear. The solution to fans downloading poor quality videos would be to release official good quality videos.

But that is still a long way to go. At least, until the play premieres on Broadway in 2018. In the meantime, those of us who are far away will be content with reading the script. After all, Harry Potter was always a book.

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www.wearelumos.org

ANSWERS FROM THE WIZARDING WORLD USING MATHEMATICS AND LOGIC.

HOW MUCH DOES IT COST TO STUDY AT HOGWARTS

We analyzed the Hogwarts Supply list that every new student receives and calculated an estimate of how much money you have to spend to attend Hogwarts.

In 2015, J.K. Rowling confirmed on Twitter that there is no tuition fee to study at Hogwarts. “The Ministry of Magic covers the cost of all magical education”, she said. However, as we have learnt from the very first book, you have to fund your own materials as a student in the Wizarding School, including your wand, books and robes, among other necessary equipment.

In order to know the prices of all those items - at least for a first-year student- we cannot use the books as a source. Although we the audience receive the letter which a new student receives, we do not get the prices. To find out about the costs, we have to use the old **Pottermore** website where we “kind of played” as Harry through the story, going to Diagon Alley and purchasing some of the items.

First of all, we know the price for each book at Flourish and Blotts. Using the list for first-year students, we can get the eight requested books for only 13 Galleons. So that is our first number. We still have to add all the equipment and the robes.

Still using the first version of **Pottermore** as our primary source, wands can be purchased at Ollivanders for **7 Galleons**. Cauldrons prices range from 15 to 25 Galleons, although the supply list requires one made of pewter, which we can buy for **15 Galleons**.

The list also asks for 1 set of glass or crystal phials - the glass phials one costs 3 Galleons and the Crystal one 7 galleons. Estimating an average price of 5 Galleons and considering a set has 3 items, we could purchase a set of phials for **15 Galleons** (average). The telescope costs **5 Galleons** and the brass scale 3 Galleons - but as we need a set of scales, we can purchase three of them for **9 Galleons**, totalling **51 Galleons** for the equipment in the supply list.

The pets have an average price of **10 Galleons**, although you can get a toad for as low as 5 Galleons - but we will use the average price. So we have **74 Galleons** so far, and we are only missing the robes!

The problem with the uniform is that we do not have any information about how much the robes



ANSWERS FROM THE WIZARDING WORLD USING MATHEMATICS AND LOGIC.

are. Neither *Second-Hand Robes* nor *Madam Malkin's Robes for All Occasions* let us buy what we need in the **Pottermore** platform. So we will have to guess the price based on the prices of the other things.

Based on research of the United Kingdom Government on the Cost of School Uniforms, a blazer costs on average £35, a coat £32 and a hat £5 (there is no information about gloves, the last item in the uniform, but we can assume the price is the same or similar to the hat). Therefore, we can use the price of a coat as an estimate for the price of a winter cloak, and the blazer could be our price guide for the plain robe. The supply list asks for: 3 plain robes, a winter cloak, a hat and a pair of protective gloves. Using these prices as reference, the complete Hogwarts uniform would cost £147. But we cannot convert this into Galleons directly (even if we knew the exchange rate), since the prices are not the same in the

Muggle World than in the Wizarding World.

However, we can use it to set a direct relationship between those prices. The average cost of a high school textbook in the United Kingdom is £60, which means the whole uniform is 2.5 times the cost of a textbook. If a textbook costs 2 Galleons (that is the average price of a book in *Flourish and Botts*), it means the whole uniform for Hogwarts can be acquired for **5 Galleons**, which seems like a real bargain!

Based on that, we should be able to get the whole supply list for a first-year student for **79 Galleons**. Thanks to *The Harry Potter Lexicon* we know the current exchange rate for Galleons for most currencies. At the end of February of 2017, that was **395 British Pounds** or **493 American Dollars**. Not bad, considering some of the stuff will last for the next years, or even for a lifetime, like the wand.



CURSED PRICES

The Cursed Child team always puts a great deal of effort to make the play accessible to every fan. But with the rise in prices, are they doing what they preach?

CRISTINA MARINI - The issue of accessibility has always been at the centre of the *Cursed Child* debate. Those involved with the play have repeatedly stated that they aim for the show to be as accessible as possible; for a fandom where the overwhelming majority have yet to see it live, such claims have been met with skepticism.

By default, it was always impossible for *Cursed Child* to meet the standards of accessibility required for the 'eighth story'. The only way to access the complete experience of *Cursed Child* is through being sat down on a seat inside of the theatre: it cannot be replicated through reading the script and even a possible live-taping of the show won't be an equal experience.

I won't deny that it is an undeniably unfair situation for the majority of fans and I will never not feel fortunate and lucky for being able to access this play. That being said, it would have been unfair to claim that *Cursed Child* was a unique case in terms of theatre and accessibility.

With tickets currently ranging from £15-£70 per part (the equivalent of one theatrical show), these prices are in line with other successful West End productions. Following the preview period, the upcoming *Hamilton* transfer is priced from £37.50 to £89.50. *Wicked* ranges from £20-£70. *The Book of Mormon* ranges from £25-£90.

While I would never claim that *Cursed Child* is as accessible or as affordable as a Harry Potter novel or movie, it would be unfair to accuse those involved with the show of exploiting fans.

I am not a theatre or West End guru (*Cursed Child* is the only play that I've seen or bought tickets for) and I do not know the economics of financing West End shows; but I am an ordinary consumer and, as one, I don't believe that *Cursed Child* has been unfair in their prices or uniquely



expensive in comparison to other shows.

What has been unfair, however, is the swept-under-the-rug introduction of 'Premium Tickets'.

Starting from around last October, the official site began to sell tickets for upcoming shows at a 'premium' price. These tickets were added randomly for dates in the upcoming week at

CURSED PRICES

£199 for two parts (£99.50 per part). At the beginning, they were restricted to the front row, centre seats within the Stalls and Dress Circle – the best seats in the theatre.

Having sat on one of those seats in September, I can vouch for how amazing the view is. It is also unfair to say that the producers are uniquely ripping fans off: *Wicked* and *The Book of Mormon* both sell 'premium' seats (at higher prices, too).

But for a show hailed as the 'eighth story' of such a popular, universal, and largely accessible book series, is this really fair or right? Is it even necessary to fund the production? If it had

To make matters worse, last month the site increased premium tickets to £250 for both parts (£125 per part). Several fans saw them being attached to seats that weren't at the front and offered a side view of the stage. This is unjustifiable.

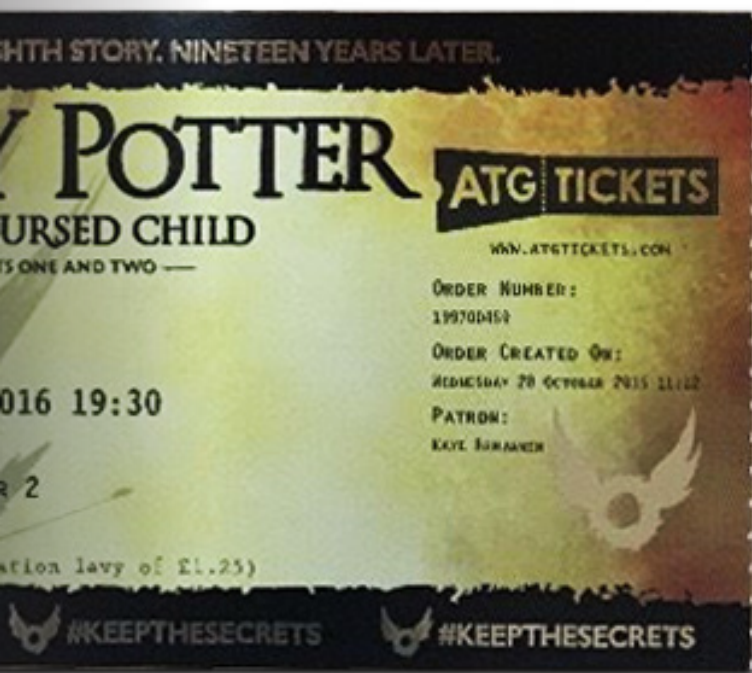
Amid outrage on Twitter by fans, prices have fluctuated between £199 and £250 during the past month. As of this week, both the £199 and the £250 premium tickets are being sold. It appears that the £250 tickets are for the closer rows and the £199 for those further back: there is now, I have seen today, a £51 difference between Stalls and Dress Circle Rows D and G.

Though the show have never confirmed nor said where these tickets come from, it would be a strong guess to say that they are returned tickets being resold at a higher price. This is my biggest issue with these tickets.

Returned tickets are, existing and increasing prices aside, a great way to obtain tickets to the show. Through lining up on the day or checking the website frequently, you are likely to be able to get yourself tickets. This (prices aside again) has allowed for the play to be more accessible: it is often hard to judge your ability to see the play a year in advance during the official ticket sales. Official resale tickets allow for fans to see the play around their own, changing circumstances.

While you can still find Band A or below tickets for great seats, it's now undoubtedly more difficult. Resale tickets are, for many, the only way that they have been able to see the show. 'Premium' prices only restrict their chances.

Within the context of West End prices, I understand why the administrative team behind the play use the word 'accessible'. They aren't exploitative prices and you definitely get your money's worth. But, sadly, with these premium tickets, I cannot help but wonder how truly committed they are to the standards of 'accessibility' that they wish to achieve.



been, why weren't these prices introduced at the start?

As the months went on, fans noticed that the 'premium' seats began to gradually get less premium. You can often catch them being sold for Row J or even P. I've sat in Row P and while I couldn't fault the view, it does not deserve the title of 'premium'.

SUPPORT US!

Last month, we launched a Patreon.com project for our readers. You now have the opportunity to support The Rowling Library financially, for a small monthly amount.. This works around the world and it is very easy to set up. In exchange for your support, the platform gives rewards. The project is presented to support the monthly magazine - but as the team that works on the website and the magazine is the same one, the support goes for both media: the monthly PDF you can download for free and the website you can visit everyday where we publish the latest exclusive news and last minute articles.

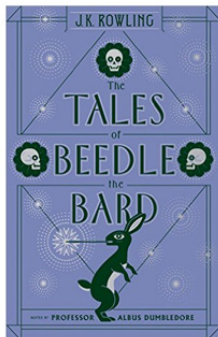
You can join the group of our awesome supporters: Kelly Slack, Gertjan Kerstens, Suzanne Lucero and Elena Barnes. (It may be a small group, but we aim to keep growing, we are taking baby steps!)

Become a Patron for only \$2 per month



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.



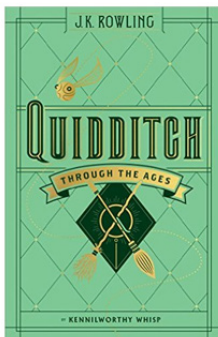
The Tales of Beedle the Bard

March 14th, 2017

Scholastic (United States of America)

ISBN: 978-1338125689

Hardcover



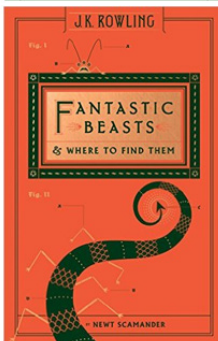
Quidditch Through the Ages

March 14th, 2017

Scholastic (United States of America)

ISBN: 978-1338125740

Hardcover



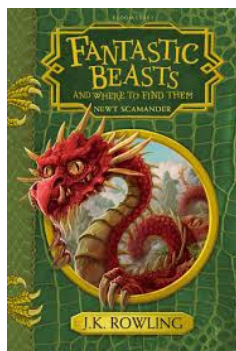
Fantastic Beasts and Where to Find Them

March 14th, 2017

Scholastic (United States of America)

ISBN: 978-1338132311

Hardcover



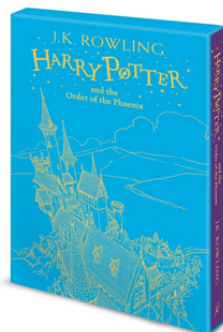
Fantastic Beasts and Where To Find Them

March 14th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408880715

Hardcover



Harry Potter and the Order of the Phoenix

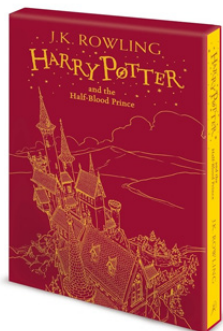
Gift Edition

May 4th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408869154

Hardcover (In box)



Harry Potter and the Half-Blood Prince

Gift Edition

May 4th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408869161

Hardcover (In box)



Harry Potter and the Philosopher's Stone

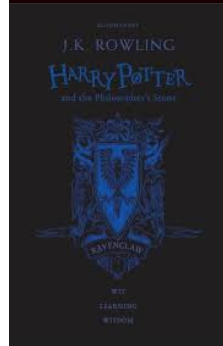
Gryffindor Edition

June 1st, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408883747

Hardcover (also available in paperback)



Harry Potter and the Philosopher's Stone

Ravenclaw Edition

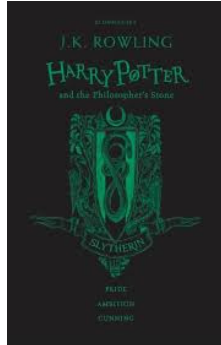
June 1st, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408883785

Hardcover (also available in paperback)

UPCOMING EDITIONS



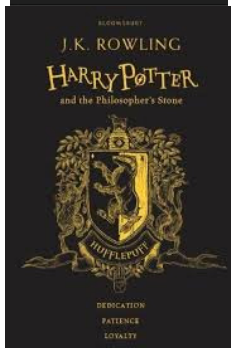
***Harry Potter and the Philosopher's Stone
Slytherin Edition***

June 1st, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408883761

Hardcover (also available in paperback)



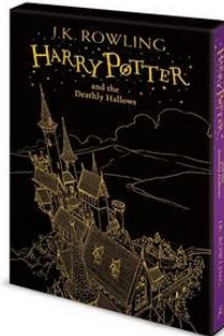
***Harry Potter and the Philosopher's Stone
Hufflepuff Edition***

June 1st, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408883808

Hardcover (also available in paperback)



***Harry Potter and the Half-Blood Prince
Gift Edition***

July 13th, 2017

Bloomsbury (United Kingdom)

ISBN: 978-1408869178

Hardcover (In box)

