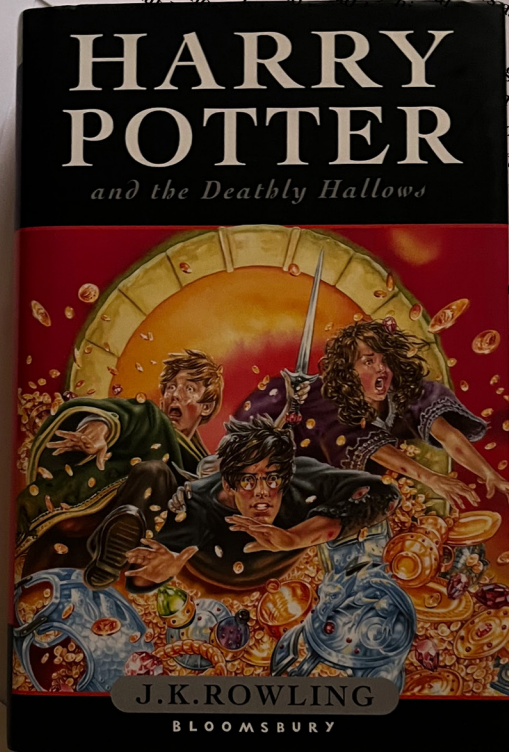




Magazine

Issue 71
November
2022

A magazine about Harry Potter & J.K. Rowling



AFTER SEVEN IN ROWLING'S WORDS

+ More Harry Potter films? + Interview with Neil Packer
+ The Age Line + The Forbidden Forest Experience & More



The Rowling Library
www.therowlinglibrary.com

Vol 71 – Year 7
November 2022

FOUNDER & EDITOR IN CHIEF

PATRICIO TARANTINO

EDITOR

BELÉN SALITURI

CONTRIBUTORS

IBID

OLIVER HORTON

ERIK KRUEGER

Twitter: @rowlinglibrary
Instagram: @rowlinglibrary
Facebook: /rowlinglibrary
YouTube: /TheRowlingLibrary

WELCOME

A little over six years ago, in October 2016, when I decided to start a magazine dedicated to *Harry Potter* and J.K. Rowling, I didn't think it would last so many years. And here we are, in November 2022, entering year seven of The Rowling Library Magazine. This would not have been possible without our contributors and also without our readers, so thanks to all of them. And also special thanks to our Patrons, who month after month support us without asking for much in return other than that we keep doing what we do best.

But back to here and now, in this issue of TRL Magazine you will find another essay by Oliver Horton: it is the *Goblet of Fire*'s turn in his series of articles dedicated to each book. You will also find an interview with Neil Packer, the artist who, together with Jim Kay, illustrated the new edition of *The Order of the Phoenix*. There is also a brief analysis of David Zaslav's (Warner Bros. CEO) recent remarks and possible new *Harry Potter* projects, and a review of "Harry Potter: A Forbidden Forest Experience", the new attraction that opened in New York State. Finally, together with Ibid, we played editors and pretended to be Rowling's. We have tried to put together an article using quotes by her from different sources. We believe it has turned out to be an interesting piece to read.

As always, thank you very much for your continuous support and here's to many more years!

Patricio

**5. BOOK FOUR: THE AGE LINE 11. SUPPORT US.
12. AFTER SEVEN 20. INTERVIEW WITH NEIL PACKER
28. FORBIDDEN FOREST EXPERIENCE 32. TWITTER
HISTORY 33. MORE HARRY POTTER MOVIES?
37. RIDDIKULUS!**

SECRET HISTORY OF THE WIZARDING PHENOMENON

Based on original research and exclusive interviews, this book tells the story of how the Harry Potter books, movies, theme parks, fandom and more were created. Including the creative processes, the marketing aspect, and the legal issues that arose, this publication aims to be a behind-the-scenes of the Harry Potter phenomenon.



Read an excerpt



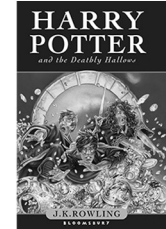
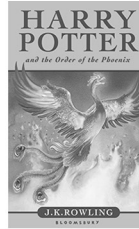
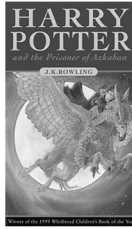
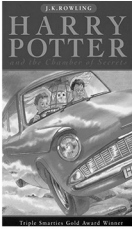
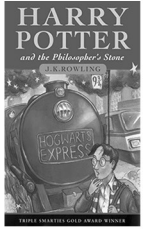
Buy it now



This is an unofficial book and it has not been authorized by J.K. Rowling or Warner Bros.



BY OLIVER HORTON



BOOK FOUR

The Age Line

In the fourth *Harry Potter* book, the young wizard craves a quiet life. But death is close at hand and the end of innocence is inevitable.

Harry Potter is too young to compete in the Triwizard Tournament, which comes as a relief. After three years getting battered by various dark forces he has had enough trouble for a lifetime. He prefers to be a spectator and to watch the Tournament through his Omnioculars. Dumbledore establishes an enchanted Age Line to prevent anyone under the age of 17-years-old from entering the contest. Naturally, 14-year-old Harry's name wafts out of the divining cup. "Zey are saying zat zis

little boy is to compete also!" whines Fleur Delacour.

The comment stings, but childhood is where Harry wants to be. There are parental figures in his life now. A whisper about his godfather, the convicted murderer Sirius Black, settles any dispute with Vernon Dursley. His friend's dad, Arthur Weasley, comes to Privet Drive to collect him for the Quidditch World Cup. And Arthur must deal with the inevitable chaos when magic meets Muggle; Harry can just Floo away. He gets to be a

kid, and rather enjoys himself. “A boy like no other, perhaps – yet a boy suffering all the usual pangs of adolescence,” writes Rita Skeeter.

Naturally this cannot last. **Harry Potter is not allowed to be happy.** Not yet. In the meantime, the desire to remain a boy is so strong that for half the year Harry hardly dares act in case he disrupts his fragile happiness. Harry becomes strangely passive, does nothing until the absolute last moment; does not prepare for the tasks or ask out the girl. Because any of these actions is a step closer to adulthood, which means responsibility and pain and getting murdered at your front door.

BARMY OLD CODGER

Lord Voldemort, dreaded enemy and winner of an ugly baby competition, skips adolescence

altogether and goes from grotesque infant to angry old man. Money mad schoolboys Fred and George grow Santa beards. Ambitious teenager Percy Weasley goes to work at the Ministry and loses his humanity. Bulgarian Quidditch ace Viktor Krum is both international sports star *and* schoolboy. Barty Crouch Jr plays teacher and wants Voldemort to be his dad. Tubby ex-sportsman Ludo Bagman is faded glory incarnate. Even the evergreen Dumbledore is *looking older than ever*, the first suggestion of his death. **Adulthood is cast in a disturbing light for much of Goblet of Fire.** Only the biggest of Ron’s big brothers, Bill Weasley, who takes his father’s place in Harry’s surrogate family, has the knack for growing up in style.

Hermione Granger gives Harry a little push when the Goblet



THE GOBLET OF FIRE (POTTERMORE)

of Fire issues his name. This is her role, herding the boys into maturity. As Harry muses after the Yule Ball: *Hermione had gotten the point much better than Ron.* Already 15-years-old, Hermione transforms into a beautiful swan for the Christmas dance, dates older guy Viktor “Bonbon” Krum, and is exposed in The Daily Prophet as “a scarlet woman”. But in his too-small pyjamas Ron Weasley pulls the other way, refusing to dance with his date, sulking with Harry and sulking with Hermione. Ron’s *durm und strang* (storm and stress) are Harry’s emotions magnified. Where Harry fails to get a date with Cho, Ron crashes out spectacularly with Fleur. While Harry admires Krum’s flying, Ron worships the Durmstrang dreamboat... then despises him. Triwizard Champion is Ron’s Mirror of Erised vision writ large. “*I’m not running around after him trying to make him grow up,*” says Harry, hotly.

Dumbledore’s Age Line is easily defeated, because growing up is unstoppable. Once he enters the Tournament, Harry’s parental stand-ins prove insubstantial. Arthur is busy at work. Sirius is literally distant. Hagrid lacks the emotional maturity to deal with his inevitable humiliation in The Daily Prophet. Dumbledore, the “*obsolete dingbat*”, fails to prevent the plot against his favourite student. Harry submits, and traps himself in a state of limbo. Harry seems to expect disappointment,

expects to lose, and needs devil-in-disguise FakeMoody to prop up his errant self-esteem. He really needs a big brother.

THE BOY WHO DIED

Cedric Diggory is tall and handsome and popular. Girls love him and boys want to be him (and variations thereof). Harry sees in Cedric everything he wants to be and to have. Which is ironic: in two books’ time Harry will become Cedric, the school’s chosen one, captain of the Quidditch team, dating the hottest girl at Hogwarts, tall, handsome, popular. The hunky Hufflepuff is Harry without the horror.

Cedric Diggory shadows and foreshadows Harry. Having once beaten him at Quidditch, he pops up like Peeves to witness Harry’s (and Ron’s) various humiliations. His wand is bigger and better polished. He takes Cho Chang to the ball. Everything comes easier to Cedric, including death. Thus the Diggory family inverts the Potters: child dead, parents alive. **Cedric, not Harry, will remain forever a boy.**

But Cedric Diggory is a decent role model. He treats three-years-younger Harry like an equal. In a gesture of unity, Cedric grants him access to the Prefects’ bathroom, a space limited to students of unique maturity. He pulls and pushes Harry towards readiness,

towards growth. Cedric manages the Triwizard with less help than anyone. The strapping lad battles his way through the Maze for real, and endures Krum's Cruciatus' curse: little wonder that in the graveyard he is not too quick on his feet. Cedric's murder haunts Harry for months to come, and marks the series' point of no return, the end of innocence.

In his eulogy, Dumbledore urges the Hogwarts horde to remember Cedric when faced with "*a choice between what is right and what is easy*". This is Harry's bind. He craves easy for most of the year, but ultimately chooses what is right, the hard-fought path. When Harry decides to fight, he is an indomitable force. "I WON'T!" he yells when Voldemort hits him with the Imperius curse. I won't die hiding like a child, he decides. "Expelliarmus!" he shouts. And Voldemort loses.

BEYOND THE DREAMS OF WIZARDS

The horrors in his past made Harry susceptible to the Dementors in *Prisoner of Azkaban*. But the horrors of his past give Harry the strength to resist the Imperius Curse in *Goblet of Fire*. After four tries Harry throws off the Curse completely, while Dean Thomas and Lavender Brown hop around the classroom like idiots. Harry knows, deep down, that he cannot be truly happy while Voldemort is out there. The spell's *vague and untraceable happiness* feels suspicious. **Harry beats Imperio, thrives in the FourWizard Tournament and survives Voldemort's return because of his history.**

Harry's dead parents are angels compared to other parents in this book. Amos Diggory is a blowhard. Narcissa Malfoy is a sour-faced buzzkill. Barty Crouch



VOLDEMORT RETURNS (POTTERMORE)

speaks 200 languages and cannot communicate with his son in any of them. Only Petunia Dursley shows any mettle. Echoing her sister, she throws herself on top of Dudley when the bad wizard (really Arthur Weasley) draws his wand. Molly Weasley turns against Hermione for a couple of months having been radicalised by gossip in *Witch Weekly*. But in the hospital wing at the end she supplies maternal solace and gives Harry the comfort he craves: *He had no memory of ever being hugged like this, as if by a mother*. No longer the lonely boy under the stairs, Harry Potter has become rich in friends. He has chosen a family. Here his heart is also.

Legacy is a vital aspect of *Goblet of Fire*, the gateway between two trilogies. While establishing the groundwork for the stories to come, this lynchpin book regathers the essential elements from the past. Harry's parents, Ollivander and real-life Voldemort make their first appearance since *Philosopher's Stone*, while Harry briefly spends time in a cupboard. Dobby-the-House-elf, Lucius Malfoy, Moaning Myrtle, Fawkes-the-Phoenix and Polyjuice Potion return from *Chamber of Secrets*. Wormtail, Sirius Black and Professor Trelawney roll over from *Prisoner of Azkaban*, plus a Dementor/Boggart.

When he looks around his bedroom in the book's second chapter,

Harry's legacy is out on show – and will be again in the second chapter of *Deathly Hallows*: trunk, robes, cauldron, spellbooks, broomstick and Hedwig's cage. Echoing *Diary Riddle*, this is Harry's "*past, present and future*." The terminus in *Goblet of Fire* is "The Beginning".

WHERE THERE'S A WAND, THERE'S A WAY

The first Task of the Triwizard Tournament is to snatch an egg, a symbol of life. This challenge takes us back to the first book: Hagrid, an egg, dragons, broomsticks. Harry, who has been flying since he was one, wins this easily. The First Task is child's play.

The Second Task is completely mental, and transformative. Harry wades into the Lake, de-evolves into pond life, gets into a fight with water monsters, and encounters a spirit who tells him his destiny (Moaning Myrtle directing him towards the hostages). He discovers cave paintings and a Medieval village. Then he rescues Adam and Eve, no, sorry, Ron and Gabrielle. As he breaks free of the water, Harry evolves into man.

Team Harry is in full effect by the Second Task. Ron has got over his sulk. Hagrid has got over his sulk. Dobby helps out with the Gillyweed. Cho wishes him luck. Myrtle joins him in the water. And the judges recognise his "moral fibre". The Second Task speaks

to Harry's values, as if designed to reignite the dormant wizard hero within, like an icy pond that conspicuously contains the Sword of Gryffindor. **Harry is first to reach the hostages, and determined to rescue them all.** Total Harry Potter. No matter that he only needs his Wheezy. No matter that Harry has never met Gabrielle Delacour – one day she might be family!

THERE, AND BACK AGAIN

The Lake Task transforms Harry back into teenage superhero. Three chapters later he enjoys a 'Rocky'-style sports-training montage of sorts, when Ron and Hermione help him perfect the Stunning spell. The Trio yet again start poking at clues and asking questions. Harry is his old self: no longer passive, active. This surge of energy unnerves FakeMoody, who achieved 12 OWLS at Hogwarts but has recently graduated to patricide.

Fleur Delacour revives Ron's sense of humour with a pair of kisses. The belle of Beauxbatons beams at Harry now, rescuer of her little sister. Then Viktor Krum pulls our hero aside to challenge him about Hermione: *It was as though the 18-year-old Krum thought that he, Harry, was an equal – a real rival.* In the spirit of international co-operation, Harry shoots him in the back of the head.

The Third Task is not a maze but a labyrinth. Harry plunges into hedgey hell like the Greek hero Theseus, mind on the prize. Mazes symbolise confusion, but in the labyrinth illusions are stripped away and individual glory becomes irrelevant. **Harry (and Cedric) forgo personal victory and elect to share the Triwizard Cup,** demonstrating their growth. Harry makes peace with big brother Cedric, and with big brother Krum and big sister Fleur; his Triwizard family. But every labyrinth needs a monster. Theseus had the Minotaur. The Hogwarts heroes find – Voldemort. Cedric hits the ground, dead.

Lily Potter fills the role of Ariadne in the Theseus legend, and helps the hero out of the labyrinth; his ego refined, his ambition tempered. *Lily is the one [Harry] had thought of more than any other tonight.* And like Ariadne, she must be left behind. Harry escapes Voldemort's reverse-funeral with his parents' blessing and emerges as some kind of adult: a wonderful boy, a brave, brave man. The young wizard has undergone this bloody arcane rite of passage and, unofficially, he comes of age. Dumbledore concludes: *"You have shouldered a grown wizard's burden, and found yourself equal to it."*



SUPPORT US

If you liked this issue of The Rowling Library Magazine, please consider supporting us with a small monthly donation.

For only \$2 per month, you can become a Patron - even though for some people \$2 may be not much, it means a lot to us.

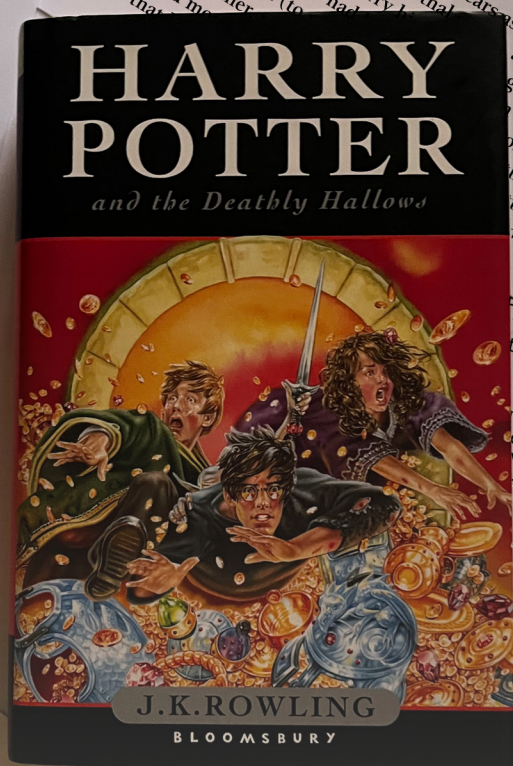
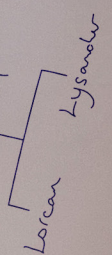
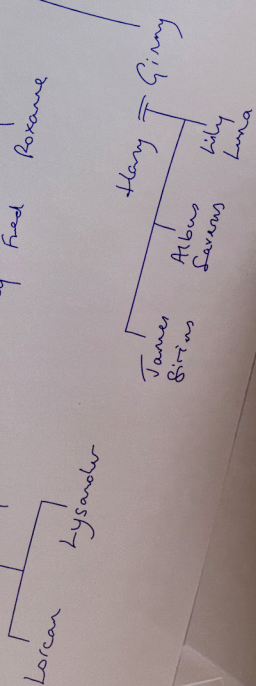
And all our patrons also receives a weekly The Daily Prophet in their email inbox, with the latest Harry Potter news and commentary, which means that you are paying less than €60 per Daily Prophet edition.

Our current supports - to which we are really grateful - are:

Ryan Reganos, Jessica Hanke, Christopher A Kunch, Leandro Kaus, Liz Gosselin, Christine Davies, Kristina Brodbeck, Susan Potenzano, David Schmeling, Nicole Benge, Petter Nesse Westre, Sam, Marco Reyes, Paulo Setti, Lisa Shipowitz, Geoffrey Tixier, Dana, Mary T Rochelle, Jana Wright, Marty Ryan, Anthony Franz, Sean McLennan, John Granger, Annie A., Marlica, Cindi Shannon, Lyn Arey, James Greenhill, Alvaro Palomo Hernandez, JeffJ, Josephine Glazov, Mary Beth Murphy, Stephanie Varnell, Susan Sipal, Kenneth Montfort, Vicky McKinley and Suzanne Lucero.

BECOME A PATRON

comfort and chance of
prove to be another,
therefore, in the
which his father
might be able to
Foy offered
the



AFTER SEVEN IN ROWLING'S WORDS

by Ibid

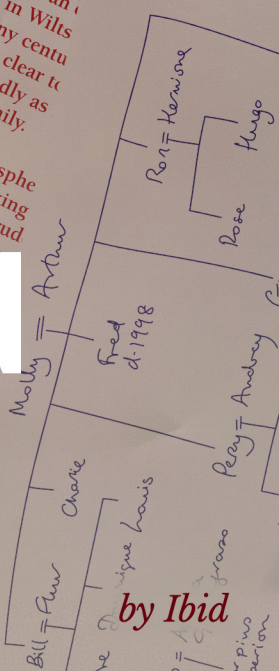
an atmosphere of regret that the Dark Lord's... although he was prudently reminded that such theories ought not to be expressed outside the small circle of the family and their close friends or Daddy might get into trouble'. In childhood, Draco associated mainly with the pure-blood children of his father's ex-Death Eater cronies, and therefore arrived at Hogwarts with a small gang of friends already made, including Theodore Nott and Vincent Crabbe.

Like every other child of Harry Potter's age, Draco heard stories of the Boy Who Lived through his youth. Many different theories had been in circulation for years as to how Harry survived what should have been a lethal attack by the most powerful wizard. The fact that he had survived and that he had a community seemed (to Draco's father) to be a great thing. He thought that...

...over consider... I'm very proud... into this book, many... was a real possibility... at's what I was aiming... at anyone was up for... you worry at all, um Jo... writing the book that you might... ated a lot of kids by taking H... Ron?

...n, You def... Of course th... member meeting a boy w... Never ever, ever, ever... are or Sirius'...

...w up as an... on in Wilts... many centu... de clear to... ndly as... family.



After the publication of *Harry Potter and the Deathly Hallows*, J.K. Rowling kept revealing facts from the lives of the main characters, especially what happened to them after the events of the seventh book. Some of these revelations were done during interviews or reading events, some of them in pieces that she published in *Pottermore*, and some others on her Twitter account.

The fact that the author has chosen to tell these new facts in different ways and in different sources means that they are scattered in several places and are not easy to read for the casual fan. So we set ourselves a challenge.

Could we take the author's quotes, from all these chosen sources, and put together a piece that reads as if it were an article written by her? This technique has been done before with other authors. A recent example is Brian Sibley's *The Fall of Númenor*, which is an entire novel edited together using different fragments of J.R.R. Tolkien's manuscripts.

The result is what you can read below. The actual sources are the Today Show¹, Bloomsbury Live Chat², Carnegie Hall³, Pottermore⁴, A Year in the Life⁵, "Draco Malfoy"⁶, "Dolores Umbridge"⁷, and a few tweets^{8,9,10,11}. The only changes to the quotes were removing some words to join two different quotes, or adding conjunctions to add

some flow to the text, especially at the beginning of some paragraphs.

The Result

Kingsley became permanent Minister for Magic, and naturally he wanted Harry to head up his new Auror department. Harry did so (just because Voldemort was gone, it didn't mean that there would not be other Dark witches and wizards in the coming years). Anyone who was in that battle on the right side, Kingsley would want them to help clean up the-- I mean, anyone who's old enough to do it, who's over-age. But Kingsley would've wanted Ron, Neville, Harry and they would've all gone, and they would've all done the job. And I think that that would've been a good thing for them, too. Because to go through that battle and then be relegated to the sidelines, I think they would've felt a need to keep going and finish the job. So that would've been rounding up, really, the corrupt people who were doing a Lucius Malfoy and trying to pretend that they weren't really involved.

Harry and Ron utterly revolutionize the Auror Department. They are now the experts. It doesn't matter how old they are or what else they've done.

The Ministry of Magic was de-corrupted, and with Kingsley at the helm the discrimination that was always latent there was



J.K. ROWLING ON THE TODAY SHOW, 26TH JULY 2007

eradicated. Harry, Ron, Hermione, Ginny et al would of course play a significant part in the re-building of wizarding society through their future careers. They made a new world.

With the fall of Lord Voldemort, Dolores Umbridge was put on trial for her enthusiastic co-operation with his regime, and convicted of the torture, imprisonment and deaths of several people (some of the innocent Muggle-borns she sentenced to Azkaban did not survive their ordeal). She was arrested, interrogated and

imprisoned for crimes against Muggleborns. However, Azkaban definitely does not use Dementors anymore. Kingsley would see to that. The use of Dementors was always a mark of the underlying corruption of the Ministry, as Dumbledore constantly maintained.

The new improved Percy ended up as a high-ranking official under Kingsley. Percy married Audrey. Don't you think that's a very Percy-like wife's name? And they had Molly and Lucy. Charlie hadn't children or marriage.

No, I don't think Charlie's gay. Just more interested in dragons than women. And Victoire (Bill's daughter), who's in the epilogue, is so named because she was born on the anniversary of the battle that finished it all. Which is the second of May, if anyone's been paying attention.

And then Fred. Poor Fred died in 1998. And then George. A lot of readers ask me, "Was George all right?" Of course he wouldn't be all right, would he? That's the reality. I can't- But I think that he married Angelina, who was actually Fred's ex, so you can... Maybe it's a bit unhealthy, but I think that they would've been happy. As happy as he could be without Fred. I think he would've felt like part of himself died. However, he names his first child and son Fred, and he goes on to have a very successful career, helped by good old Ron.

Ron was really done with schooling. It would be kind of tempting to go back to Hogwarts just to mess around for a year and have a break, but he goes into the Auror department. He's needed. He later joined George at Weasleys' Wizarding Wheezes, which became an enormous money-spinner.

But Hermione would definitely, definitely go back, and she would want to graduate. She has to get her N.E.W.T.s. And I think that she was-- I mean, I love Hermione. She

went with Ron and Harry because she has a really good heart. That's not about brain. Ultimately, she had a bigger heart than she had a brain, and that's saying something for Hermione. But was she naturally drawn to battle? No, she wasn't. She's not a Bellatrix. She's not a woman who actually wants to be hurting, fighting, killing. Not at all. She would be glad to go back to school, be glad to get back to study, and then would join them at the Ministry.

So Hermione began her post-Hogwarts career at the Department for the Regulation and Control of Magical Creatures where she was instrumental in greatly improving life for house-elves and their ilk. She then moved (despite her jibe to Scrimgeour) to the Department of Magical Law Enforcement where she was a progressive voice who ensured the eradication of oppressive, pro-pureblood laws. I think that she's now pretty high up in the Department. I would imagine that her brainpower and her knowledge of how the Dark Arts operate would really give her a sound grounding.

Then there's Ginny, who marries Harry. After a few years as a celebrated player for the Holyhead Harpies, Ginny retired to have her family and to become the Senior Quidditch correspondent at the Daily Prophet.

And Ginny marries Harry and they

have James Sirius, godparents Ron and Hermione. They have Albus Severus. He's the one I'm most interested in. And then, third, Lily Luna, for their dear friend. (Harry left Remus's name for Teddy to use for his own son. Harry chose to perpetuate the names of the two who had nobody in their families to do so.) And I've got a feeling Harry didn't give the Marauders Map to any of his children, but that James sneaked it out of his father's desk one day. James was sorted (to nobody's surprise) into Gryffindor. Teddy Lupin, who was then Head Boy in Hufflepuff, was disappointed.

Teddy was raised by Andromeda. However, unlike Neville, who was also raised by his grandmother Teddy had his godfather, Harry, and all his father's friends in the Order, to visit and stay with. He is not a werewolf, he's a Metamorphmagus like his mother. Teddy had graduated the year that Albus was being sorted, but he still came to say goodbye to Victoire.

Slytherin has become diluted. It is no longer the pureblood bastion it once was. Nevertheless, its dark reputation lingers, hence Albus Potter's fears.

The Malfoys weaseled their way



J.K. ROWLING IN A YEAR IN THE LIFE (2007)

out of trouble (again) due to the fact that they colluded (albeit out of self-interest) with Harry at the end of the battle. Draco married the younger sister of Daphne Greengrass, a fellow Slytherin who was two years younger than he was at Hogwarts. Astoria Greengrass, who had gone through a similar (though less violent and frightening) conversion from pure-blood ideals to a more tolerant life view, was felt by Narcissa and Lucius to be something of a disappointment as a daughter-in-law. They had had high hopes of a girl whose family featured on the 'Sacred Twenty-Eight', but as Astoria refused to raise their grandson Scorpius in the belief that Muggles were scum, family gatherings were often fraught with tension.

Scorpius has a lot going against him, not least that name. However, I think Scorpius would be an improvement on his father, whom misfortune has sobered!

Here would be a kind of rapprochement, in that Harry knows Draco hated being a Death Eater, and would not have killed Dumbledore; similarly, Draco would feel a grudging gratitude towards Harry for saving his life. Real friendship would be out of the question, though. Too much had happened prior to the final battle.

The DA naturally kept their coins. They would be like badges or

medals of honour - proof that the owner had been at the heart of the fight against Voldemort from the start! I like to imagine Neville showing his to his admiring pupils. As you know from the Epilogue, Neville ends up becoming the Herbology teacher at Hogwarts. But, to make him extra cool, he marries a woman who becomes - eventually - the new landlady at the Leaky Cauldron... which I think would make him very cool among the students, that he lived above a pub. He marries Hannah Abbott.

Luna became a very famous wizarding naturalist who discovered and classified many new species of animals (though, alas, she never did find a Crumple-Horned Snorkack and had, finally, to accept that her father might have made that one up). She ended up marrying (rather later than Harry & co) Rolf Scamander, who is a fellow naturalist and the grandson of the great naturalist Newt Scamander. So they'd have a very interesting life, globetrotting and looking for weird animals. But I think she'd have twin boys. Lorcan and Lysander. But later. That would be much later than this lot who all settled down earlier. And later than her friend Cho who married a Muggle. The Quibbler is doing pretty well, actually. It has returned to its usual condition of advanced lunacy, and is appreciated for its unintentional humour. Rita is doing well too. Naturally, what could stop Rita? I



J.K. Rowling
@jk_rowling



Have just heard that James S Potter has been Sorted (to nobody's surprise) into Gryffindor. Teddy Lupin (Head Boy, Hufflepuff) disappointed.

3:18 PM · 1 Sep, 2015

2.6K replies 73.6K shares 95.6K likes

imagine she immediately dashed off a biography of Harry after he defeated Voldemort. One quarter truth to three quarters rubbish.

Hagrid never did marry and have children. Realistically, Hagrid's pool of potential girlfriends is extremely limited. Because with the giants killing each other off, the number of giantesses around is infinitesimal and he met one of the only ones, and I'm afraid, she thought he was kind of cute, but she was a little more, how should I put it, sophisticated than Hagrid. So no, bless him, no.

The rest of the centaur herd was forced to acknowledge that Firenze's pro-human leanings were not shameful, but honourable.

Footnotes:

[1] <http://www.accio-quote.org/articles/2007/0726-today-vieira1.html>

[2] <https://archive.org/stream/J.k.RowlingChatTranscript/>

[ChatJkRowling_djvu.txt](#)

[3] <http://www.the-leaky-cauldron.org/2007/10/20/j-k-rowling-at-carnegie-hall-reveals-dumbledore-is-gay-neville-marries-hannah-abbott-and-scores-more/>

[4] <http://www.accio-quote.org/articles/2007/1217-pottercast-anelli.html> and <http://www.accio-quote.org/articles/2007/1224-pottercast-anelli.html>

[5] <https://youtu.be/lj97LWo0I7s>

[6] <https://www.wizardingworld.com/writing-by-jk-rowling/draco-malfoy>

[7] <https://www.wizardingworld.com/writing-by-jk-rowling/dolores-umbridge>

[8] https://twitter.com/jk_rowling/status/606878809829310464

[9] https://twitter.com/jk_rowling/status/622122610734854145

[10] https://twitter.com/jk_rowling/status/638778021663666176

[11] https://twitter.com/jk_rowling/status/670285105953415168



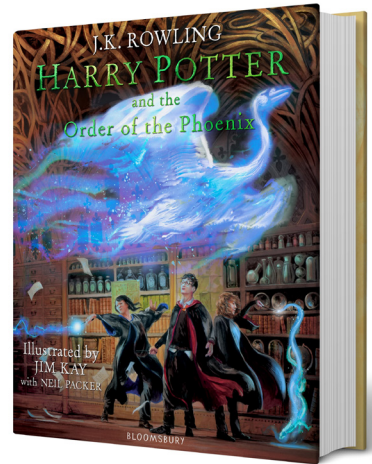
Be on the watch, Harry. I still want to hear about anything unusual. Let me know about the 22nd November as quickly as you can.

Sirius

Harry Potter and the Goblet of Fire
J.K. Rowling



INTERVIEW WITH NEIL PACKER ILLUSTRATOR OF *THE ORDER OF THE PHOENIX*



Interview conducted and published by the French fansite *UniversHarryPotter*. They kindly provided us with the original version in English to include it in the magazine.



If until then Jim Kay had worked alone on the illustration of the previous volumes, for his last illustrated edition of the saga, he collaborated with Neil Packer in order to finish *Harry Potter and the Order of the Phoenix*.

We spoke with Neil and discussed his feelings, his creative process, his inspiration and much more for this book.

Could you explain how you came to work with Jim Kay? Was it the publisher or the illustrator who approached you with the proposal?

Jim is a friend of mine. We've known each other for a while and we were fans of each other's work long before we met. It was probably obvious to both Jim and the publishers from a very early stage that there was an insane amount of work to do for this book because of the size of it. Jim had already set the bar extraordinarily high in terms of the quality and the number of illustrations he had made for the previous books, so he was keen to get someone else involved to share the workload, simply in order to get the book finished within a reasonable amount of time.



NEIL PACKER AND JIM KAY (ALISON ELDRED ARTIST'S AGENT)

I believe that it was Jim who suggested to Bloomsbury (The UK Publishers) that I might be involved as he felt he could trust me and we knew that we could work together well. He also felt that our work was different enough that it was not in conflict with each other and if I worked on some of the marginalia it would then free up time for Jim to focus more on the characters and the central storyline.

It was probably a good nine months between proposing the idea and any contracts being signed and I spent a lot of that time developing test illustrations to try and establish how a collaboration might work. We knew that getting approval from the UK publishers, as well as all of the many co edition publishers and ultimately J.K. Rowling would take some time, but I think Jim felt that a collaboration was the only option. It was important for all of us that my work complimented Jim's but in no way interfered with it, as his extraordinary talent for realising

the characters and the world they inhabit has characterised the whole series.

Before taking part in this collaboration, did you already know the Harry Potter saga? Which other books) would you have liked to work on?

Yes of course, it was impossible to ignore as a publishing phenomenon when they first came out, and later I read them with my child before he was old enough to read them himself.

There are huge amounts of illustrative riches to be found in all of the books but considering my role within this project in all honesty I think that "illustratively" Order of the Phoenix is possibly the best. I got to illustrate the cutaway of the Ministry of Magic in a slightly faux Edwardian style rather like an old-fashioned plan of a department store, and I also got to imagine the Black family tree tapestry in a faux medieval

style. I used a Victorian style for the interior for St Mungo's and a fantasy Elizabethan Hogsmeade, all the sort of styles, periods and details that I love working on and are very much within my comfort zone.

How did you and Jim Kay divide up the different illustrations that make up this book?

Interestingly that is not something for the most part that I got to decide. It's almost entirely the decision of the designer in collaboration with the editor at Bloomsbury although very occasionally one of us might suggest that we would particularly like to do a certain image. A lot of the book had already been designed by the time I came on board and Jim was at least half way through the illustrations.

The challenge for all of us with this book was its size, at 566 pages for a book with these dimensions it is at the limit of what is reasonable in terms of weight. If it was any bigger it wouldn't hold itself together, so adding more pages is not an option. Quite rightly Jim was allotted most of the spreads available to carry the story and illustrate characters old and new as only he can. A lot of my role involved trying to make illustrations work as borders, (Firenze's Divination classroom is a good example) in order to save space and yet still bring something visually interesting to a spread.

That is why making a book like this is a true collaboration, there is a surprisingly small team at Bloomsbury who put the illustrated edition together and their roles are equally important as mine and Jim's. That they got this enormous book to work, to be coherent and look beautiful is a small miracle.

Did you feel any apprehension to take part in this book, considering the patience of the fans who had to wait for 3 years after the release of volume 4 ?

Yes absolutely. You always worry about how people are going to react to your work but even more so for this book given what it is and the love and respect in which both the story and Jim is held by the fans.

Yes. Three years is a long time to wait but I know how insanely hard I had to work on this book, and Jim would have been doing exactly the same for the two years before I was involved, and for the seven years prior to that for all the previous books. I am not complaining: I love what I do and it is a privilege to be able to do something I love for a living and to work on a project like this but illustrating a book of this size for one person, and even ultimately for two is not easy and does take time. Just to give some sense of how much time, The Ministry of Magic spread which, to be fair, was the most complicated piece I worked on, took nearly two



PART OF THE MINISTRY OF MAGIC ILLUSTRATION BY NEIL PACKER
(BLOOMSBURY, 2022)

months. That was nearly one sixth of my time budget gone on a single spread.

How would you define your style, your approach for this book? What techniques did you use? Your references and sources of inspiration?

My approach to illustrating any book is always to serve the text. The illustrations need to emphasise, reflect or explain what is happening within a storyline or sometimes reinforce a subtext or occasionally point outside of the story to something else that may be relevant. The choice of what exactly to show might be made



PART OF THE BLACK FAMILY TREE BY NEIL PACKER
(BLOOMSBURY, 2022)

by the illustrator but is often a decision made by the art director and the editor.

Stylistically my inspiration from this book came from many sources. Most importantly my work had to sit comfortably alongside Jim's work but not look like it. Jim and myself share many of the same interests and reference sources, we are both influenced by Medieval art and in particular the Herbals and Bestiaries (early books about the natural world and fantastical creatures). We share a passion for architecture and typography, and all these things help to create a coherence.

Because I was not illustrating the core narrative of this book I could afford to shift my style slightly depending on what was being depicted, so for instance I heavily drew on Medieval tapestries when working on the Black family tree. I drew on sources of Edwardian architecture and advertising material for the Ministry. Sometimes I might push my style towards traditional woodblock printing and on one occasion a 1970's style bubble gum wrapper but always taking my cue from the text and what Jim has done.

When working on a book what are the first steps you take?

Read it, then read it again and then again.

This project was different from many books I have worked on in recent years where I might have a lot of freedom to choose what to illustrate and to plan an overview

myself. I came to The Order of the Phoenix two years into the project and pretty much all the planning was already in place which actually was a relief and I was very happy to be told exactly what required illustrating without having to make



PART OF HOGSMEADE ILLUSTRATION BY NEIL PACKER
(BLOOMSBURY, 2022)

those decisions myself.

Was it necessary for you to go back, observe and based on Kay's work in this book but especially in the previous books of the saga in order to have a complementarity on the whole and to avoid in a way a marked denaturation?

As I have mentioned previously it was very important to complement Jim's work and to understand exactly what he was planning. Interestingly, Jim shifts his style in this book too in order to complement the style of the writing which becomes darker as themes develop. The characters are growing up by book five, and the normal anxieties of teenage years as well as the overwhelming sense that something monumental is approaching builds towards the end of this book – and Jim's art reflects this beautifully. There is a loss of innocence and it is absolutely essential that the style of illustration reflects this. It is all about creating moods like switching keys in music to create tension or staccato editing in film-making to create excitement. The choice of what to illustrate and how to render it can do the job of a good soundtrack.

Did you need to read this fifth volume as a whole? The others? If yes, how much did reading the fifth volume influence how you approached your illustrations. If not, how did you proceed?

Yes. I did read it and more than once, I actually had Covid at the time and was confined to bed so frankly I was glad of something to pass the time. It was also a useful way of getting some work done whilst I was unable to do any drawing. I had no idea at the time what I was going to be asked to do for the book, (this was before I was given the green light to work on it). It was a few years since I had read it so I really needed to get up to speed but even if you are only working on parts of a book it is important to know the story in detail to gain an idea of context.

Of all the illustrations you made for this book, which one(s) do you like the most? And why?

Undoubtedly the Ministry of Magic. It wasn't originally planned as anything as detailed as it eventually became, and it was going to be horizontal and split over the two spreads. At some point we decided to orientate it sideways because it would work better as an image. There was a delay in getting the artwork briefs for the set of images that were to follow M of M so I found myself unusually with the luxury of a bit of time to work on this spread. The production team saw the possibility of making something special and kept sending me more and more information about the Ministry and its workings. In the end I think we managed to reference just about every mention

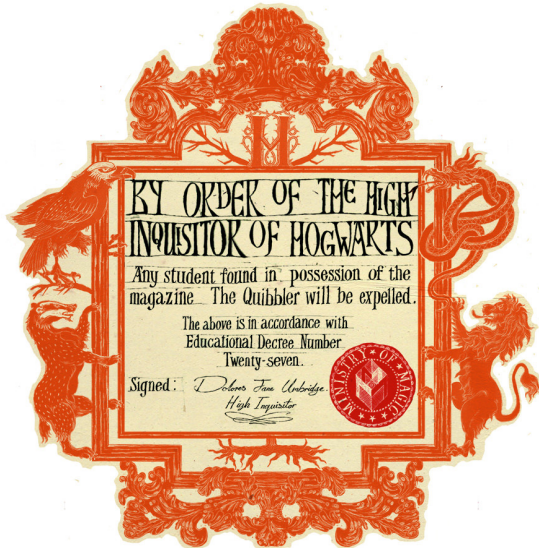
of it in the entire series.

It was roughly two months' work on this illustration and pretty long days too, but when a piece is going well and you are in the right frame of mind and are enjoying it, which I was with this drawing, then the time passes very quickly. However if you are not in a good place and not happy with what you are doing it can be an awful struggle.

It is probably very premature for this answer, but following Jim Kay's departure / retirement, could you pick up the torch?

In a word, No! Firstly I am not a character illustrator and there are very few people who can do it as well as Jim, although he brings so much more to these books

besides the characters. He has a deep understanding of the natural world, of science and a knowledge of Medieval art, architecture and his sheer ability as an artist and visual storyteller all feed into these books. He is going to be an incredibly hard act to follow as his style and imagination are so much a part of what is most loved about these books. That is however not to say that there aren't illustrators who could do it although it would be unfair to name any but I am not among them as my strengths as an artist lie elsewhere. However I do have complete faith in the team at Bloomsbury that they will make the best choice for this editions' future.



HOGWARTS EDUCATION DECREE BY NEIL PACKER
(BLOOMSBURY, 2022)



Harry Potter

A FORBIDDEN FOREST EXPERIENCE

The Rowling Library team was invited to the Harry Potter: A Forbidden Forest Experience in Westchester, New York. We'll share what we thought of this new attraction for fans of the WIZARDING World, based on the Harry Potter and *Fantastic Beasts* films.

Harry Potter: A Forbidden Forest Experience is a new experience created by Fever together with Warner Bros. where we are invited to walk through a dark forest to discover fantastic beasts and iconic scenes from the WIZARDING World.

The experience is also present in the United Kingdom (Cheshire), Belgium (Groenenberg) and in another location in the United States as well: Leesburg, Virginia. We had the opportunity to go in October, prior to its November opening, to the Forbidden Forest Experience located in Westchester, New York.

As soon as we arrive we are greeted with an illuminated sculpture of a Patronus and that's the first opportunity to take a picture mixing nature with magic. Then there is a food and beverages area with a wide variety of options before you begin your walk.

The trail, which goes through the woods of the Franklin D. Roosevelt State Park, lasts between 60 and 90 minutes, depending on how fast you walk. There is no guide, so the hike is at your own pace and you can take as much time as you want to take pictures or record videos.

Once we start with the walk we find different points of entertainment: theatrical illusions made with lights and sounds, fantastic beasts hidden among the trees and other

objects of the Forbidden Forest of Hogwarts that have an unnatural origin, such as the Ford Anglia.

From a Buckbeak that bows back when a person bows before him (an effect that kids love), to a group of centaurs that watch people and discuss among themselves what they should do (rest assured, they chose not to hurt us), these beasts are accompanied by sounds and light effects that make the experience 100% immersive.





Not everything is completely passive: there are interactive activities, such as being part of a wand duel with lightning effects, or summoning our own Patronus and seeing it projected in front of the trees. But this is not all because we also have to make a decision on the path: whether to go towards Aragog's lair, which can be a bit creepy for those who fear spiders, or continue on the safe path. When we reach the end of the walk, we come across an iconic scene from the films, which we are able to observe from a distance, a

lake in between, just as Harry does towards the end of the third film.

Before leaving the place, obviously, there is a gift shop to buy souvenirs. Most of the products available seem to be focused on the fantastic beasts from the forest, and there are exclusive items that you can only find there.

Perhaps its only negative point is the location: it is not easy to get there if you don't have your own car, as it is not possible to get there by public transportation. We had

to go with a shareride app, which was not cheap.

Personally we found it an original idea, different from what is usually offered related to Harry Potter. It mixes an outdoor walk in a state park, with lots of Wizarding World decorations. The experience seems to be designed more for

children, although adults can enjoy it equally. We believe the whole family, Harry Potter fans or not, can look forward to a different yet magical experience.

[You can buy your tickets at this link.](#)



November, from the Twitter archive



J.K. Rowling 
@jk_rowling



All nonsense. I'm with W. Somerset Maugham: "There are three rules for writing a novel. Unfortunately, no one knows what they are."



JK Rowling's 8 Rules of Writing

Learn from the masters: check out JK Rowling's rules of writing. Here's the structure she uses to write bestselling novels.

7:21 AM · 9 Nov, 2017

446 replies 4.6K shares 24.4K likes



MORE HARRY POTTER MOVIES?



On November 3, Warner Bros. Discovery's Q3 Earnings Conference Call took place, where different executives of the company spoke with investors and not only did they talk about the past but also about the future of the company.

In the call, David Zaslav, CEO of Warner Bros. Discovery, mentioned the Harry Potter franchise and J.K. Rowling. He began by saying that *"we're going to have a real focus on franchises. We haven't had a Superman movie in 13 years. We haven't done a Harry Potter movie in 15 years. What the -- the DC movies and Harry Potter movies provided a lot of the profits of Warner Brothers Motion Pictures over the last 25 years."*

First of all, it would appear that Zaslav is already four years in the future, as the last Superman

movie was 9 years ago (*Man of Steel*, 2013), while the last Harry Potter movie was 11 years ago (*Harry Potter and the Deathly Hallows*, 2011). It is interesting to note that for Davis Zaslav, the *Fantastic Beasts* films are not part of the Harry Potter franchise, even though they do belong to the Wizarding World. Would he have made the differentiation because of how they were received, both critically and audience-wise, or simply because of the characters and the story they tell?

Zaslav continued in his speech, and mentioned Harry Potter (again) and Rowling this time:

*"And so when you have a franchise movie, you can often make two to three times the amount of money you make in the U.S., [...] and we have a lot of them; Batman, Superman, Aquaman. **If we can do***



DAVID ZASLAV, (CC BY-NC 2.0) BY THOMAS HAWK

something with JK on Harry Potter going forward, Lord of the Rings, what are we doing with Game of Thrones? What are we doing with a lot of the big franchises that we have? We're focused on franchises."

The CEO mentioned several franchises (DC superheroes, Game of Thrones and Lord of the Rings), but the only one he gave a condition was Harry Potter: "If we can do something with JK". Why is this so important?

First of all, it confirms again what we assumed: that the author is still in control of Harry Potter. Warner Bros. can't do anything without her approval. Zaslav is very clear on that: no matter how much Warner Bros. wants to do something, it must first negotiate with J.K. Rowling.

Secondly, and what Zaslav implies, is that the will on the Warner Bros. side exists: WB wants to do more

Batman, Superman, Aquaman, Lord of the Rings movies, and also wants to do more Harry Potter stuff. But it would seem that Rowling doesn't, or at least she's not entirely convinced.

Is this a new situation? It doesn't seem so. Despite press releases from both the author's team and Warner Bros. itself announcing that the relationship between the two was going great guns, Rowling hasn't given many friendly nods to the big company. Beyond her null participation in the promotion of *Fantastic Beasts: The Secrets of Dumbledore* (apart from being present for a few brief minutes at the avant premiere, she has not participated in any other action, nor has she mentioned it on Twitter, for example). Moreover, Rowling has not spoken in any activity related to the films, and only had a brief appearance (from archive, in fact) for the *Harry*

Potter and the Philosopher's Stone 20th anniversary.

Everything would seem to indicate then that a possible new film or TV series from the Harry Potter world would be solely up to J.K. Rowling, and it makes sense. Despite the lack of interest in Fantastic Beasts, Warner Bros. knows that the Harry Potter brand is still powerful and a new product would have the audience they want. But for that, they must first convince the author. This wouldn't be so far-fetched: if Rowling has any sort of grudge with Warner Bros. it would be with the previous leadership, and not with Zaslav, who took over a few months ago and would have to meet with J.K. Rowling and demonstrate his support.

However, according to Variety¹, all this would be in the future. The media company assures that "There are no active discussions currently with Rowling about developing another 'Harry Potter' movie, according to a source at the studio. There is also currently nothing in 'the Wizarding World' in

active development at Warner Bros., including of both the 'Harry Potter' franchise and 'Fantastic Beasts' IP." If Variety's sources are correct, rumors that Warner Bros. was working on a Harry Potter series (which, by the way, are rumors that started in 2020) would not be true. Moreover, it would seem that *The Secrets of Dumbledore* would also be the end of the Fantastic Beasts saga, leaving it truncated without its promised parts 4 and 5. Could that also be the reason why J.K. Rowling, who announced with great fanfare five films of her authorship, is angry with the studio?

All we know for now is that Davis Zaslav, the new CEO of Warner Bros. Discovery, wants more Harry Potter content. And that's good news, as long as J.K. Rowling, who created the boy wizard, also wants more. But that remains to be seen.

Footnotes:

1. [David Zaslav Open to a Deal With J.K. Rowling on More 'Harry Potter' Content \(Variety, November 3rd, 2022\)](#)



J.K. ROWLING AT THE PREMIERE OF FANTASTIC BEASTS: THE SECRETS OF DUMBLEDORE (JEFF SPICER/GETTY IMAGES FOR WARNER BROS.)

A QUOTE BY JO

“”

“Poor Winky... she'll never be entirely cured of her Butterbeer addiction, I'm afraid.”

*J.K. Rowling's World Book Day Chat,
2004*



RIDDIKULUS!

Erik (@[knockturnerik](#) on Instagram) plays with original artwork from the Harry Potter books!

Follow @[knockturnthepages](#) on Instagram for more humour!



ORIGINAL ILLUSTRATION BY MARY GRANDPRÉ FOR
HARRY POTTER AND THE DEATHLY HALLOWS
(SCHOLASTIC, 2007)



ISSUE #71
NOVEMBER
2022

