

The Rowling Library
Magazine



Our GrangerVision?

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WELCOME

This is a special issue. This is issue number 50 of The Rowling Library Magazine. That afternoon, in September 2016, when I had the idea of creating a monthly magazine about Harry Potter, I never thought it would last this long. But here we are, four years later, with fifty magazines, more than 1500 pages of written content, analysis, news, theories, and more, about J.K. Rowling's creations.

In this particular edition, we discuss the main topic the fandom has been talking about for the past weeks: the Harry Potter TV series. Will it happen? When? We cover everything we know about this. Also, celebrated author Darren Shan shares with us a touching text on his relationship with Christopher Little, the first literary agent Rowling had, and who passed away this month. Oliver Horton writes about the grown-up's topics in the Harry Potter series and Alan Dell'Oso shares his knowledge and theories on Ginny Weasley's wand.

Thanks for staying with us for so many years and for your continued support.

Here's to many more issues of The Rowling Library Magazine!

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Goodbye Mr Little

DARREN SHAN

Christopher Little was the literary agent who in 1995 trusted J.K. Rowling and her work. He received the first chapters of Harry Potter and the Philosopher's Stone and went on to represent her, getting her signed to Bloomsbury. Little was J.K. Rowling's agent until 2011, when J.K. Rowling followed Neil Blair to his new agency.

A month ago, on January 7th, Christopher Little passed away at the age of 79. We could write a lot about him, what he means for the Harry Potter phenomenon, his relationship with Rowling and more.

But we prefer to share the following text, by Darren Shan, who knew him much better. Shan is an Irish writer, author of fantastic series, who was represented by Mr Little as well. After Little's passing, Shan wrote the following words, which he agreed to be published in this issue of The Rowling Library Magazine.

Goodbye Mr Little

It's with great sadness that I have to announce the death of my agent, Christopher Little, who died at home surrounded by his family on January 7th, aged 79.

Almost 25 years to the day earlier, I had my first phone conversation with Chris. A few months earlier I'd sent a few chapters of a novel called *Ayuamarca* to five different agents, having chosen them out of the *Writers And Artists Yearbook*. Chris was the only one who asked to see more, and who then rang to say that he was interested in possibly representing me.

Chris didn't sign me up straight away. I was very young (23) and raw. Instead, at no cost to me, he and his team worked with me for several months, providing me with feedback and encouraging me to rewrite and edit. As my skills began to develop, Chris then formalised the arrangement and became my

agent, a post he held for the next quarter of a century.

I wasn't an easy author to represent. I didn't write just one type of book, and I mashed up genres, making me almost impossible to pigeon hole. But Chris believed in the quality of my work, and he allowed me to send loads of different types of books to him -- horror, thrillers, sci-fi, fantasy, and others that defied any kind of simple categorisation. He worked hard with me on those that he felt had promise, and with his guidance we secured a deal for that first book I'd sent him, *Ayumarca*, which was eventually released in February 1999. (It was re-released years later as *Procession of the Dead*. Chris always knew that was a better title for the book, but I could be a stubborn young man, and he was prepared on those occasions to let me have my way, and to back me,

even when he knew I was wrong.)

In the middle of 1997 I sent Chris the first draft of a children's book called *Cirque Du Freak*. Even though it was a dark, weird little book, it excited him and he took it to twenty different publishers -- all of whom swiftly turned it down. That should have been the end of my commercial career, but when Chris believed in a book, he fought for it, and he fought for *Cirque Du Freak*, setting up meetings with a few publishers so that we could chat with them and argue our case. That resulted in the editor at one of those publishing houses (HarperCollins) changing her mind and buying the book, which went on to become a worldwide smash, fully justifying the faith that Chris had showed in my work and in me.

I was always impressed by Chris' professionalism. Obviously I was



DARREN SHAN AND CHRISTOPHER LITTLE
(COURTESY DARREN SHAN)



DARREN SHAN AND CHRISTOPHER LITTLE
(COURTESY DARREN SHAN)

aware that one of his other clients was a certain J K Rowling, and I suspect most agents would have let their other clients go if they'd had to deal with the runaway juggernaut of the *Harry Potter* phenomenon. But Chris kept me on and always made time for me, and I never had the feeling that I was in any way secondary to any of his other authors. If Chris believed in you, he remained loyal to you and supported you to the best of his ability.

We became close friends over the years and shared many a long, lazy lunch together, usually in the company of Emma and Jules, his long-serving allies. My fondest memories of him actually don't involve work or deals, just chatting about books and theatre and movies and Chris' fascinating life in the Far East before he became an agent. He was always in a good mood whenever we met, his eyes twinkling, gently ribbing Emma and Jules. And he always knew how

to pick out the best bottle of wine (or two) on the menu.

Chris rang me early in August last year to let me know that he was losing his battle with cancer and that the end was nigh. He spent a lot of time arranging my transition to a new agent at Curtis Brown, so that I would continue to be carefully represented in the years to come, but he also continued to work on my behalf almost right the way to the end. He was keen to tie up a deal involving a potential TV adaptation of *Cirque Du Freak* before the end, and he did indeed get it over the line, concluding negotiations in the middle of December, just three weeks before his death. Chris obviously knew at that point that he wouldn't be around to see the series rebooted if it goes ahead successfully, but he knew how much such a deal would mean to me, and he was determined to do right by me, even with the Grim Reaper standing by his bedside and impatiently

tapping its hourglass.

Regardless of talent, an author needs a few lucky breaks in their life if they're going to get anywhere with their work, and my luckiest break was when Chris decided to take a chance on me. Everything I've enjoyed since then -- the book sales, the adaptations, the financial success, even my family, as I met my wife through work when I was promoting *Cirque Du Freak* -- I owe to Chris. I was fortunate enough to be able to tell him that before the end -- it's nice to laud people after they're dead, but much nicer, I think, if you can tell them how much they mean to you while they're still alive.

I'm going to miss Chris more than words will ever be able to describe, but at the same time I know I'm lucky to have enjoyed his company for such a long stretch. I also have the bonus comfort of knowing that when my time comes, and the Grim Reaper taps on my front door, he's going to be accompanied by a grinning Chris Little, who'll no doubt produce a contract and murmur mischievously, "No need to worry -- I've negotiated you the best deal possible..."

Even in death may he be triumphant!



HARRY POTTER FOR GROWN UPS

BY OLIVER HORTON
[@OFHORTON ON TWITTER](#)

The way the Harry Potter stories address *life* is very different from how many mainstream/fantasy franchises engage with love, death and emotion. In Harry Potter, feelings are deeper than a set-piece. They ring true. And these books are full of nods and winks to more grown-up distractions. So let's look at the life lessons and life observations in Harry Potter through an adult lens. Fair warning: this piece is a mix of the familiar and the peculiar...

DEATH

Harry begins the stories bumbling along in his miserable life at the Dursleys. But after "Harry, yer a wizard" he is made to really feel his parents death and the deaths that follow: Cedric, Sirius, Dumbledore, Dobby and all those at the Battle of Hogwarts. The Potterwatch radio show even pauses to honour minor characters Ted Tonks and Dirk Cresswell. Contrast the strength

of feeling here with, say, *Lord of the Rings*. Boromir dies at the beginning of *The Two Towers*, and Frodo doesn't find out for most of the book.

JEALOUSY

Each of the Golden Trio experiences jealousy, especially in *Half-Blood Prince*. Harry bottles up his feelings about Ginny and Dean. Ron goes into a passive-aggressive sulk with Hermione after finding out she snogged Viktor Krum. Hermione goes on the counter-offensive when Ron starts up with Lavender, and takes a date with Cormac. Counter-intuitively, jealousy is the route for all three to acknowledge their romantic feelings.

BIRDS + BEES

Sex is a barely-heard whisper in the Harry Potter stories. In *Prisoner of Azkaban*, Molly giggles with Ginny

and Hermione about the time she used a love potion, and adds more to her scandalous back story in *Goblet of Fire*. Moaning Myrtle spooks any hot boy in a bathtub. A carriage rocks suggestively in the aftermath of the Yule Ball. And Lavender thinks Hermione's been one-on-one with Ron in the boys' dorm. More creepy is the vampire Sanguini, who lusts after the teenage girls at Slughorn's Christmas party. Just say no!

HAPPINESS VIA FREUD

Ginny spends her first year at Hogwarts dreaming of a big snake. Soon she's the most boy-friendly girl at school, and always with older guys. She even chokes Hagrid's

chicken. But Ginny is pure vanilla next to the girls with a crush on Firenze. What first attracted you to the teacher who's half horse?

IMPOTENCE

Voldemort is a 70-year-old man having trouble with his wand. He is humbled repeatedly by his teenage nemesis: in *Deathly Hallows* the boy shoots gold stuff from his stick without even trying, while Voldemort's wand comes apart in his hand. "Some wizards just like to boast that theirs are bigger and better than other people's," says Hermione, as Voldemort charges around for Viagra, excuse me, the Elder Wand. In the finale, no matter how hard he waves his



LORD VOLDEMORT LOOKING FOR THE ELDER WAND
HARRY POTTER AND THE DEATHLY HALLOWS: PART 1
(WARNER BROS., 2010)

wand, Voldemort cannot land a curse.

ALTERNATIVE MASCULINITY

Harry is your traditional hero despite the faux geek stylings. But masculinity wears many cloaks. Dumbledore blushes when Madam Pomfrey compliments his ear muffs (*those two have something going, am I right?*). Alas, the greatest wizard of the age wears ear muffs, likes lemon sherbets and talks a whole lot about love. Meanwhile, Hagrid cries. He bakes. He gives Harry a whiskery kiss. He frets over the litt'luns. He carries a pink umbrella. He takes the place of Norberta's mother. Men, eh?

HUMANITY

Heroes have feet of clay. Our idols are only human. Contrast again with *Lord of the Rings*, where Gandalf The White is pretty much a god walking the Earth. Harry spends a few books thinking James is ace — for a chapter in *Prisoner of Azkaban*, wow, Harry believes Daddy saves him, Hermione and Sirius from Dementors. Nope, dead Daddy was a bully and a douche. But, hey, Dumbledore's pretty slick. No, sorry kid. The teenage Dumbledore was basically Malfoy. The real hero is that scary Professor Snape.

OPPRESSION

As the books progress, the illusion of well-meaning society disintegrates. In *Order of the Phoenix*, Harry is persecuted for bearing witness to Voldemort's return. Cornelius Fudge, the Minister of Magic, calls him Fake News, and tries to have him locked up. The Daily Prophet newspaper calls him Fake News, and snarks at his character. Sometime Hogwarts headmistress Dolores Umbridge calls him Fake News, and hypocritically etches a scar onto Harry's hand: "*I must not tell lies.*" Harry digs in and, with a little help from his friends, forces out the truth. The truth becomes Harry's shield as he squares off against the tyrants.

KINDNESS

Despite their Book One bullying of Neville, via Petrificus Totalus, for the greater good, the Trio are all about the underdog. Sympathy for the little guy comes good for Ron when he spontaneously considers the safety of House-elves during the Battle of Hogwarts. He wins Hermione's heart forever! Hermione: "You finally get it." Ron: "Oh yeah I do."

LOVE AND FRIENDSHIP

Harry is a boy who loves hard. And that's an amazing arc: the boy under

the stairs had no love in his life at all. Greater than the sum of its parts, the books show Harry's love to be relentless – Lily, James, Hagrid, Ron, Hermione, Dumbledore, the Twins, Ginny, Mr + Mrs Weasley, Dobby, Professor McGonagall, Remus, Sirius, Luna, Neville... Sure, he fights evil and wields a sword and kisses the beautiful girl, but it's Harry's capacity for love that sets him apart. (And Voldemort can't stand it.) Many of the sweetest friend-moments involve Luna: the pictures in her bedroom, Slughorn's Christmas party, Harry rejecting hot minx Romilda Vane in favour of Luna and Neville. The blonde beatnik brings out the best in Harry.

DOUBT AND SELF-BELIEF

Life isn't fair. Harry has moments when he feels utterly isolated, when he brings isolation on himself, or when almost everyone is against him. The Dementors usher depression, like you'll "never feel cheerful again". The Dursleys tell Harry he's garbage. And again and again, Harry picks himself up and says: screw this. Meanwhile, Ron suffers terrible nerves, but given space and time he rises above it; he escapes the shadow of his family and that of his famous friend. Hermione masks her shyness with her smarts but soon emerges as a Draco-punching, Death-Eater-cursing badass. The Trio, above all, are exemplars of resilience.



DUMBLEDORE AND MADAM POMFREY, HARRY POTTER AND THE PHILOSOPHER'S STONE (WARNER BROS., 2001)

FAREWELL MOLLY GOODBYE PETUNIA



Harry Potter has two adoptive mothers, Petunia Dursley and Molly Weasley. He leaves them both early in *Deathly Hallows*. Their last moments* together are silent – but loaded with meaning.

Molly: [Chapter Seven: The Will of Albus Dumbledore.]

The rest of [Molly's] speech was lost; Harry got up and hugged her. He tried to put a lot of un-said things into the hug and perhaps she understood them because she patted his cheek clumsily when he released her, then waved her wand in a slightly random way, causing half a pack of bacon to flop out of the frying pan and onto the floor.

Petunia: [Chapter Three: The Dursleys Departing.]

She stopped and looked back. For a moment Harry had the strangest feeling that she wanted to say something to him: she gave him an odd, tremulous look and seemed to teeter on the edge of speech, but then, with a little jerk of her head, she bustled out of the room after her husband and son.

Molly has said what needed to be said with a thoughtful gift, and Harry is stumped for speech. Molly knows Harry. She's put in the time (she gives him time, literally, in the shape of an heirloom watch). Molly's affection for Harry stays bright even with the distraction of her eldest child's imminent wedding.

Petunia has run out of road with Harry and she does not have the words. In this closing moment Petunia sees Harry in full light and knows she got it wrong. She is further shamed on the topic by the person she loves most: her son Dudley, who has just made peace with Harry. What sort of nudge would Petunia need to become more like Molly? Memories of Lily, who fought the same fight as Harry, must haunt Petunia at the close.

These two scenes are poignant and emotional all on their own. But viewed side by side one mother is clearly in the sunshine and another in the shadows. Petunia is mother to one (and one only). Molly is mother to many; mother to all. In the Battle of Hogwarts, Bellatrix Lestrange duels Ginny, Hermione and Luna. Hermione's parents are gone and Luna is motherless. Three daughters need a mum... and in roars Molly to slay the wicked witch. From Harry's first visit to Kings Cross and forever thereafter, Molly is mother wherever there is none.

*Harry sees Molly at the Battle of Hogwarts but the birthday scene at The Burrow is their final one-to-one encounter in the books.





The Minstresses



NOW IN
TECHNICOLOR

Our

Granger Vision

?

A Harry Potter TV series is what is missing in the franchise. It is the last thing that the fandom still dreams of. It has been the main topic this month with announcements, rumours, theories, news, denials and even more theories. Here is all we know.

ILLUSTRATION: FAUSTO GIURESCU. ARTICLE: PATRICIO TARANTINO.

Ron Weasley is on the couch eating a sandwich, some crumbs on his robes. There is a Chuddley Cannon pennant on the wall behind him. A door, possibly the entrance to the house, on his right. He is watching a Quidditch game on a magical TV, or at least that is what seems to be. The writers were not convinced to include a TV in the Wizarding World, but they thought, in the end, it wouldn't affect the canon that much. Then the door opens and Hermione Granger, Ministry of Magic, enters the scene. She is tired. Folders filling her arms. Two kids run towards her. She says a joke and a laugh track is played.

This is our own idea of a sitcom based on the married life of Harry Potter's two best friends: the adventures of Hermione Granger at the Ministry of Magic, and Ronald Weasley, who runs a joke shop on Diagon Alley. Would it be a copy of WandaVision, Disney+ TV show based on the characters from the Marvel Cinematic Universe? A bit. Or a bit too much, probably. But the Harry Potter fandom is at a point where any TV show based on the Wizarding World will be well-received. Especially if the idea does not involve Lord Voldemort or Albus Dumbledore, characters that we've already seen in prequels and sequels of the original Harry Potter books.

Harry Potter on TV is a recurrent topic, but at the beginning of the year it was the main topic everywhere. It all started with a piece of news by *The Hollywood Reporter*: “‘Harry Potter’ Live-Action TV Series in Early Development at HBO Max (Exclusive)”. The title said it all, and “Harry Potter” and “TV series” became trending topics on Twitter just after a few minutes.

According to *The Hollywood Reporter*, sources said that executives at HBO Max had meetings with writers to explore possible ideas to bring the Harry Potter property to television. The article was not clear if it would be a

new story based on the Wizarding World, or just a new adaptation of the books - something that some fans have been asking for years. The dream of having every detail from the books on the screen sounds interesting, at least.

The article, published by journalist Lesley Goldberg, had another paragraph that a lot of people decided to ignore: “There are no Harry Potter series in development at the studio or on the streaming platform,” HBO Max and Warner Bros. reaffirmed in a statement to THR.

Warner Bros was denying any Harry Potter series in that very



THE HOLLYWOOD REPORTER ARTICLE ABOUT A HARRY POTTER TV SERIES, JANUARY 2021.



WE GOT THIS COVERED PUBLISHED A SIMILAR RUMOUR BACK IN 2019. WARNER BROS DEBUNKED IT TOO.

statement, which was buried in the middle of the article, right after the paragraph that said there was a project in development. Warner Bros. had shared the statement with *The Hollywood Report* before they ran the article, but the magazine decided to go with their story, in what seemed a weird movement for an online medium who is respected for its seriousness when dealing with exclusive news. After a few hours, and when the news became viral, Warner Bros. asked us to share their official statement, trying to reach more fans with the truth. A hard task after the big news was shared in every country of the planet.

But this is not the first time that Warner Bros. had to deal with something like this. More than a year ago, in July 2019, the website *We Got This Covered* published a similar article saying HBO Max was working on a *Wizards of the Coast* TV Show. The studio had to debunk the rumours, that time saying: "There are no plans to develop the Harry Potter stories into a television series, reports to the contrary are entirely conjecture."

After this latest report this past January, even J.K. Rowling's website had to be updated with the official statement. But even after all the attempts to clarify what was going on, some fans kept saying it was all a lie: Warner Bros

was hiding the truth and they were working on it, but they could not talk about it because this was a leak and accepting it would confirm the news.

This theory that claimed there was some kind of cover up was based on Tom Ascheim recent promotion on Warner Bros. Ascheim, a television producer and executive, was appointed in the second half of January to a new position in which he will oversee the studio's Harry Potter franchise and Wizarding

innovative and creative ways of keeping the Wizarding World fresh and relevant for years to come”, and Ascheim added “I look forward to going even further in exploring and expanding all of the opportunities we have in this incredible world.” Some fans took this as a confirmation that Warner Bros was pursuing to develop a Harry Potter streaming show, but this was not the case yet. In fact, as Variety reported at the time, the studio didn't make any concrete plans for the future of Harry Potter

This does not mean that we are never going to see a Harry Potter streaming show

World properties. Because he will be working as the nexus between WarnerMedia and J.K. Rowling, some people started to theorize about his new position and how this could affect the Wizarding World.

Ann Sarnoff, chief at WarnerMedia, said “I'm excited for Tom to be leading our efforts and look to him and his team to work across the company to discover

in the official announcement.

This does not mean that we are never going to see a Harry Potter streaming show. In my personal opinion, it will happen, maybe sooner than later. WarnerMedia and HBO Max would be interested in a production like that, since Harry Potter is a franchise at the same level as Star Wars or Marvel. But since J.K. Rowling still has the creative control over her creation,

they might need to convince her first with a good idea. And if that was possible with *Cursed Child*, I think it may be possible again.

The Ministress, our own idea of a TV show showing the stressful days of Granger, our most recent Minister of Magic, dealing with the problems at the highest level at the Ministry, and her husband Ron Weasley, would be something interesting to watch. For once, we would like to see a story about the ordinary Wizarding World without Dark Lords trying to rise to power. Just regular wizards and witches living their lives, something we never got to see in the movies.

But unfortunately it looks that it will not happen any time soon. In a recent interview on February 10th, Casey Bloys, the Chief Content Officer at HBO and HBO Max, put the nail in the coffin to close this dream for a few months at least. When asked by *Entertainment Weekly* about the rumours of a Harry Potter series on the platform, he simply said “There are no deals in place. There are no writers. There’s nothing.”

And finally: HBO Max issued a rather unusual statement to deny it is currently developing a Harry Potter series. But admit it, Casey: Don't you totally want a Harry Potter universe series?

There are no deals in place. There are no writers. There's nothing. So I can't add anything to what everybody's already speculating about. However, to your question... do I want to Harry Potter series? Of course, I would take more Harry Potter. That would be great. But there's nothing to add.

CASEY BLOYS TO ENTERTAINMENT WEEKLY.



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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 The Daily Prophet two times a week in their email inbox, with the latest Harry Potter news and commentary, which means that you are paying less than €30 per Daily Prophet edition.

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

Wayne Le Brocq, Rebecca Karcz, Anthony Franz, Sean McLennan, John Granger, Annie A., DMBMW, Marlica, Jess Kebbell, Paola Campana Aguilar, Cindi Shannon, Vicky, Judy Coleman, Lyn Arey, James Greenhill, Ellen Bailey, Alvaro Palomo Hernandez, Sherri Rawstern, Christian Shahmardian, Rena Klein, Josephine Glazov, Renjie Fu, Mary Beth Murphy, John Livingston, Stephanie Varnell, Jeffrey Leyh, Susan Sipal, Rachel Hammer, Kenneth Montfort, Vicky McKinley and Suzanne Lucero.

[BECOME A PATRON](#)

WAVE A WAND

BY ALAN DELL'OSO

GINNY WEASLEY



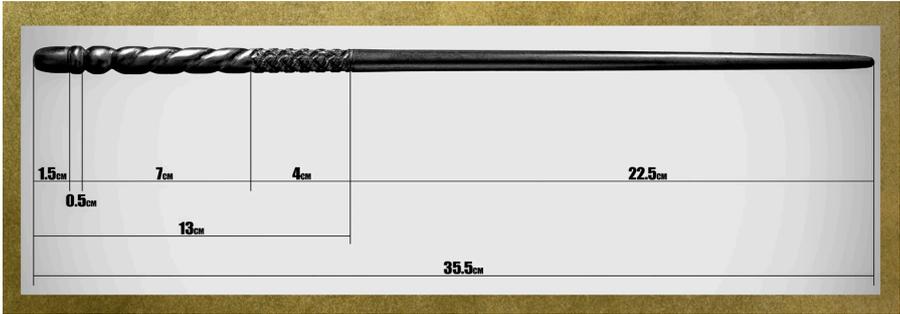
Ginny Weasley is the youngest daughter of Arthur and Molly Weasley, and her first appearance in the series is in *Harry Potter and the Philosopher's Stone*, accompanying her brothers to Platform 9¾, and also meeting Harry (her future husband) for the first time.

Without a doubt, Ginny becomes a very important character in the *Harry Potter and the Chamber of Secrets* plot, during her first year at Hogwarts, because Tom Riddle's diary was giving her orders to open the Chamber of Secrets and take out all the obstacles that would let the Basilisk kill the muggle-borns again.

It is not until the fifth movie (*Harry Potter and the Order of the Phoenix*) that Ginny's wand is shown for the first time during Dumbledore's Army practices in the Room of Requirement. Ginny had scenes in almost all the previous movies, but she never had one that required a wand.

There is no information about Ginny's wand in the Harry Potter books (one to seven), which means the wood, core and length are unknown (at least for the Harry Potter book series).

A picture was posted on Rowling's Twitter account, some time before *Harry Potter and the Cursed Child* came out, showing the design of



GINNY WEASLEY'S WAND MEASURES

the main characters' wands, and also indicating the type of wood.

While the wood in Harry, Hermione and Draco's wands coincide with the ones described originally, Ron's is not the same (in the picture posted the wood was described as "chestnut", and Ron's old wands were made of ash and willow wood). Having all this in mind, yew could or could not be the wood in Ginny's original wand, but it probably is.

On the one hand, yew is not an ordinary type of wood, Voldemort's wand was made from it, and the yew tree is quite poisonous and often planted in graveyards (there is a yew tree planted in Little Hangleton's graveyard, mentioned in *Harry Potter and the Goblet of Fire* book). On the other hand, it is also used for medicinal purposes, giving this sort of yin-yang vibe.

Following the given description, it could be assumed that Voldemort

and Ginny replicate this bad side/good side that yew possesses, but in Harry's life. A very romantic metaphor that comes to light thanks to the wand sketch for *Harry Potter and the Cursed Child* (obviously a theory of my own as this is not confirmed).

What it is confirmed is that Ginny's wand shown in the movies clearly was not intended to be made of yew wood, but black ebony wood. There is always a chance that other wood was used (and black tinted for the finish), but one of the very few woods that may look naturally black like Ginny's wand, is black ebony wood, and it is also commonly used around the world for wand making (talking about the movie prop and not the canon wand).

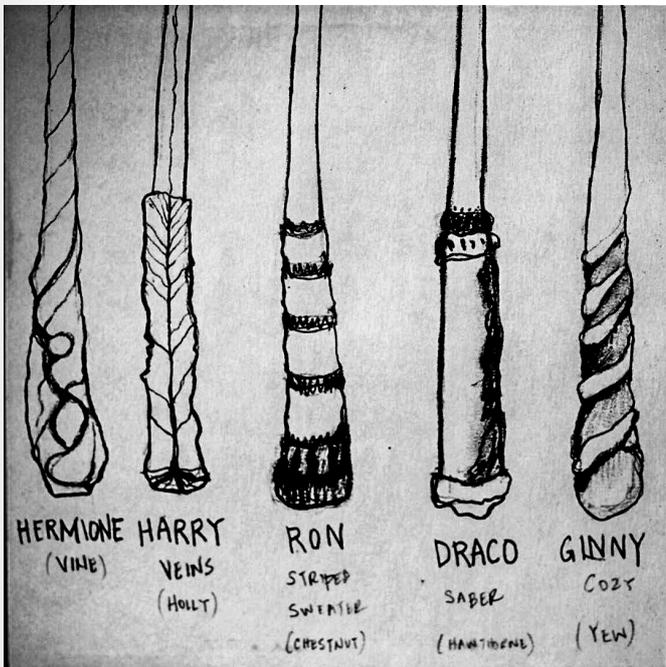
And what about the design? Does it look like a Weasley wand? Maybe being the only daughter and the youngest of 7 has its benefits. Almost every Weasley's wand

has nothing to hide about their economic situation: weathered wood, simple designs, and the ones that are not so simple have no luxury at all, but a black ebony wood looking-like wand, with sophisticated lines and very refined design, is not a common description for the Weasleys, it sounds a bit more like a Malfoy wand.

I know the books have no description or information about Ginny's wand, but the art department had to make a decision about Ginny's wand design for the movies. Clearly that decision was to show that

Ginny is not like her brothers, that she was a bit spoiled by her parents while Ron always had to wear his older brothers' clothes, suits, robes and also use their wands.

If I had the task to choose the fanciest Weasley wand, without a doubt Ginny's wand would be the winner. It looks like a good wand design for Draco Malfoy because it is refined but not luxurious, and matches perfectly with Lucius and Narcissa's wand designs.



HARRY POTTER AND THE CURSED CHILD WANDS SKETCHES SHARED BY J.K. ROWLING ON TWITTER.



‘People expect you to have cooler friends than us,’ said Luna, once again displaying her knack for embarrassing honesty.

Harry Potter and the Half-Blood Prince
J.K. Rowling



FEBRUARY IN TWITTER HISTORY



J.K. Rowling ✓

@jk_rowling

Replying to @reaffirmsfaith

.@llamaofthelab The Horcrux-receptacle has to be destroyed BEYOND REPAIR, so Harry would need to have DIED. #pleaseneveraskmethatoneagain

6:39 AM · Feb 6, 2015 · Twitter Web Client

**ON FEBRUARY 2015,
J.K. ROWLING ANSWERED
AGAIN WHY THE BASILISK
DIDN'T DESTROY THE
HORCRUX INSIDE HARRY
IN THE SECOND BOOK.**



THE AUTHOR SPOKE ABOUT A SEEING THE ICKABOG AS A FILM

J.K. Rowling on a possible adaptation for *The Ickabog*

Published as a hardcover illustrated book, *The Ickabog* is J.K. Rowling's latest work of fiction. Fourteen years after the final Harry Potter novel, Rowling returned to where she was most successful: writing for children. Although it was originally published online and for free, the printed version of *The Ickabog* did very well on sales, and at the time of writing this article, it was on the top list for Children's Middle Grade Hardcover bestseller list of *The New York Times* for twelve weeks.

It is also the only work of fiction by J.K. Rowling which has not been adapted for the screen yet. Together with the celebrated Harry Potter films, all her other novels were shot for the small screen. *The Casual Vacancy* was adapted by BBC One three years after its publication, and the Cormoran Strike series was also on TV, one season for each of

Robert Galbraith's books: the first one in 2017, four years after the book publication, and *Lethal White* just last year. *Troubled Blood*, the last published book, will probably be adapted soon.

The obvious question is if *The Ickabog* is going to be featured on the big screen, following Harry Potter's path. And very often, people would ask J.K. Rowling about this while she was active on Twitter, but she never replied. It was expected that she would ignore the topic, since if there were any possible negotiation going on, a public comment by Rowling could have affected it.

However, the British edition of *Good Housekeeping* magazine was lucky enough to interview Rowling for their January issue. The main theme of the interview is *The Ickabog*, its publication and how children around the world collaborated sending illustrations and more, but there is one question

that stands out:

Can we look forward to a film adaptation of this book, do you think?

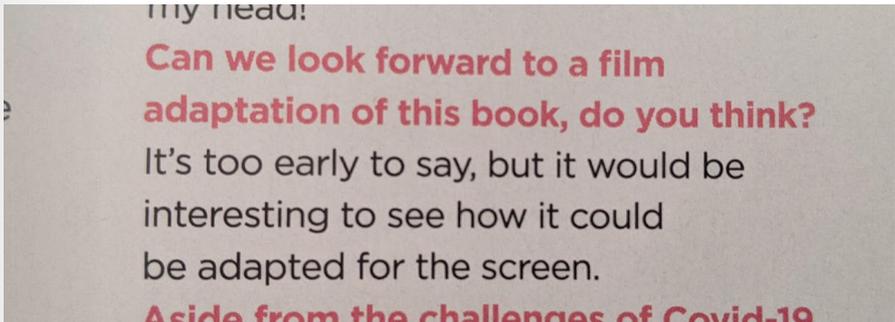
It's too early to say, but it would be interesting to see how it could be adapted for the screen.

It is the first time - and so far, only time - that Rowling addressed the topic. It is interesting to see that this answer was not on Twitter, where she often replied without any filter, but on an interview that was approved by her PR team, which means this was thought and considered for publication.

Can we really get from this that there is going to be a film adaptation of *The Ickabog*? Not yet, but at least we know that Rowling and her team are considering it, probably open to proposal. It is worth pointing out that she also says "it would be interesting to see how".

The Ickabog is a fairy tale for children, so a live-action adaptation for the BBC does not seem to be the best place for it. An animated series, however, would better fit the narrative, and it would attract young children, who are the main audience for this. It could be, then, the first time we see a Rowling text adapted in this format, and it would be really interesting.

The tale could be associated to *The Tales of the Three Brothers*, which we already see in animated format as a segment in *Harry Potter and the Deathly Hallows: Part I*. It is one of the most favourite moments for the fans, who still remember the animations, the voiceover and the different visual effects that helped narrate the story. Something similar for *The Ickabog* would work as well, and if the animation is mature enough, it would definitely attract the adult audience too.



J.K. ROWLING ANSWER ABOUT THE ICKABOG FILM ADAPTATION ON GOOD HOUSEKEEPING, JANUARY 2021 ISSUE.



A QUOTE BY JO

***The Sorting Hat
is certainly sincere.***

(World Book Day Chat,
March 4th 2004)

RIDDIKULUS!

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

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ORIGINAL ILLUSTRATION BY MARY GRANDPRÉ FOR HARRY POTTER AND THE HALF-BLOOD PRINCE. (SCHOLASTIC, 2006)



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