

ENDER'S GAME



INSIDE THE WORLD OF AN EPIC ADVENTURE

BY JED ALGER
FOREWORD BY GAVIN HOOD

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EPIC ADVENTURE

常州大学图书馆
藏书章

WRITTEN BY
Jed Alger

FOREWORD BY
Gavin Hood



INSIGHT
EDITIONS

San Rafael, California

ACKNOWLEDGMENTS & CREDITS

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PAGES 2-3: In this preliminary illustration, Ender Wiggin (Asa Butterfield) hones his strategic abilities in a Command School simulation. **PAGES 4-5:** Early concept art of the International Fleet Communications Center on Eros. Artwork by Robert Simons. **PAGE 6:** The staging area of the iconic Battle Room reflects the film's aesthetic approach, which was largely inspired by the aerospace industry. **PAGES 8-9:** Tactical displays used in Battle School classrooms illustrate the differences between spacecrafts of human and Formic design, the latter of which exudes a more organic feel. **PAGES 10-11:** (Top) Concept art of a Battle School classroom simulation. Artwork by Ben Procter and Paul Ozzimo. (Bottom Left) Illustration of a Command School hallway on Eros, demonstrating the fusion of Formic and human design. Artwork by Robert Simons. (Bottom Right) The Command School set as it was constructed for the film.



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Chapter-opening epigraphs are extracted from the author's interview with Gavin Hood.

Images of Graff's car on pages 39 and 50 courtesy of Audi.

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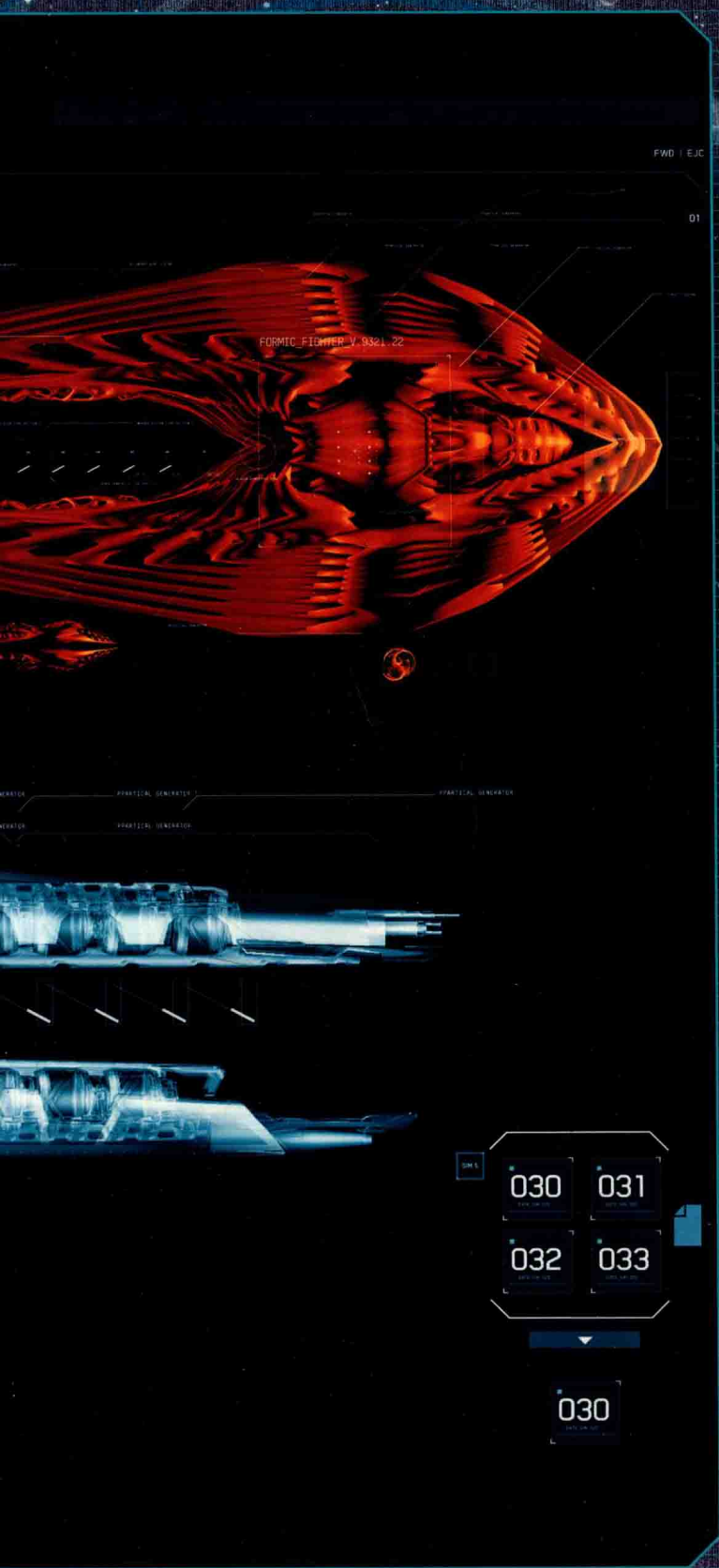


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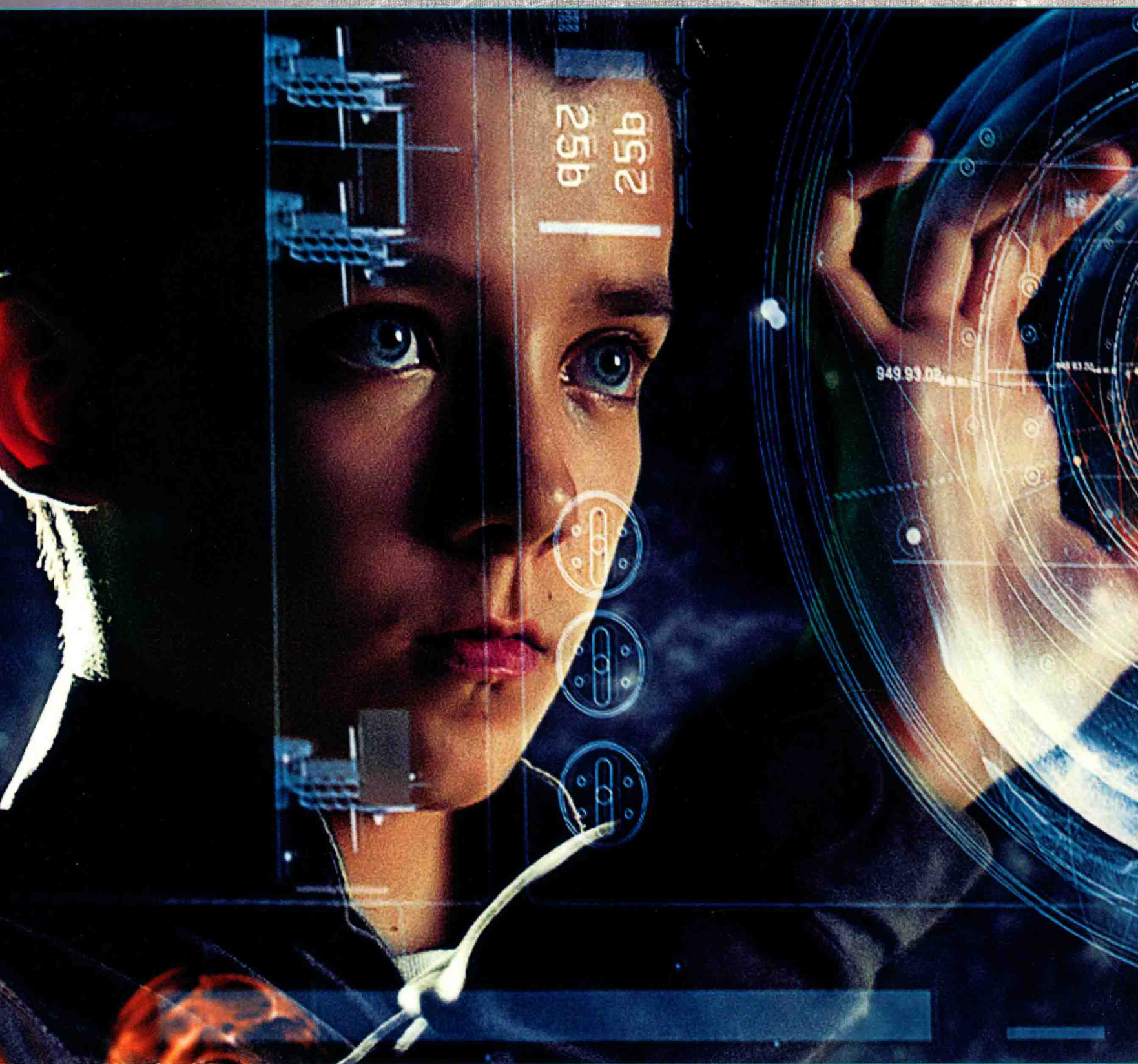
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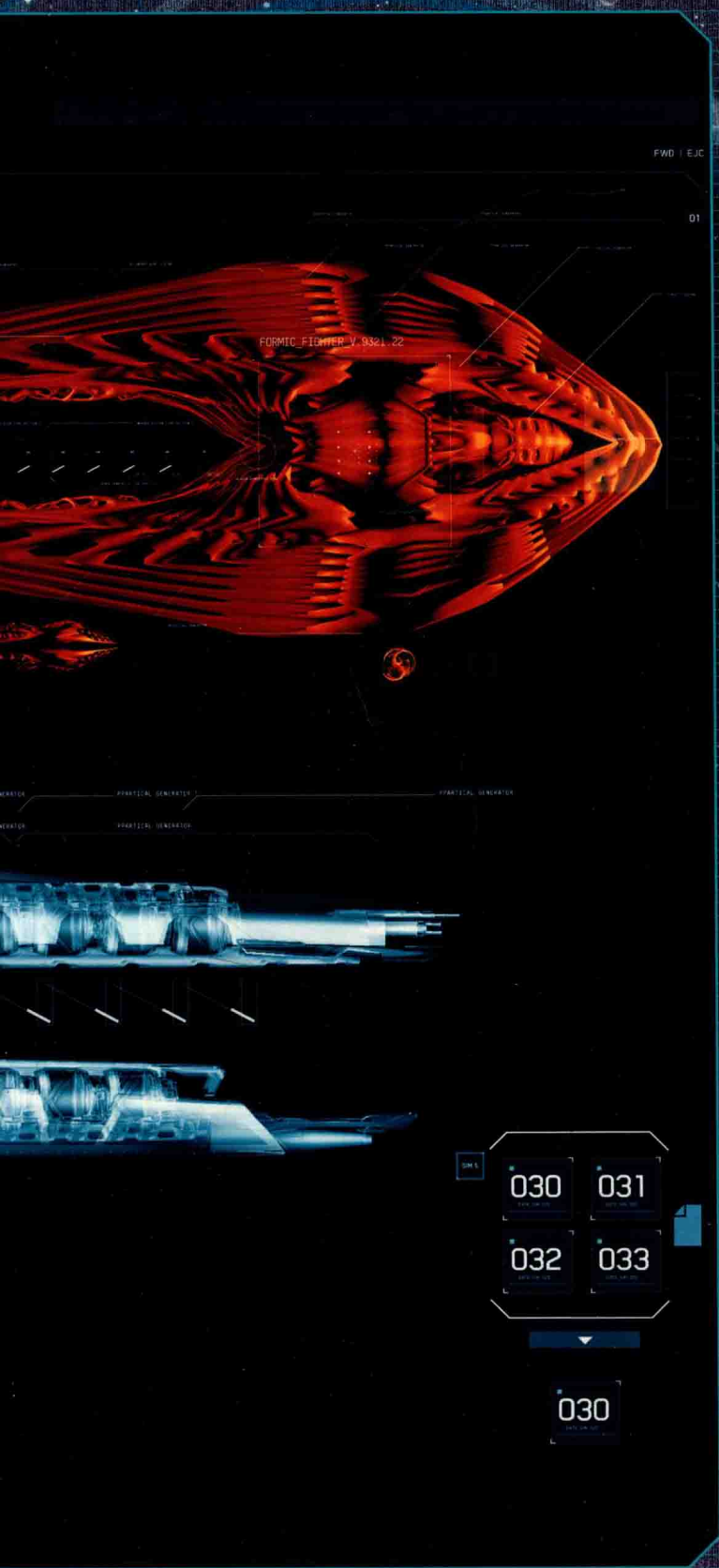
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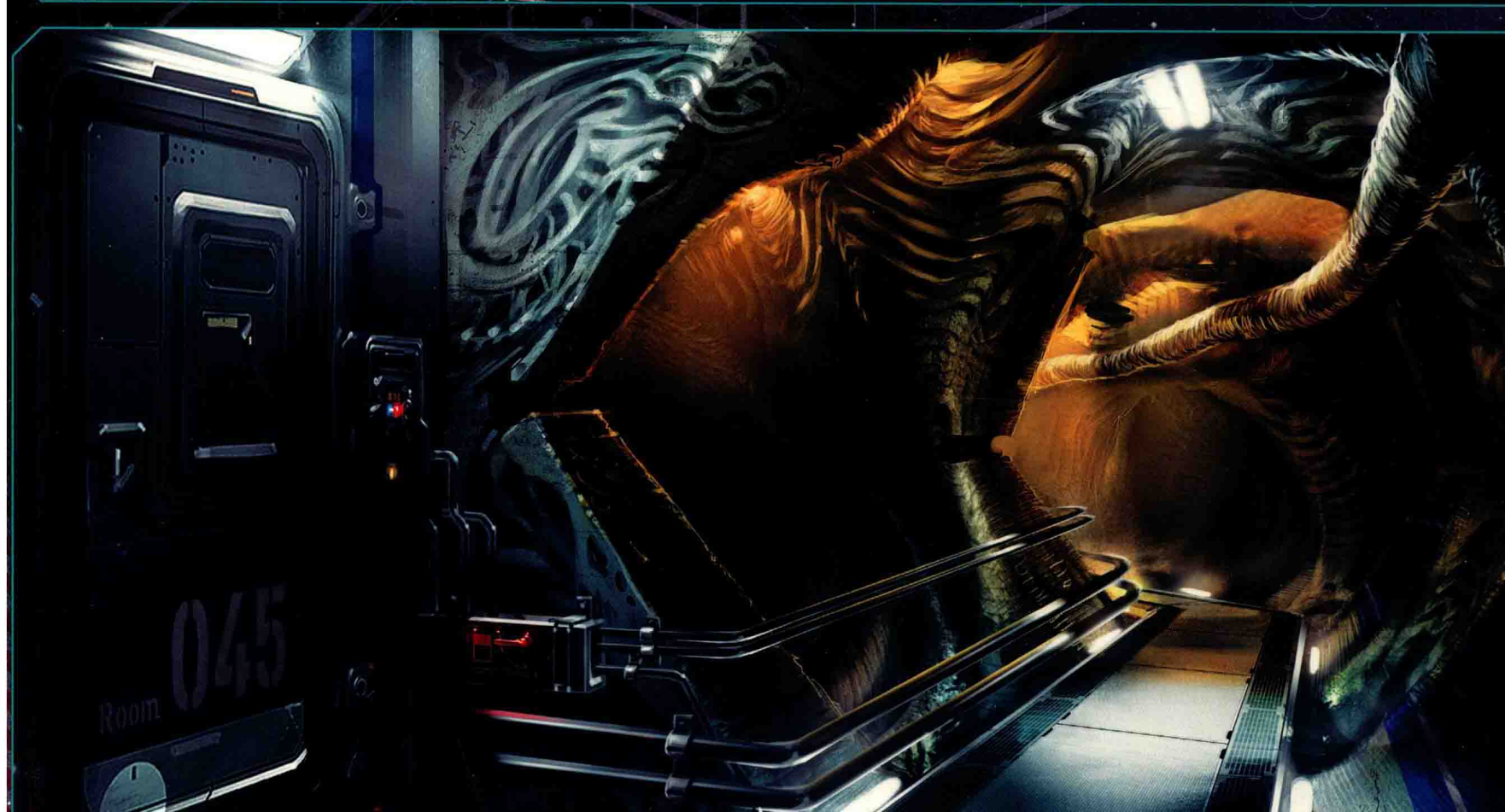
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FOREWORD

BY GAVIN HOOD

From the moment I read *Ender's Game*, I knew I wanted to make it as a film, and that it would be a very personal project for me.

I grew up in South Africa in the 1970s and 1980s during a time of intense political turmoil. I was drafted into the military at the age of seventeen. I experienced firsthand the abuse of authority by men who outranked me, and I saw how easily young lives could be ruined—even ended—by the decisions of leaders. Eventually, I left the military and went on to law school, but those early experiences opened my eyes to new ways of thinking.

What struck me most about my time in the military and my experiences as a law student later on was the realization that, as a species, we human beings are capable of both violence *and* compassion. This duality exists within all of us, and our lives are defined in large measure by whether we choose to engage the world with aggression or with empathy. When I read *Ender's Game*, it was this idea that most struck me.

The lead character, Ender Wiggin, is a young soldier drafted by the International Fleet to fight a war in a far-off place against an enemy he knows very little about. He is told by adults he trusts that his enemy is hell-bent on his annihilation. That they have no compassion. That they must be utterly destroyed if humanity is to survive. Ender believes his leaders. He respects authority. He even wants to please

his elders. But he is lied to. And in the end, he must find his own moral compass and take responsibility for his own actions and naiveté.

I didn't know Orson Scott Card when he first imagined Ender Wiggin decades ago, and I'm sure he hardly imagined that his character would resonate so strongly with someone half a world away so many years later. But that is the beauty and power of art. It travels and mixes with the life experiences of readers or viewers in ways the artist cannot imagine.

No one person experiences a book or a film in quite the same way. The artist expresses a feeling or idea in one particular form. That idea is picked up and reinterpreted by a reader or viewer based on their experiences and ideas. If that reader or viewer bases a new piece of art on what he or she has read or seen, that art will be infused with the sensibility of that artist. And if you make a film, which is *never* made by one person alone, then that film will be influenced and shaped by the many artists who bring their unique talents and life experiences to the project.

Which brings us to the purpose of this beautiful book. It is a celebration of the many talented individuals who came together to help make a film based on this classic novel. From the cast of wonderful actors to the extraordinary designers, camera operators, and visual effects artists, everyone on *Ender's Game* committed themselves completely to making a very special film. I am thrilled that the pages of this book will bring some fraction of *their* story to light.



OPPOSITE: Director Gavin Hood emerges from the Battle School airlock. **LEFT:** Hood directs Butterfield in a pivotal Battle School cafeteria scene, which captures one of Ender's earliest encounters with the school's social hierarchy.