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## Harry potter quiz night questions and answers

I get a surprising number of questions that either (1) I can't answer without knowing much more detail than the reader offers, (2) the reader can answer as easily as I can, or (3) involves asking SmarterTravel.com to do something we don't do. Below you will find answers to general questions. Reading the answers before you ask one of these questions saves time and helps you find the answer yourself. Where are we supposed to go? I would need a 600-page book or an all-day debate to answer this question in any useful way. In order to be any help, I first need to know quite a bit about you: what kind of family or group you have, what your benefits are, how much time you have, what your budget goals or limitations are, whether you want luxury or simplicity, whether you like bright lights or loneliness, what kind of activity interests you, what kind of climate you want, whether your grandchildren or dogs go with you, and so on. Surprisingly, some readers who ask where to go don't even tell where they live and begin their journey. I can only help if you send me much more specific questions. If you're completely unsure of what you want to do, my best recommendations are that (1) you read a lot of travel posts, (2) sign up for many destination sites, and (3) you'll find a good travel agency that's adept at dealing with these types of issues. When should we visit? As with any question, the best time to visit question depends on how you define the best time: cheapest prices, minimum crowds, most extensive activities, warmest/coldest/driest/wet climate, and so on. In terms of cost, the answer is almost always in high season, but it may not be what you really want. What's the price? I'm probably getting more of this than anything else, and that's a little surprising. If you make it all the way to AskEd & AnswerEd, you're clearly SmarterTravel.com. And right there, our bright new homepage, in the top right corner, has our own price search gateway: you can search for airline tickets, hotel, car rental, holiday and cruise fares. If you don't like our search system, there are dozens more. Don't think we have secret ways to get on plane tickets that aren't available to you; We don't have any. We're going to have to do the same kind of search you did. If you're asking about a trip that isn't handled by regular US search engines, a good place to try is ETN, where you can send a trip anywhere in the world and get ticket vendors to match their best deals. And if you start your trip in another country, you'd better find a local discount travel agency online or offline in this country. Can you arrange my trip/sell me a ticket? Not. SmarterTravel.com doesn't arrange trips or sell tickets. Tickets. If you're just looking for schedule information, scroll to the upper-right corner to Travel Tools, where one of the options in the drop-down menu is Flight Schedules. Includes a hotel seeker and links to service providers selling all kinds of trips. What are the requirements? Quite a few readers ask about different requirements and restrictions, especially air travel, but also travel documents. You can answer almost all of these questions simply by googled the question. Here you can search for some of your most common questions: Airline baggage restrictions: Every airline tells you their baggage policy online. Just log in to the airline website and find a link to your luggage. If you don't see it in the drop-down menu, go to site search or sitemap. (By the way, when you are looking, the official term is baggage, not luggage. Luggage is what you buy at the store; When you put your stuff in it and take it on a trip, it becomes a burden.) Permitted goods in hand luggage: The National Transportation Safety Board (NTSA) maintains a do's and don'ts list of hand luggage. Passport and visa requirements: The State Department's travel information home page has a button with information about foreign travel for U.S. citizens, and another for detailed passport information. The information button leads to detailed lists of visa requirements for entering any country in the world. Is it safe to visit? No one can answer whether you are safe when visiting any foreign country – or anywhere in the United States. However, the State Department is compiling an extensive database of countries around the world, including warnings about places to avoid and more general information about what visitors can expect. Click Travel Warnings on the Ministry for Foreign Affairs travel page to get information about hot spots and consular bulletins for other places. What am I complaining about? Most travel vendors list the address of complaints, or at least the contact us address on one of their websites. You can find them easily. And you can forget your big fuss by sending a registered return receipt letter or express mail to the CEO – it ended up in the same complaints office. The U.S. Department of Transportation (DOT) makes it even easier for the airline to file complaints. Its website lists the current name, snail email address, phone and email address of all major U.S. airline complaint agencies. You can file a complaint with the DOT if you want. Dot also provides comprehensive information about the rights you have and don't have as an air passenger. Subscribe to the BuzzFeed Quizzes newsletter – Binge from the latest quiz delivered directly to your inbox using the Quizzes newsletter! As crowds pack into New York's Lyric Theater to ogle as an adult Harry Potter travels through time for the Broadway play Harry Potter and the Cursed Child, there are several backstage characters who presumably wish they too could go back to the past and rewrite history. They would be directors of Warner Bros. and its parent company, TimeWarner. In the meantime, studio owns most entertainment rights for entertainment rights Potter and its spin-off series Fantastic Beasts and Where to Find Them – including movies, live action TV, video games, theme park attractions – Harry Potter creator J.K. Rowling dominates everything else. It includes stage rights to his works, which means that while Warner Bros. is a partner in Cursed Child, currently Broadway's hottest play, the studio is not the executive producer or primary stakeholder. In other words, Cursed Child is a production of Rowling (with producers Colin Callender and Sonia Freeman). And then there's AT&T CEO Randall Stephenson, who is trying to buy TimeWarner for \$85 billion precisely because he plans to leverage the company's premium content and distribute it to AT&T's more than 100 million mobile, internet and cable customers. Harry Potter, estimated to be worth \$25 billion, is the biggest prize in TimeWarner's content cache. (Yes, even more so than Batman and the rest of the D.C. Comics universe it would also acquire.) [Photo by Flickr user Halle Stoutzenberger] Harry Potter's shared legal structure – which makes it a much less straightforward asset than, say, Star Wars, which Disney actually owns after buying Lucasfilm for \$4 billion – makes all of them media and telco moguls hoping to be time-turners. What should the new owners ask about Harry Potter, says one Warner Bros. source, what control do I have? What exactly am I getting? At a moment when all of Hollywood is desperate for giant IP fragments (the term for intellectual property), the Harry Potter battle reveals how crowded it is to try to beat Disney at its own game. Warner Bros. is now fighting to do just that with the qualities of all its big names, but in Potter's case, it has to reconcile its own goals with a business-conscious writer who intends to master his creation. As the decision on the AT&T-TimeWarner deal approaches (the decision comes no later than June 12), the Harry Potter trip is one from which both consumers and franchise-hungry media moguls can learn a lot. Unlike Harry and his cohort in The Cursed Child, no one can grab a sorting hat to travel back in time and recalibrate things that were taken ongoing years ago. AT&T and TimeWarner are trying to merge because it's no longer enough to have a wireless provider or movie studio that makes great movies. But is it too late? In the early days of Harry Potter: Let's see how the movies go When Warner Bros. chose Harry Potter and the Wizard's Stone from Rowling in 1999 for \$500,000, some studio executives complained about the price of the option. Although the first book in the series was taking off in the UK, it hadn't hit us shores yet, so very few people knew who Harry Potter was. The often repeated question was: Why use half Dollar for a children's book? The dark time didn't last long. Within months, Harry Potter was on the cover of Time. Cover: Warner Bros. was artist-friendly. Directors and stars like Clint Eastwood and Kevin Costner were early on in the deals that helped strengthen the studio's reputation for making quality adult movies. Rowling, who was flown in L.A. and won and dined in the leaders' homes, was the latest creator to be warmly welcomed to Burbank. Although Rowling was not P.L. Travers, the British writer Mary Poppins, who famously caused Disney a lot of distress when she adapted the book into a film, she was special about her work and didn't just want to take her Hollywood check and walk away. From the beginning, she was involved in almost every stage of filmmaking, from the selection of film directors to screenplays.J.K. Rowling poses for 'Harry Potter and the Cursed Child parts 1 & 2' at the Broadway premiere at the Lyric Theatre on April 22, 2018 in New York City. [Photo by Bruce Gilkas/Bruce Gilkas/FilmMagic] Even before Rowling had written the later installments of the series, she sat down and went through all seven of her books and plans, recalls Lorenzo DiBonaventura, then production manager at Warner Bros. The films benefited so much from his contribution because he was both very clear about where they were going, but also very flexible. If he hadn't thought about it, he'd say, wow, that's an interesting idea. Or: I don't know, it feels wrong for that character. Rowling's office, the Blair Partnership, declined to comment for this story. But Warner Bros.'s desire to keep things comfortable with Rowling combined with its focus on making great movies – unlike major multimedia brands – set up a scenario that commercially limited the company in many ways. When Rowling said she didn't want to create animated features around Harry Potter for fear of demeaning the brand, Warner Bros. agreed to mutual blocking, meaning Rowling would have to okay such plans. (To date, there have been no animated Harry Potter projects.) And he pre-carved out the stage rights to his books, putting himself nearly two decades ago in the lucrative position he is now in with Cursed Child, which in April produced more in one week than any other Broadway non-musical in history. I don't know if anyone had such a grandstanding vision as J.K. knows this would be a multibillion-dollar franchise, says one former Warner Bros. executive. It wasn't even a word back then. Although Rowling's then literary agent Christopher Little was credited with being a bargaining force in her corner, Rowling unquestionably protected her literary baby. With the exception of the Coca-Cola tie-up for the first two Harry Potter films, which the author accepted only because the places were built around a message for children to read, commercial offerings were almost always nixed. You left a lot of money, doesn't do Happy Meals, says former Warner executive It was so painful to get things accepted, says another former employee. There were so many restrictions. Not surprisingly, when someone suggested a Harry Potter-themed toilet paper tea, it was a big no. Rowling's hopes aside Warner Bros. were also very clearly geared toward making movies above all else. While it had a strong stem of consumer products that it had used to take advantage of its Looney Tunes brand, sources say that at the time it did not think of Harry Potter as a product that could be exploited every day of the year in every possible way. While there were toy lines and other promotional work, the general attitude was: Let's see how movies do, says the former executive. It's very different from Disney, which considers itself a magic experience complex that makes parks, resorts and consumer products, this person continues. There was no machine to say these guys are doing your play, these guys are doing your merchandise. I think we did a good job back then, says Josh Berger, president of Harry Potter Global Franchise Development at Warner Bros. We focused especially on making great movies and Jo focused especially on writing books. Today, the world is different, but J.K. Rowling's stories remain at the heart of our work. Timing also played a part in why Harry Potter couldn't be more of a franchise exploited by all the departments in the house. In 2001, when the Wizard's Stone was released and Harry Potter suits and Gryffindor scarves began flying off the shelves, Warner Bros. closed its 130 Warner Bros. Studio stores, which were struggling due to the downturn in the retail market. In 1998, just before it bought the first option in Harry Potter, it sold Six Flags, a theme park company that owns Magic Mountain and other theme parks across the country. While Warner Bros. continued to work with Six Flags to develop rides around its D.C. superheroes, Warner Bros. turned to another studio – Universal – to develop the theme park's appeal around the Harry Potter franchise. The Wizarding World of Harry Potter, Universal Studios Hollywood [Photo: Flickr user Jeremy Thompson]Rowling and Warner Bros. have both been very involved in all the design and detail behind universal's Hollywood, Orlando, Osaka and soon-to-be Beijing's popular Harry Potter Wizarding World attractions, but in the end Warner Bros. gets a fraction of the ticket tickets. When NBCU reported its first-quarter results in April, theme park revenue grew 14.5% largely due to Harry Potter. Warner Bros. finally opened its own Harry Potter tour in London at the Leavesden studio where the films were shot. But one former executive claims that while Six Flags was still owned by Warner Bros. for Harry Potter, the studio was not deeply invested in theme parks that did not characters for rides. It took Universal to do something special from the Harry Potter experience Warner Bros. wouldn't have made six tickets. It was something they never thought they'd do. The Making of Harry Potter studio tour in Leavesden, Hertfordshire [Photo: Flickr user Martin Pettit]Warner Bros executives at the time dispute the idea that Warner Bros. had missed every opportunity with Potter. I think the \$10.12 billion in revenue sort of proves it was the right strategy, says DiBonaventura, who left the studio a few months before the release of the second Potter film, Harry Potter and the Chamber of Secrets, in 2002. You have to give Disney credit for the idea that the brand itself justifies an empire of merchandise, movies, TV shows and theme park rides. I think Pirates of the Caribbean is the one that kind of changed the ball game because suddenly you can take a theme park ride and turn it into a movie. However, reverse engineering was possible. I don't think until then anyone had even thought about it. (The first Pirates movie came out less than two years after the first Harry Potter.) Polly Johnsen, another Warner Bros. studio executive at the time, repeats this: I think people forget respect for books. They were quick classics when they came out. You have to be careful if you want to keep it. There is always a battle between creative products and consumer products that has always said: Yes, we could have done more. Given the missed opportunities at Warner Bros., the company is investing deeply to keep its talents happy. The studio had a reputation for managing the creator with dignity, as one former executive put it. In the early days, and especially after DiBonaventura left, President Alan Horn became a studio caregiver. Known for his egotistical approach to talent and old-world means, Horn developed a strong relationship with Jo, as Rowling is known on the property, a priority. I think he just sensed early on that in order to preserve the sanctity of the movies, Rowling had to be included, says Johnsen. Of course there's a Machiavellian business thing, but I don't think anyone thought that. Warner Bros. was always like an old-school studio. Talent, and especially directors, were respected. He became clint eastwood of the studio. Horn declined to comment. In 2004, the torch was passed on to Diane Nelson, a marketing executive who had converted over time with Rowling; He became head of the global franchise management team, which was founded to keep Harry Potter on track. The creation of such a team, which brought together executives from several departments across TimeWarner, was the first for a company known for acting as a county of competitive hedgehogs. Diane had to change an entire culture that wasn't used to working together, says former Warner executive who only half that meetings with people from other departments It's done in secret. I remember being at these Harry Potter meetings, remembers Johnsen, and there were about 40 people in the room. We'd never done it before. As the former Warner exec adds: A studio like Disney is connected to do synergies and take advantage of corporate priorities. That's not the case at Warner Bros. Diane and the others had to sed through the jungle to get people to sign up for multi-ward meetings. It was almost impossible. There was no appreciation that one and one could be three. At the same time, the movies were humming along. The final installment, Harry Potter and the Sleaw of Death: Part 2 (the studio wisely stretched the final book into two films) alone made \$1.3 billion at a time when crossing the billion-dollar mark was a rarity. The eight books-based films, released between 2001 and 2011, grossed \$7.7 billion. In addition, critics and morons praised them for being true to books and allowing artistic directors such as Alfonso Cuarón and Mike Newell to direct films in a darker and more adult direction as the children of the books aged. In fact, Harry Potter marked a modern golden age for Warner Bros., which found itself in the number 1 slot in studios during the Potter years. (New Line's Lord of the Rings trilogy also helped with the outcome.) According to Johnsen, the films brought an almost invincible feeling to the property. We knew there was always another Harry Potter around the corner. It made things looser; We may have failures. I don't think we felt disturbed as much as the other studios. The disruptions, at least internally, finally struck in 2011 when Horn gave up a company-wide shake-up, a few months after Deathly Hallows 2 came in. Now, in consultation with Rowling, the future of the studio's gold star franchise was in the hands of Barry Meyer, Horn's partner, who remained in the studio until the management transition was complete. This change of guard coincided with Rowling's search for more imperial control. That same year, he gave up his long-standing literary agent and sought representation with Rowling's lawyer and business partner Neil Blair, who founded an independent literary and talent agency, the Blair Partnership. Observers have speculated that since Blair was not a traditional agent who received a 15% fee for the fee, Rowling was better able to take control of her publishing interests. According to former Warner management, Rowling was also looking for more of her movie assets. He chafed at the restrictions, this source says. It wasn't economical. Financially, he has been significantly rewarded. It was never about the money. I think he just felt. I created this. I want to find out where it's going. Rowling's requests did not go far with Meyer, described by one source as an old-fashioned lawyer and stickler for following contracts to a letter. (Meyer did not respond request comment on this story.) When negotiations were deadlocked, Rowling turned to another studio, Sony, to help her create the Pottermore site, where she sold her e-book directly to fans. He created the whole world with Sony, they gave him more creating control, says the source, who adds that the move embarrassed Warner Bros. Rowling also collaborated with the BBC to create a TV series based on his first adult book, The Casual Vacancy. Rowling, who produced only the last two Harry Potter films, produced the series with Blair. The statement was, 'I'm going wherever I want,' the source says. As Rowling flexes his power, TimeWarner unveils the deal's in-limbo space between Rowling and Warner Bros. ended in 2013 when Kevin Tsujihara became the studio's new chairman and ceo. Tsujihara, a former head of home entertainment and digital, understood something other than the life cycle value of a TV or film person, says one former director. That's why getting things right with Rowling was the number one priority for the new chief. He personally took it up to woo Rowling, says another former Warner executive. Within months of her appointment, the partnership with Rowling was reloaded, creating a way forward for Harry Potter. The new spin-off series Fantastic Beasts was announced, and Rowling both produced and wrote the series (the first), with five films going back to 2024. Warner Bros. also became a global distributor of A Casual Vacancy, and new theme park attractions were announced for Universal Parks. Kevin gave him a wider berth, the source says. He gave her that creative control. He decided to interpret things more freely when Barry left. Jo got more fantastic beasts. That's how he beat her. Today, we are partners working closely with Jo Rowling's agent Neil Blair, says Berger, who took over as head of Harry Potter's global franchise team in 2014 when Nelson left to oversee D.C. Entertainment. Together, we will find out how we develop the franchise, produce content and create new businesses and experience to the delight of fans. Another Warner Bros. source says: Under Kevin, this is a 24/7/365-day-a-year franchise. To that end, Warner Bros. released the mobile game Harry Potter: The Hogwarts Mystery in April, and in a day it shot to Number 1 as the most downloaded game in both the Apple App Store and Google Play stores. Tension is growing for the Harry Potter: Wizards Unite augmented reality game from Niantic, the same developer behind Pokemon Go, which debuted later this year. It is also launching new Harry Potter and Fantastic Beasts toy lines. Behind the scenes, however, there are signs that there is not always such a common strategic vision between Rowling and the studio. Warner Bros. filed a request in 2016 to acquire sales and other rights Films) A cursed child in the United States It was also reported that Warner Bros. had met actors from the Harry Potter films – Daniel Radcliffe, Emma Watson and Rupert Grit – to discuss the making of the Cursed Child film trilogy. Rowling quickly ended the rumors by tweeting: This. That's not true. Warner Bros. also denies having plans for a film version of the cursed child. That's not true. pic.twitter.com/BazuKiCOO – J.K. Rowling (@jk\_rowling) January 20, 2017 In March 2017, the U.S. Patent and Trademark Office rejected Warner Bros.'s request, saying it would cause confusion with Rowling's own trademark, Cursed Child. In its response to the USPTO, Warner Bros. stated that it was one of the world's leading media companies and that Harry Potter is famous – something it proved by saying that Harry Potter's Google search generated more than 110 million hits. Finally, Warner Bros. wrote, the Applicant owns more than 50 trademark registrations on the USPTO for or about the famous HARRY POTTER trademark. Brian Conroy, a trademark and brand protection lawyer in Dublin, Ireland, described the exchange between Warner Bros. and the USPTO as bizarre. Warner Bros. attorneys did not attempt to imply that the application was known to J.K. Rowling or with consent, Conroy says. It would be very interesting to know whether he knew about the application or if he knew about it. He also pointed out that The Cursed Child is one of the only Harry Potter properties warner bros. seems uninterested in. According to a Warner Bros. source, the trademark request is still in the process and the studio is awaiting its approval. Meanwhile, Warner Bros. is preparing another Fantastic Beasts movie coming out in November and introduced the film's star Eddie Redmayne at CinemaCon last month. To date, the franchise starring Redmayne as Newt Scamander, a magizoologist who arrives in 1920s New York to document a group of magical creatures, works well if not at Harry Potter levels: The first film grossed \$814 million worldwide. I think Fantastic Beasts did well, says the former executive. But I don't think it dropped anyone's socks. The problem with these things is that (the Harry Potter movies) were from record-breaking movies when they came out. I don't think they're replaceable. Maybe not in Hollywood. On Broadway, Rowling's doing a story that they are. Whether something of that magic can be exploited in a movie or other real estate will soon be in AT&T's hands, creating a new chapter in Rowling's Hollywood journey. The only thing that is certain is that, like the Harry Potter novels, there will be no shortage of intrigue and surprising twists and turns, which Rowling seems intent on ensuring. In late April, he tweeted cryptically: I'm in a meeting with Warner Bros. Creatures from Fantastic Beasts. Fans immediately went to town to speculate: Was the meeting from the next Fantastic Beasts movie? The Lego version of PB? A movie version of The Cursed Child? At least for now, Rowling won't say. Tell.

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