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Exhibitor Directory | Festival of Licensing

Exhibitor Directory WTM Portfolio Show Dates & Location. Sunday 16th May 2021 Monday 17th May 2021 Tuesday 18th May 2021 Wednesday 19th May 2021 Dubai World Trade Centre - Dubai - United Arab Emirates +44 (0)20 8271 2158; Useful links. Help Venue & Travel ...

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The fifth edition of ISPO Shanghai will take place from July 3–5, 2020. On the exhibition space the most important new products, developments and trends from the segments Health & Fitness, Running, Water Sports, Outdoor and Manufacturing & Suppliers will be on display for three days.

ISPO Shanghai | Exhibitor directory - ISPO.com

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In keeping with our Comic-Con tradition, we are pleased to present the Comic-Con@Home 2020 floor plan and exhibitor lists. Below you will find a list of all the exhibitors who were confirmed for this year's cancelled Comic-Con International. We're sorry that we won't be able to see you in San Diego this year.

Exhibitors | Comic-Con International: San Diego

New Dates To Be Announced soon! Egypt International Exhibition Centre, Cairo, Egypt

Exhibitor List 2020

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Since 1978 Crystal Stars' blends of whole natural herbs and nutrients have earned the trust of retailers, practitioners, and consumers across the country. After 40 years we are a Star reborn. Our cutting-edge supplement formulas are based on ancient principles and balance the body to help people feel healthy and energized.

Hollywood Vault is the story of how the business of film libraries emerged and evolved, spanning the silent era to the sale of feature libraries to television. Eric Hoyt argues that film libraries became valuable not because of the introduction of new technologies but because of the emergence and growth of new markets, and suggests that studying the history of film libraries leads to insights about their role in the contemporary digital marketplace. The history begins in the mid-1910s, when the star system and other developments enabled a market for old films that featured current stars. After the transition to films with sound, the reissue market declined but the studios used their libraries for the production of remakes and other derivatives. The turning point in the history of studio libraries occurred during the mid to late 1940s, when changes in American culture and an industry-wide recession convinced the studios to employ their libraries as profit centers through the use of theatrical reissues. In the 1950s, intermediary distributors used the growing market of television to harness libraries aggressively as foundations for cross-media expansion, a trend that continues today. By the late 1960s, the television marketplace and the exploitation of film libraries became so lucrative that they prompted conglomerates to acquire the studios. The first book to discuss film libraries as an important and often underestimated part of Hollywood history, Hollywood Vault presents a fascinating trajectory that incorporates cultural, legal, and industrial history.

The advent of color, big musicals, the studio system, and the beginning of institutionalized censorship made the thirties the defining decade for Hollywood. The year 1939, celebrated as "Hollywood's greatest year," saw the release of such memorable films as *Gone with the Wind*, *The Wizard of Oz*, and *Stagecoach*. It was a time when the studios exercised nearly absolute control over their product as well as over such stars as Bette Davis, Clark Gable, and Humphrey Bogart. In this fifth volume of the award-winning series *History of the American Cinema*, Tino Balio examines every aspect of the filmmaking and film exhibition system as it matured during the Depression era.

In 1997, James Cameron's "Titanic", became the first motion picture to earn a billion dollars worldwide. These essays ask the question: What made "Titanic" such a popular movie? Why has this film become a cultural and film phenomenon? What makes it so fascinating to the film-going public?

"A smart and eminently readable examination of the life and career of one of the twentieth century's most influential movie critics."—Los Angeles Times "Engrossing and thoroughly researched."—Entertainment Weekly • A New York Times Book Review Notable Book of 2011 • The first major biography of the most influential, powerful, and controversial film critic of the twentieth century Pauline Kael was, in the words of Entertainment Weekly's movie reviewer Owen Gleiberman, "the Elvis or Beatles of film criticism." During her tenure at The New Yorker from 1968 to 1991, she was the most widely read and, often enough, the most provocative critic in America. In this first full-length biography of the legend who changed the face of film criticism, acclaimed author Brian Kellow (author of *Can I Go Now?: The Life of Sue Mengers, Hollywood's First Superagent*) gives readers a richly detailed view of Kael's remarkable life—from her youth in rural California to her early struggles to establish her writing career to her peak years at The New Yorker.

Traces the thirty-year history of the Hollywood studio, describes its most important films, and looks at the various individuals who ran the company.

Nordic Exposures explores how Scandinavian whiteness and ethnicity functioned in classical Hollywood cinema between and during the two world wars. Scandinavian identities could seem mutable and constructed at moments, while at other times they were deployed as representatives of an essential, biological, and natural category. As Northern European Protestants, Scandinavian immigrants and emigres assimilated into the mainstream rights and benefits of white American identity with comparatively few barriers or obstacles. Yet Arne Lunde demonstrates that far from simply manifesting a normative unmarked whiteness, Scandinavianness in mass-immigration America and in Hollywood cinema of the twentieth century could be hyperwhite, provisionally off-white, or not even white at all. Lunde investigates key silent films, such as Technicolor's *The Viking* (1928), Victor Sjostrom's *He Who Gets Slapped* (1924), and Mauritz Stiller's *Hotel Imperial* (1927). The crises of Scandinavian foreign voice and the talkie revolution are explored in Greta Garbo's first sound film, *Anna Christie* (1930). The author also examines Warner Oland's long career of Asian racial masquerade (most famously as Chinese detective Charlie Chan), as well as Hollywood's and Third Reich Cinema's war over assimilating the Nordic female star in the personae of Garbo, Sonja Henie, Ingrid Bergman, Kristina Soderbaum, and Zarah Leander.

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