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Autore	Gerlache Alain
Titolo	La Belgique pour debutants, 2014 : le labyrinthe belge : guide pratique // Alain Gerlache [and five others]
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Note generali	Includes index.
Nota di contenuto	Couverture; Page de titre; Introduction; 1ere Partie les principes generaux du droit public belge; I. La constitution: fondement du droit public belge; A. La naissance de la Belgique; B. Qu'est-ce qu'une constitution?; II. Les caracteristiques de l'Etat belge; A. La separation des pouvoirs; B. La Belgique est une monarchie; C. La Belgique est une democratie representative et parlementaire; D. La Belgique est un Etat de droit; III. Les evolutions essentielles depuis 1830; A. Une societe changeante; B. La Belgique possede quatre regions linguistiques; C. La Belgique est un Etat federal D. La Belgique est un Etat a vocation socialeE. Vers un ordre juridique international; IV. La hierarchie des normes juridiques; A. Differentes instances ont le pouvoir d'edicter des normes; B. La hierarchie des normes juridiques; C. Le caractere contraignant de la hierarchie des normes juridiques; 2e Partie l'autorite federale; I. Le pouvoir legislatif; 1. La composition du pouvoir legislatif; A. Le pouvoir legislatif est constitue de trois branches; B. Caracteristiques des elections; C. Composition de la chambre des representants; D. La composition du Senat E. La repartition en groupes linguistiques2. Les competences du pouvoir legislatif; A. Apercu des competences; B. Fonction normative: l'elaboration des lois; C. L'approbation des traites internationaux; D. Controle du gouvernement federal; E. L'enquete parlementaire; F. Modification de la constitution; 3. Methode de travail du pouvoir

legislatif; A. Comment les lois sont-elles elaborees?; B. L'initiative: proposition ou projet; C. Examen par le Parlement; D. Comment le vote se deroule-t-il?; E. La sanction, la promulgation et la publication; F. Comment les lois sont-elles elaborees: resume
G. Majorite specialeH. La procedure de la sonnette d'alarme; 4. Methode de travail du legislateur en tant que pouvoir constituant; 5. Le statut des parlementaires; A. Duree de la fonction; B. Les immunités parlementaires; II. Le pouvoir executif; 1. Composition du pouvoir executif; A. Le Roi nomme les ministres et les secretares d'Etat; B. La formation du gouvernement en pratique; 2. Les competences du pouvoir executif; A. Generalites: competences d'attribution; B. L'execution des lois; C. Determination et execution de la politique nationale; 3. La methode de travail du pouvoir executif
A. Le conseil de la couronne, le conseil des ministres et le cabinet restreint de politique generaleB. L'administration federale; C. Comment les decisions du pouvoir executif sont-elles elaborees?; 4. Le statut des membres du pouvoir executif; A. Le statut du Roi; B. Le statut des ministres et secretares d'Etat; III. Le pouvoir judiciaire; 1. Composition des juridictions; A. Quatre types de cours et tribunaux; B. Les ressorts des cours et tribunaux; C. La composition des cours et tribunaux; D. Le ministere public: la magistrature debout; 2. Les competences des juridictions
A. Description generale

Sommario/riassunto

Presentation du paysage politique et administratif en BelgiqueLa sagesse populaire le dit : nous aimons mieux ce que nous connaissons mieux. Or, qui ne s'est jamais ouvert sur la complexite des rouages de l'Etat belge ? Sur l'incapacite d'en expliquer simplement les structures, voire meme d'en comprendre les principes ? Ou trouver de l'aide ? Ici et maintenant, avec La Belgique pour debutants.Ce guide indispensable repond a une demarche citoyenne : mener precisement le lecteur au travers du labyrinthe que constitue le fonctionnement des administrations et institutions belges.Redigee par des t

2. Record Nr.	UNISA996248230403316
Autore	Ivory James
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Note generali	Includes index.
Nota di contenuto	Front matter -- Contents -- Foreword -- Setting the scene -- The early years -- Documentaries, 1952-1972 -- India -- America -- England -- France -- Index -- Photography credits
Sommario/riassunto	James Ivory in Conversation is an exclusive series of interviews with a director known for the international scope of his filmmaking on several continents. Three-time Academy Award nominee for best director, responsible for such film classics as A Room with a View and The Remains of the Day, Ivory speaks with remarkable candor and wit about his more than forty years as an independent filmmaker. In this deeply engaging book, he comments on the many aspects of his world-traveling career: his growing up in Oregon (he is not an Englishman, as most Europeans and many Americans think), his early involvement with documentary films that first brought attention to him, his discovery of India, his friendships with celebrated figures here and abroad, his skirmishes with the Picasso family and Thomas Jefferson scholars, his usually candid yet at times explosive relations with actors. Supported by seventy illuminating photographs selected by Ivory himself, the book offers a wealth of previously unavailable information about the director's life and the art of making movies. James Ivory on: On the Merchant Ivory Jhabvala partnership: "I've always said that Merchant

Ivory is a bit like the U. S. Government; I'm the President, Ismail is the Congress, and Ruth is the Supreme Court. Though Ismail and I disagree sometimes, Ruth acts as a referee, or she and I may gang up on him, or vice versa. The main thing is, no one ever truly interferes in the area of work of the other. "On Shooting Mr. and Mrs. Bridge: "Who told you we had long 18 hour days? We had a regular schedule, not at all rushed, worked regular hours and had regular two-day weekends, during which the crew shopped in the excellent malls of Kansas City, Paul Newman raced cars somewhere, unknown to us and the insurance company, and I lay on a couch reading *The Remains of the Day*. "On Jessica Tandy as Miss Birdseye in *The Bostonians*: "Jessica Tandy was seventy-two or something, and she felt she had to 'play' being an old woman, to 'act' an old woman. Unfortunately, I couldn't say to her, 'You don't have to 'act' this, just 'be,' that will be sufficient.' You can't tell the former Blanche Du Bois that she's an old woman now. "On Adapting E. M. Forster's novels "His was a very pleasing voice, and it was easy to follow. Why turn his books into films unless you want to do that? But I suppose my voice was there, too; it was a kind of duet, you could say, and he provided the melody. "On India: "If you see my Indian movies then you get some idea of what it was that attracted me about India and Indians...any explanation would sound lamer than the thing warrants. The mood was so great and overwhelming that any explanation of it would seem physically thin....I put all my feeling about India into several Indian films, and if you know those films and like them, you see from these films what it was that attracted me to India. "On whether he was influenced by Renoir in filming *A Room with a View* "I was certainly not influenced by Renoir in that film. But if you put some good looking women in long white dresses in a field dotted with red poppies, and they're holding parasols, then people will say, 'Renoir. "'On the Critics: "I came to believe that to have a powerful enemy like Pauline Kael only made me stronger. You know, like a kind of voodoo. I wonder if it worked that way in those days for any of her other victims-Woody Allen, for instance, or Stanley Kubrick. "On Andy Warhol as a dinner guest: "I met him many times over the last twenty years of his life, but I can't say I knew him, which is what most people say, even those who were his intimates. Once he came to dinner with a group of his Factory friends at my apartment. I remember that he or someone else left a dirty plate, with chicken bones and knife and fork, in my bathroom wash basin. It seemed to be a symbolic gesture, to be a matter of style, and not just bad manners."
