

1.	Record Nr.	UNISOBSOB0016617
	Autore	Muller, Friedrich
	Titolo	Strukturierende Rechtslehre / Friedrich Müller
	Pubbl/distr/stampa	Berlin, : Duncker & Humblot, 1994
	ISBN	3428076230
	Edizione	[2. vollst. neu bearb. und auf neuestem Stand erg. Aufl]
	Descrizione fisica	VI, 464 p. ; 23 cm
	Lingua di pubblicazione	Tedesco
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9910784576603321
	Autore	O'Brien Charles <1955->
	Titolo	Cinema's conversion to sound [[electronic resource]] : technology and film style in France and the U.S. / / Charles O'Brien
	Pubbl/distr/stampa	Bloomington, : Indiana University Press, c2005
	ISBN	0-253-11112-9
	Descrizione fisica	1 online resource (216 p.)
	Disciplina	791.43/09
	Soggetti	Sound motion pictures - History Motion pictures - France - History Motion pictures - United States - History Sound - Recording and reproducing - France - History - 20th century Sound - Recording and reproducing - United States - History - 20th century
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	Description based upon print version of record.
	Nota di bibliografia	Includes filmography: p. [191]-186. Includes bibliographical references (p. [165]-190) and index.

Nota di contenuto

Sound's impact on film style : the case for homogenization -- Film history after recorded sound : from crisis to continuity -- The talkies in France : imported films as exemplars -- Sound-era film editing : international norms, local commitments -- Shooting and recording in Paris and Hollywood -- Hollywood indigenized : pathe-natan and national popular cinema -- Conclusion: sound and national film style-- past and present.

Sommario/riassunto

The conversion to sound cinema is routinely portrayed as a homogenizing process that significantly reduced the cinema's diversity of film styles and practices. Cinema's Conversion to Sound offers an alternative assessment of synchronous sound's impact on world cinema through a shift in critical focus: in contrast to film studies' traditional exclusive concern with the film image, the book investigates national differences in sound-image practice in a revised account of the global changeover from silent
