

# Movies About Oil Industry

## United States. Office of Education

The Prize Daniel Yergin, 2012-09-11 The Prize recounts the panoramic history of oil -- and the struggle for wealth power that has always surrounded oil. This struggle has shaken the world economy, dictated the outcome of wars, and transformed the destiny of men and nations. The Prize is as much a history of the twentieth century as of the oil industry itself. The canvas of this history is enormous -- from the drilling of the first well in Pennsylvania through two great world wars to the Iraqi invasion of Kuwait and Operation Desert Storm. The cast extends from wildcatters and rogues to oil tycoons, and from Winston Churchill and Ibn Saud to George Bush and Saddam Hussein. The definitive work on the subject of oil and a major contribution to understanding our century, The Prize is a book of extraordinary breadth, riveting excitement -- and great importance.

Patterns of Bias in Hollywood Movies John W. Cones, 2012 It's pretty broadly recognized that Hollywood movies contain patterns of bias, but it's not just people of color or women who are hurt by this. Many groups within America's multicultural society have complained over the years about negative and stereotypical portrayals of their own group members in motion pictures produced or released through the Hollywood-based studios. Yet, as an expert on the U.S. film industry points out, such complaints have had little impact on consistent patterns of bias in movies. This book takes a broader look at the nature of negative and stereotypical movie portrayals and tracks patterns of such one-sided depictions over a longer period time. As a result, the patterns of bias — and the source the problem — become more clear. The problem appears to be that most of the people who have green-light authority in the U.S. film industry — for either the production and/or distribution of a motion picture — share a common ethnic/religious/cultural background. Thus, the stories of their cohort and those of all other ethnic, religious and/or cultural groups (whose members seldom achieve positions of power Hollywood) are being filtered through the cultural sensibilities of a single group. John Cones suggests that the solution could lie in increasing diversity at the highest levels in the U.S. film industry. This work grew out of the observed frustration of film industry critics who have pointed out examples of bias and stereotyping in specific movies over the years only to be rebuffed by the simplistic studio arguments that such films reflect the real world and that moviegoers vote with their pocket books. It can be shown that there is a consistent pattern to the choices Hollywood studio executives make with respect to the movies produced and released and the specific content of those movies, and it becomes obvious that Hollywood is selectively portraying reality. Movie goers

only have limited options among all of the possibilities that could be portrayed on the silver screen. This book differs from other studies touching on bias in motion pictures. Most such books focus on the treatment of a single ethnic, religious, cultural, racial or other readily identifiable interest group, but this study attempts to provide an overview and to identify patterns over time. When the patterns of bias in motion picture content are sufficiently demonstrated and documented, it becomes easier to identify the source of the bias and to explain why such bias exists.

The Oil and Gas Journal ,1953

*The Rhetoric of Oil in the Twenty-First Century* Heather Graves,David Edward Beard,2019-04-05 This book examines mass communication and civic participation in the age of oil, analyzing the rhetorical and discursive ways that governments and corporations shape public opinion and public policy and activists attempt to reframe public debates to resist corporate framing. In the twenty-first century, oil has become a subject of civic deliberation. Environmental concerns have intensified, questions of indigenous rights have arisen, and private and public investment in energy companies has become open to deliberation. International contributors use local events as a starting point to explore larger issues associated with oil-dependent societies and cultures. This interdisciplinary collection synthesizes work in the energy humanities, rhetorical studies and environmental studies to analyze the global discourse of oil from the start of the twentieth century into the era of transnational corporations of the 21st century. This book will be a vital text for scholars in communication studies, the energy humanities and in environmental studies. Case studies are framed accessibly, and the theoretical lenses are accessible across disciplines, making it ideal for a post-graduate and advanced undergraduate audience in these fields.

The Petroleum Industry United States. Congress. Senate. Committee on the Judiciary. Subcommittee on Antitrust and Monopoly,1975

**Studios Before the System** Brian R. Jacobson,2015-09-01 By 1915, Hollywood had become the epicenter of American filmmaking, with studio dream factories structuring its vast production. Filmmakers designed Hollywood studios with a distinct artistic and industrial mission in mind, which in turn influenced the form, content, and business of the films that were made and the impressions of the people who viewed them. The first book to retell the history of film studio architecture, *Studios Before the System* expands the social and cultural footprint of cinema's virtual worlds and their contribution to wider developments in global technology and urban modernism. Focusing on six significant early film corporations in the United States and France—the Edison Manufacturing Company, American Mutoscope and Biograph, American Vitagraph, Georges Méliès's Star Films, Gaumont, and Pathé Frères—as well as smaller producers and film companies, *Studios Before the System* describes how filmmakers first envisioned the space they needed and then sourced modern materials to create novel film worlds. Artificially reproducing the natural environment, film studios helped usher in the world's Second Industrial Revolution and what Lewis Mumford would later call the specific art of the machine. From housing workshops for set, prop,

and costume design to dressing rooms and writing departments, studio architecture was always present though rarely visible to the average spectator in the twentieth century, providing the scaffolding under which culture, film aesthetics, and our relation to lived space took shape.

**The Cinema of Extractions** Brian R. Jacobson,2025-02-04 From the petroleum used to make film stock to the carbon and tungsten needed for studio lights and theater projectors, every movie relies on extractive processes. The film industry of Hollywood, moreover, rose alongside the oil and aeronautics industries that transformed Southern California. In this book, Brian Jacobson traces the surprising and inextricable connections between extractive industries and cinema, developing new ways to read films in light of the typically unseen material practices out of which they are built. The Cinema of Extractions explores the ties between the worlds of movies and the materials that make movies possible and between the industries that make movies and the industries that use movies to reshape the world. Jacobson retells the history of cinema through the lens of extraction, considering its roots as a material form and its use as a tool for corporate and industrial world making. He brings together the material and industrial history of cinema with close formal analyses of films that depict extractive processes, juxtaposing early films and classics such as *The Treasure of the Sierra Madre* with industrial films made by companies like Shell Oil. Linking film and media studies with the energy and environmental humanities, this book models innovative historical and materialist approaches to formal film analysis and proposes a new poetics of industrial cinema.

Home Recording of Copyrighted Works United States. Congress. House. Committee on the Judiciary. Subcommittee on Courts, Civil Liberties, and the Administration of Justice,1983

**EBOOK: Understanding Business, Global Edition** William Nickels,Jim McHugh,Susan McHugh,2012-05-16 *Understanding Business Global Edition* by Nickels, McHugh, and McHugh has been the number one textbook in the introduction to business market for several editions for three reasons: (1) The commitment and dedication of an author team that teaches this course and believes in the importance and power of this learning experience, (2) we listen to our customers, and (3) the quality of our supplements package. We consistently look to the experts - full-time faculty members, adjunct instructors, and of course students - to drive the decisions we make about the text itself and the ancillary package. Through focus groups, symposia, as well as extensive reviewing of both text and key ancillaries, we have heard the stories of more than 600 professors and their insights and experiences are evident on every page of the revision and in every supplement. As teachers of the course and users of their own materials, the author team is dedicated to the principles of excellence in business education. From providing the richest most current topical coverage to using dynamic pedagogy that puts students in touch with today's real business issues, to creating groundbreaking and market-defining ancillary items for professors and students alike, *Understanding Business* leads the way.

*Petrocinema* Marina Dahlquist,Patrick Vonderau,2021-01-28 *Petrocinema* presents a collection of essays concerning the

close relationship between the oil industry and modern media-especially film. Since the early 1920s, oil extracting companies such as Standard Oil, Royal Dutch/Shell, ConocoPhillips, or Statoil have been producing and circulating moving images for various purposes including research and training, safety, process observation, or promotion. Such industrial and sponsored films include documentaries, educationals, and commercials that formed part of a larger cultural project to transform the image of oil exploitation, creating media interfaces that would allow corporations to coordinate their goals with broader cultural and societal concerns. Falling outside of the domain of conventional cinema, such films firmly belong to an emerging canon of sponsored and educational film and media that has developed over the past decade. Contributing to this burgeoning field of sponsored and educational film scholarship, chapters in this book bear on the intersecting cultural histories of oil extraction and media history by looking closely at moving image imaginaries of the oil industry, from the earliest origins or “spills” in the 20th century to today's post industrial “petromelancholia.”

Statistics of Land-grant Colleges and Universities United States. Office of Education,1951

Bulletin United States. Office of Education,1958

Teachers of Children who are Partially Seeing Abul Hassan K. Sassani, Gertrude (Golden) Broderick, Marjorie Cecil Johnston, Romaine Prior Mackie, Willis Clark Brown, 1956

Encyclopedia of the Great Plains David J. Wishart, 2004-01-01 Wishart and the staff of the Center for Great Plains Studies have compiled a wide-ranging (pun intended) encyclopedia of this important region. Their objective was to 'give definition to a region that has traditionally been poorly defined,' and they have

*American Blockbuster* Charles R. Acland, 2020-07-24 *Ben-Hur* (1959), *Jaws* (1975), *Avatar* (2009), *Wonder Woman* (2017): the blockbuster movie has held a dominant position in American popular culture for decades. In *American Blockbuster* Charles R. Acland charts the origins, impact, and dynamics of this most visible, entertaining, and disparaged cultural form. Acland narrates how blockbusters emerged from Hollywood's turn to a hit-driven focus during the industry's business crisis in the 1950s. Movies became bigger, louder, and more spectacular. They also became prototypes for ideas and commodities associated with the future of technology and culture, accelerating the prominence of technological innovation in modern American life. Acland shows that blockbusters continue to be more than just movies; they are industrial strategies and complex cultural machines designed to normalize the ideologies of our technological age.

*The Rotarian* , 1952-09 Established in 1911, *The Rotarian* is the official magazine of Rotary International and is circulated worldwide. Each issue contains feature articles, columns, and departments about, or of interest to, Rotarians. Seventeen Nobel Prize winners and 19 Pulitzer Prize winners - from Mahatma Gandhi to Kurt Vonnegut Jr. - have written for the magazine.

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*Latin American History at the Movies* Donald F. Stevens,2022-08-12 Movies are meant to be entertaining, but they can also be educational. People are naturally curious to know how much of what they see on their screens might be historically true. In *Latin American History at the Movies*, experts on Latin America focus on five centuries of history as portrayed in feature films. An introduction on the visual presentation of the past in movies sets the stage for essays that explore sixteen of the best feature films on Latin America made from the 1980s to the present.

*The Rough Guide to Cult Movies* Rough Guides,2010-08-02 The Rough Guide to Cult Movies offers a blend of essential trivia and informed opinion as it takes you on a tour of the most compellingly weird - and weirdly compelling - films in the world. Whether you're a paid-up member of The Big Lebowski fan club or just looking for a night in with an interesting DVD, The Rough Guide to Cult Movies is the ultimate guide to the world's most memorable films. The Rough Guide to Cult Movies selects cinema's most compelling triumphs: films that are brilliant, intriguing or just plain bizarre; from action flicks to zombie films, by way of nuns, yakuza, musicals and mutations. You'll find expert, pithy reviews of over 1500 movies, with forgotten legends like Charlie Chan and the Opera or contemporary classics like *There Will Be Blood*, plus filmmakers' picks of their favourite cult movies, in their own words. There are good movies and there are bad movies and then there are cult movies.

*The Elusive Eden* Richard B. Rice,William A. Bullough,Richard J. Orsi,Mary Ann Irwin,Michael F. Magliari,Cecilia M. Tsu,2019-09-13 California is a region of rich geographic and human diversity. *The Elusive Eden* charts the historical development of California, beginning with landscape and climate and the development of Native cultures, and continues through the election of Governor Gavin Newsom. It portrays a land of remarkable richness and complexity, settled by waves of people with diverse cultures from around the world. Now in its fifth edition, this up-to-date text provides an authoritative, original, and balanced survey of California history incorporating the latest scholarship. Coverage includes new material on political upheavals, the global banking crisis, changes in education and the economy, and California's shifting demographic profile. This edition of *The Elusive Eden* features expanded coverage of gender, class, race, and ethnicity, giving voice to the diverse individuals and groups who have shaped California. With its continued emphasis on geography and environment, the text also gives attention to regional issues, moving from the metropolitan areas to the state's rural and desert areas. Lively and readable, *The Elusive Eden* is organized in ten parts. Each chronological section begins with an in-depth narrative chapter that spotlights an individual or group at a critical moment of historical change, bringing California history to life.

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