

2 (Rutgers Films In Print)

Rutgers University

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Rutgers University (RUT-gʊz), officially Rutgers, The State University of New Jersey, is a public land-grant research university consisting of three campuses in New Jersey. Chartered in 1766, Rutgers was originally called Queen's College and was affiliated with the Dutch Reformed Church. It is the eighth-oldest college in the United States, the second-oldest in New Jersey (after Princeton University), and one of nine colonial colleges that were chartered before the American Revolution.

In 1825, Queen's College was renamed Rutgers College in honor of Colonel Henry Rutgers, whose substantial gift to the school had stabilized its finances during a period of uncertainty. For most of its existence, Rutgers was a private liberal arts college. It has evolved into a coeducational public research university since being designated the State University of New Jersey by the state's legislature in 1945 and 1956.

Rutgers has several distinct campuses. Since colonial times, its historic core has been located along College Avenue in New Brunswick, New Jersey. Rutgers University–New Brunswick also includes the landscaped campus of Douglass College, a women's college that was traditionally paired with Rutgers. It also comprises the campus of Rutgers School of Environmental and Biological Sciences, which includes the College Farm and Rutgers Gardens, as well as both the Busch and Livingston campuses in Piscataway. Apart from the main campus at New Brunswick, campuses at Rutgers University–Newark, Rutgers University–Camden, and Rutgers Health complete the university's main footprint. The university has additional facilities throughout the state, including oceanographic research facilities at the Jersey Shore.

Rutgers is a land-grant, sea-grant, and space-grant university, as well as the largest university in the state. Instruction is offered by 9,000 faculty members in 175 academic departments to over 45,000 undergraduate students and more than 20,000 graduate and professional students. The university is accredited by the Middle States Commission on Higher Education and is a member of the Association of American Universities and the Universities Research Association.

A Trip to the Moon

abridged print featured as a prologue to the 1956 film Around the World in 80 Days). The film's style, like that of most of Méliès's other films, is deliberately

A Trip to the Moon (French: Le Voyage dans la Lune [lʲ vɔʝaʝ dʲ la lyn], transl. "The Journey to the Moon") is a 1902 French science-fiction adventure trick film written, directed, and produced by Georges Méliès. Inspired by the Jules Verne novel From the Earth to the Moon (1865) and its sequel Around the Moon (1870), the film follows a group of astronomers who travel to the Moon in a cannon-propelled capsule, explore the Moon's surface, escape from an underground group of Selenites (lunar inhabitants), and return to Earth with a captive Selenite. Méliès leads an ensemble cast of French theatrical performers as the main character Professor Barbenfouillis.

Although the film disappeared into obscurity (after Méliès's retirement from the film industry) it was rediscovered around 1930, when Méliès's importance to the history of cinema was beginning to be recognised by film devotees. An original hand-colored print was discovered in 1993, and restored in 2011.

A Trip to the Moon was ranked 84th among the 100 greatest films of the 20th century by The Village Voice. The film remains Méliès' best-known, and the moment when the capsule lands (in the moon's eye) remains one of the most iconic, and frequently referenced, images in the history of cinema.

List of highest-grossing films

attained. Seven films in total have grossed in excess of \$2 billion worldwide, with Avatar ranked in the top position. All of the films have had a theatrical

Films generate income from several revenue streams, including theatrical exhibition, home video, television broadcast rights, and merchandising. However, theatrical box-office earnings are the primary metric for trade publications in assessing the success of a film, mostly because of the availability of the data compared to sales figures for home video and broadcast rights, but also because of historical practice. Included on the list are charts of the top box-office earners (ranked by both the nominal and real value of their revenue), a chart of high-grossing films by calendar year, a timeline showing the transition of the highest-grossing film record, and a chart of the highest-grossing film franchises and series. All charts are ranked by international theatrical box-office performance where possible, excluding income derived from home video, broadcasting rights, and merchandise.

Traditionally, war films, musicals, and historical dramas have been the most popular genres, but franchise films have been among the best performers of the 21st century. There is strong interest in the superhero genre, with eleven films in the Marvel Cinematic Universe featuring among the nominal top-earners. The most successful superhero film, Avengers: Endgame, is also the second-highest-grossing film on the nominal earnings chart, and there are four films in total based on the Avengers comic books charting in the top twenty. Other Marvel Comics adaptations have also had success with the Spider-Man and X-Men properties, while films based on Batman and Superman from DC Comics have generally performed well. Star Wars is also represented in the nominal earnings chart with five films, while the Jurassic Park franchise features prominently. Although the nominal earnings chart is dominated by films adapted from pre-existing properties and sequels, it is headed by Avatar, which is an original work. Animated family films have performed consistently well, with Disney films enjoying lucrative re-releases prior to the home-video era. Disney also enjoyed later success with films such as Frozen and its sequel, Zootopia, and The Lion King (along with its computer-animated remake), as well as its Pixar division, of which Inside Out 2, Incredibles 2, and Toy Story 3 and 4 have been the best performers. Beyond Disney and Pixar animation, China's Ne Zha 2 (the highest-grossing animated film), and the Despicable Me and Shrek series have met with the most success.

While inflation has eroded the achievements of most films from the 1950s, 1960s, and 1970s, there are franchises originating from that period that are still active. Besides the Star Wars and Superman franchises, James Bond and Godzilla films are still being released periodically; all four are among the highest-grossing franchises. Some of the older films that held the record of highest-grossing film still have respectable grosses by today's standards, but no longer compete numerically against today's top-earners in an era of much higher individual ticket prices. When those prices are adjusted for inflation, however, then Gone with the Wind—which was the highest-grossing film outright for twenty-five years—is still the highest-grossing film of all time. All grosses on the list are expressed in U.S. dollars at their nominal value, except where stated otherwise.

The Hitcher (1986 film)

Hitcher is a 1986 American horror thriller film directed by Robert Harmon and written by Eric Red. It stars Rutger Hauer as the title character, a murderous

The Hitcher is a 1986 American horror thriller film directed by Robert Harmon and written by Eric Red. It stars Rutger Hauer as the title character, a murderous hitchhiker who stalks a young motorist (C. Thomas Howell) across the highways of West Texas. Jeffrey DeMunn and Jennifer Jason Leigh appear in supporting

roles.

Released in the United States on February 21, 1986, the film was originally met with tepid critical and commercial response, grossing \$5.8 million on a \$7.9 million budget. In later years, it has been reappraised as a cult classic. The film was followed by a 2003 sequel, *The Hitcher II: I've Been Waiting*, which featured Howell reprising his role, and a 2007 remake.

The Osterman Weekend (film)

suspense thriller film directed by Sam Peckinpah, based on the 1972 novel of the same name by Robert Ludlum. The film stars Rutger Hauer, John Hurt, Burt

The Osterman Weekend is a 1983 American suspense thriller film directed by Sam Peckinpah, based on the 1972 novel of the same name by Robert Ludlum. The film stars Rutger Hauer, John Hurt, Burt Lancaster, Dennis Hopper, Meg Foster, Helen Shaver, Chris Sarandon and Craig T. Nelson. It was Peckinpah's final film before his death in 1984.

Wheeler Winston Dixon

Edition 2018) Film Talk: Directors at Work (Rutgers University Press, 2007) Visions of Paradise: Images of Eden in the Cinema (Rutgers University Press

Wheeler Winston Dixon (born March 12, 1950) is an American filmmaker and scholar. His scholarship has particular emphasis on François Truffaut, Jean-Luc Godard, American experimental cinema and horror films. He has written extensively on numerous aspects of film, including his books *A Short History of Film* (co-authored with Gwendolyn Audrey Foster) and *A History of Horror*. From 1999 through the end of 2014, he was co-editor, along with Gwendolyn Audrey Foster, of the *Quarterly Review of Film and Video*. In addition, he is notable as an experimental American filmmaker with films made over several decades, and the Museum of Modern Art exhibited his works in 2003. He taught at Rutgers University, The New School in New York, the University of Amsterdam in the Netherlands, and as of May 2020, is the James E. Ryan professor emeritus of film studies at the University of Nebraska–Lincoln.

The Barber of Seville (1904 film)

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The Barber of Seville (French: *Le Barbier de Séville*), also released as *The Barber of Sevilla*, or *the Useless Precaution*, was a 1904 French silent film directed by Georges Méliès, based on the 1775 play of the same name by Pierre Beaumarchais. It was released by Méliès's Star Film Company and is numbered 606–625 in its catalogues, where it was advertised as a *comédie burlesque en 7 actes, d'après Beaumarchais*. Like several other of Méliès's longer films, two versions were released simultaneously: a complete 22-minute print and an abridged print.

As with his 1904 film *Faust and Marguerite*, Méliès prepared a special film score for *The Barber of Seville*, adapted from the most well-known arias from the Rossini opera. Like at least 4% of Méliès's entire output (including such films as *A Trip to the Moon*, *The Impossible Voyage*, *The Kingdom of the Fairies*, and *The Rajah's Dream*), some prints were individually hand-colored and sold at a higher price.

The film is currently presumed lost.

Cinema of India

Pan-Indian films movement with his duology of epic action films Baahubali: The Beginning (2015) and Baahubali 2: The Conclusion (2017). "Pan-India film" is both

The cinema of India, consisting of motion pictures made by the Indian film industry, has had a large effect on world cinema since the second half of the 20th century. Indian cinema is made up of various film industries, each focused on producing films in a specific language, such as Hindi, Bengali, Telugu, Tamil, Malayalam, Kannada, Marathi, Gujarati, Punjabi, Bhojpuri, Assamese, Odia and others.

Major centres of film production across the country include Mumbai, Hyderabad, Chennai, Kolkata, Kochi, Bengaluru, Bhubaneswar-Cuttack, and Guwahati. For a number of years, the Indian film industry has ranked first in the world in terms of annual film output. In 2024, Indian cinema earned ₹11,833 crore (\$1.36 billion) at the Indian box-office. Ramoji Film City located in Hyderabad is certified by the Guinness World Records as the largest film studio complex in the world measuring over 1,666 acres (674 ha).

Indian cinema is composed of multilingual and multi-ethnic film art. The term 'Bollywood', often mistakenly used to refer to Indian cinema as a whole, specifically denotes the Hindi-language film industry. Indian cinema, however, is an umbrella term encompassing multiple film industries, each producing films in its respective language and showcasing unique cultural and stylistic elements.

In 2021, Telugu cinema emerged as the largest film industry in India in terms of box office. In 2022, Hindi cinema represented 33% of box office revenue, followed by Telugu representing 20%, Tamil representing 16%, Bengali and Kannada representing 8%, and Malayalam representing 6%, with Marathi, Punjabi and Gujarati being the other prominent film industries based on revenue. As of 2022, the combined revenue of South Indian film industries has surpassed that of the Mumbai-based Hindi-language film industry (Bollywood). As of 2022, Telugu cinema leads Indian cinema with 23.3 crore (233 million) tickets sold, followed by Tamil cinema with 20.5 crore (205 million) and Hindi cinema with 18.9 crore (189 million).

Indian cinema is a global enterprise, and its films have attracted international attention and acclaim throughout South Asia. Since talkies began in 1931, Hindi cinema has led in terms of box office performance, but in recent years it has faced stiff competition from Telugu cinema. Overseas Indians account for 12% of the industry's revenue.

List of lost films

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List of most expensive films

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It is not clear which film is the most expensive ever made, due to the secretive nature of Hollywood accounting. Jurassic World Dominion holds the official record with a net budget of \$465 million. The third and fourth Avengers films (Infinity War and Endgame) stand as the most expensive back-to-back film production, with combined production costs of over \$1 billion.

Inflation, filming techniques, and external market forces affect the cost of film production. Costs rose steadily during the silent era; 1925's Ben-Hur: A Tale of the Christ set a record that lasted well into the sound era. Television had an impact on rising costs in the 1950s and early 1960s as cinema competed with it for

audiences; 1963's highest-earning film, *Cleopatra*, did not recoup its costs on its original release. The 1990s saw two thresholds crossed: 1994's *True Lies* cost \$100 million and 1997's *Titanic* cost \$200 million, both directed by James Cameron. The 21st century has so far seen the \$300 million and \$400 million thresholds crossed and it has become normal for a tent-pole feature from a major film studio to cost over \$200 million, and an increasing number of films now cost more than \$300 million.

This list contains only films already released to the general public and not films that are still in production or post-production, as costs can change during the production process. Listed below is the net negative cost: the costs of the actual filming, not including promotional costs (i.e. advertisements, commercials, posters, etc.) and after accounting for tax subsidies. The charts are ordered by budgets that have been independently audited or officially acknowledged by the production companies where they are known; most companies will not give a statement on the actual production costs, so often only estimates by professional researchers and movie industry writers are available. Where budget estimates conflict, the productions are charted by lower-bound estimates.

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