Race in Hollywood: Quantifying the Effect of Race on Movie Performance

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Abstract
This study investigates the effect of a movie's racial composition on three aspects of its performance: ticket sales, critical reception, and audience satisfaction. Movies featuring minority actors are classified as either 'nonwhite films' or 'black films,' with black films defined as movies featuring predominantly black actors with white actors playing peripheral roles. After controlling for various production, distribution, and industry factors, the study finds no statistically significant differences between films starring white and nonwhite leading actors in all three aspects of movie performance. In contrast, black films outperform in estimated ticket sales by almost 40% and earn 5–6 more points on Metacritic's 100-point Metascore, a composite score of various movie critics' reviews. However, the black film factor reduces the film’s Internet Movie Database (IMDb) user rating by 0.6 points out of a scale of 10.

1 Metacritic.com calculates a weighted average of reviews from critics and publications to create their 'Metascore.' For more, refer to: http://www.metacritic.com/about-metascores
2 The IMDb user rating ranges is calculated using a weighted average (the weighting scheme is not released by IMDb) of all reviews submitted by registered users. Higher scores indicate higher user satisfaction with the film. For more, see: http://www.imdb.com/help/show_leaf?votestopfaq
3 The term 'minorities' refers to all populations excluding those of white, non-Hispanic descent. Data source: U.S. Census Bureau population estimates

I. Introduction
The underrepresentation of minorities in Hollywood films has long been an issue of social discussion and discontent. According to the Census Bureau, minorities composed 37.4% of the U.S. population in 2013, up from 32.6% in 2004. Despite this, a study from USC’s Media, Diversity, & Social Change Initiative found that among 600 popular films, only 25.9% of speaking characters were from minority groups (Smith, Choueiti & Pieper 2013). Minorities are even more underrepresented in top roles. Only 15.5% of 1,070 movies released from 2004–2013 featured a minority actor in the leading role.

Directors and production studios have often been criticized for ‘whitewashing’ major films. In December 2014, director Ridley Scott faced scrutiny for his movie
Exodus: Gods and Kings which cast white actors for the top leading roles in a story featuring Egyptian characters. Furthermore, these leading actors performed in an environment that included black actors as slaves, servants, and lower class civilians.

When asked about potentially casting nonwhite actors in the leading roles, Scott replied:

I can’t mount a film of this budget, where I have to rely on tax rebates in Spain, and say that my lead actor is Mohammad so-and-so from such-and-such […] I’m just not going to get it financed. So the question doesn’t even come up (Foundas 2014).

Scott’s statement, though it has earned him accusations of racial insensitivity and prejudice, highlights the potential financial, and not necessarily ideological, mechanisms behind the underrepresentation of minorities in Hollywood films. Director George Lucas, of Star Wars and Indiana Jones fame, also found it difficult to finance his 2012 film Red Tails, which featured an all-black cast. Lucas told Jon Stewart on The Daily Show:

There’s no major white roles in it at all … I showed it to all of them and they said no, we don’t know how to market a movie like this (Martin 2012).

Is there in fact a financial risk or penalty incurred when casting minority actors? There is certainly a perceived risk in the industry. Movie producers are often reluctant to cast more than a few minority actors for fear that white audiences will perceive such movies as ‘not for them’ and largely avoid them (Weaver 2011). The reverse effect does not appear to be as much of a concern.4

Several studies have investigated the financial impact of overall cast diversity, but none have focused on the impact of the race of the leading actor or on black films. The Bunche Center’s 2014 Hollywood Diversity Report found that median global box office revenue peaked for films with a 21-30% minority cast share; revenue was lower for films with both a smaller and larger minority cast share.

This study seeks to quantify the financial risk that movie studios take by featuring minority actors. Is there an impact on ticket sales, critics’ reviews, or audience satisfaction when casting a nonwhite actor in the leading role?

Section II constructs a model that captures the major components of a film’s financial performance. These components will also serve as controls and fixed effects to isolate the impact of race on movie performance. Section III presents the regression models that will be used to estimate the impact of race on ticket sales, critical reception, and audience satisfaction as well as the results of those models. Section IV discusses the significance of the results and offers possible explanations. Section V examines limitations to the study and suggests potential areas of additional research.

II. Components of Movie Performance

There is a wealth of literature investigating the determinants of box office success. Litman’s landmark 1983 study identified production costs, critics’ ratings, science fiction genre, major distributor, Christmas release, Academy Award nomination, and winning an Academy Award as all significant determinants of a movie’s theatrical success (Terry, Butler & De’Armond 2005). Levene (1992) surveyed college students to find that plot, subject, word-of-mouth, theater trailers, and television ads were also important factors that determined subjects’ movie viewing decisions. Some of these factors, especially the more social factors identified by Levene, are difficult to quantify or access.

The model employed in this study will capture the following factors: production budget, number of theaters, days in theater, critics’ ratings, amateur or viewer ratings, number of viewer ratings, Academy Award nominations, Academy Award wins, main genre, secondary genre, production studio, opening month, year, MPAA rating, and whether the movie is a sequel or subsequent film.

Unless otherwise specified, data was retrieved from the Internet Movie Database (IMDb). The variables are as follows:

BUDGET is the production budget deflated to 2004 dollars.5 This information was retrieved from IMDb and The-Numbers.com.

THEATERS represents the number of theaters at which the movie was shown at the peak of its distribution. This data was retrieved from BoxOfficeMojo.com.

4 In fact, Exodus, while criticized for whitewashing its cast, fared well with Hispanic and black moviegoers, who composed 18% and 20% of the debut audience, respectively. However, this is likely in part due to the movie’s religious appeal to those audiences (Lang 2014).

5 A schedule of inflation rates used for this study can be found in Appendix A.
DAYSINTHEATER is the number of days between the movie's release and close. This data was calculated using 'Open' and 'Close' dates from BoxOfficeMojo.com.

METASCORE represents Metacritic.com's composite score of reviews from various professional critics and publications. It ranges from 0-100.

USERRATING represents viewers' ratings of the film as measured by IMDb's user rating. We assume that this rating reflects audience satisfaction with the film.

USERS is the number of user reviews on IMDb for the film. This represents a measure of the film's word of mouth effect and viewers' desire to share their experience with the film, whether positive or negative.

AANOMS is the number of Academy Award nominations the film received. This information was available from BoxOfficeMojo.

AAWINS is the number of Academy Awards the film won. This information was also available from BoxOfficeMojo.

MAINGENRE is the film's first listed genre on IMDb. The genres include: adventure, animation, biography, comedy, crime, documentary, drama, fantasy, history, horror, music, mystery, sci-fi, thriller, and western. These were represented by dummy variables.

MAINGENRE*SECONDARYGENRE is an interaction term between the film's first and second listed genres.

STUDIO is the film's production studio. In total, 52 studios were represented by dummy variables. This data was retrieved from BoxOfficeMojo.

MONTH is the month in which the movie opened in the U.S. This corrects for seasonal fluctuations in movie watching patterns during holidays and the summer. This data was retrieved from BoxOfficeMojo.com.

YEAR is the year of the movie's release represented by dummy variables. Year fixed effects help capture changing economic conditions as well as industry-wide changes such as the introduction of faster on-demand services and pirating channels.

MPAA is the MPAA's parental guidance rating, which includes PG, PG-13, and R for this dataset.

SERIES indicates whether the movie is a sequel or part of a series. Standalone films and the first films in a series are denoted by 0. Sequels and all subsequent films are denoted by 1.

Financial performance is measured using the estimated tickets sales (ESTTICKETS). This is calculated by dividing the movie's gross revenue by the average ticket price in the year of its release.\(^6\)

Two variables are used to indicate the movie's racial composition.

NONWHITELEAD indicates whether the movie's leading role is played by a nonwhite actor (1 = nonwhite; 0 = white). Actors of Hispanic descent were included in this nonwhite distinction. 'Whiteness' (or nonwhiteness) was generally determined visually with relative ease, but a survey of at least 43 respondents was administered to clarify perceptions of more ambiguous cases. The leading role was usually determined by the first listed cast member on the film's IMDb page, but occasional judgments were made if the film's theatrical poster strongly suggested otherwise.

BLACKFILM indicates whether the film features a predominantly black cast with white actors playing only peripheral roles. Filmmakers such as Tyler Perry have been influential in producing such films.\(^7\)

Summary statistics for selected factors by these racial variables are presented in Table 1. Black films are unique in their low budgets (about half that of white and nonwhite films), limited distribution, and weaker ratings. Despite this, their median estimated ticket sales remain comparable to nonwhite films.

Animated films were excluded from data collection. Top grossing domestic films released wide (i.e., in over 500 theaters) from 2004-2013 were recorded for a total of 1,070 observations.\(^8\)

\begin{center}
\textbf{III. Estimation Models}
\end{center}

\textit{Ticket Sales}

The first model is of the following form:

\[\ln(T) = \alpha + \beta_1 \text{NONWHITELEAD} + \delta X + \varepsilon\]  \hspace{1cm} (1)

\(^6\) A table of average ticket prices over time can be found in Appendix A. Unfortunately, this measure of ticket price inflation does not distinguish between regular and 3D or IMAX tickets, which are more expensive.

\(^7\) See Ali's piece "Mama's Gun" for a rich look into the world of Tyler Perry. For a complete list of films considered black films in this study, see Appendix D.

\(^8\) A comprehensive list of the movies included in the study can be found in Appendix C. The distribution of movies by year is in Appendix B.
where
\[ T = \text{estimated ticket sales} \]
\[ X = \text{a vector of control variables that include all variables described in Section II} \]

Black films are not included in this model.

The second model estimates the effect of race in the context of black films:
\[ \ln(T) = \alpha + \beta_1 \text{BLACKFILM} + \delta X + \epsilon \]  
(2)

The third model incorporates both race variables:
\[ \ln(T) = \alpha + \beta_1 \text{NONWHITELEAD} + \beta_2 \text{BLACKFILM} + \delta X + \epsilon \]  
(3)

The results for these models are presented in Table 2.

The three models appear consistent and strong in their explanation of estimated tickets sales (\(R^2 > 0.88\)). Not all variables are significant. In models (1) and (3), the nonwhite leading actor variable has no statistically significant effect (p-value equal to 0.761 and 0.699, respectively). However, the black film variable provides a 38-40% boost in estimated ticket sales. In comparison, a $10,000,000 increase in a film’s budget is estimated to increase ticket sales by 1.4%. Increasing distribution by 100 theaters provides a 6.9% increase. Opening in December is estimated to increase ticket sales by 30.4%.

**Critical Reception**

These models are similar to those for estimated ticket sales.

For nonwhite films, the model is of the following form:
\[ \text{METASCORE} = \alpha + \beta_2 \text{NONWHITELEAD} + \delta X + \epsilon \]  
(4)

where \(X\) includes the following explanatory variables: USERRATING, USERS, AANOMS, AAWINS, ESTTICKETS, BUDGET, THEATERS, DAYSINTHEATER, SERIES, MPAA, MONTH, YEAR, STUDIO, MAINGENRE, MAINGENRE*SECONDARYGENRE

Models (5) and (6) follow in the same way that (2) and (3) expand upon model (1).

Results are presented in Table 3. Viewers’ ratings, Academy Award nomination, estimated ticket sales, number of theaters, and genre were all significant determinants of the Metascore. As it was for estimated ticket sales, in models (4) and (6), the casting of a nonwhite actor in a non-black film has no significant

<table>
<thead>
<tr>
<th>Variable</th>
<th>White Leading Actor</th>
<th>Nonwhite Leading Actor, Not Black Film</th>
<th>Black Films</th>
</tr>
</thead>
<tbody>
<tr>
<td>(n)</td>
<td>904</td>
<td>104</td>
<td>62</td>
</tr>
<tr>
<td>Gross Revenue, mean</td>
<td>73,900,000</td>
<td>63,900,000</td>
<td>47,600,000</td>
</tr>
<tr>
<td>Gross Revenue, median</td>
<td>49,900,000</td>
<td>42,900,000</td>
<td>42,600,000</td>
</tr>
<tr>
<td>Estimated Ticket Sales, mean</td>
<td>10,200,000</td>
<td>8,837,918</td>
<td>6,686,065</td>
</tr>
<tr>
<td>Estimated Ticket Sales, median</td>
<td>6,875,862</td>
<td>6,111,963</td>
<td>6,088,128</td>
</tr>
<tr>
<td>Budget, mean</td>
<td>48,200,000</td>
<td>47,700,000</td>
<td>19,700,000</td>
</tr>
<tr>
<td>Budget, median</td>
<td>32,400,000</td>
<td>34,800,000</td>
<td>17,400,000</td>
</tr>
<tr>
<td>Theaters, mean</td>
<td>2,788</td>
<td>2,714</td>
<td>2,177</td>
</tr>
<tr>
<td>Days in Theater, mean</td>
<td>92</td>
<td>91</td>
<td>81</td>
</tr>
<tr>
<td>Metascore, mean</td>
<td>52</td>
<td>51</td>
<td>47</td>
</tr>
<tr>
<td>IMDb User Rating, mean</td>
<td>6.4</td>
<td>6.2</td>
<td>5.4</td>
</tr>
<tr>
<td>Number of User Reviews, mean</td>
<td>129,988</td>
<td>105,730</td>
<td>19,432</td>
</tr>
<tr>
<td>Academy Award Nominations, mean</td>
<td>.30</td>
<td>.24</td>
<td>.16</td>
</tr>
<tr>
<td>Academy Award Wins, mean</td>
<td>.06</td>
<td>.08</td>
<td>.06</td>
</tr>
<tr>
<td>Main Genre, mode</td>
<td>Comedy (30%)</td>
<td>Action (52%)</td>
<td>Comedy (53%)</td>
</tr>
</tbody>
</table>
Table 2
Regression Results for Selected Explanatory Variables on ln(Estimated Ticket Sales)

<table>
<thead>
<tr>
<th>Description</th>
<th>OLS (1)</th>
<th>OLS (2)</th>
<th>OLS (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n = 999</td>
<td>1,060</td>
<td>1,060</td>
</tr>
<tr>
<td>Nonwhite Leading Actor</td>
<td>.0133</td>
<td>.0169</td>
<td>.0169</td>
</tr>
<tr>
<td></td>
<td>(.0438)</td>
<td>(.0436)</td>
<td>(.0436)</td>
</tr>
<tr>
<td>Black Film</td>
<td></td>
<td>.3344***</td>
<td>.3203***</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(.0678)</td>
<td>(.0778)</td>
</tr>
<tr>
<td>Budget (in $10,000,000s)</td>
<td>.0140**</td>
<td>.0147**</td>
<td>.0147**</td>
</tr>
<tr>
<td></td>
<td>(.0046)</td>
<td>(.0046)</td>
<td>(.0046)</td>
</tr>
<tr>
<td>Theaters (in 100s)</td>
<td>.0664***</td>
<td>.0654***</td>
<td>.0654***</td>
</tr>
<tr>
<td></td>
<td>(.0046)</td>
<td>(.0044)</td>
<td>(.0043)</td>
</tr>
<tr>
<td>Days in Theater</td>
<td>.0102***</td>
<td>.0101***</td>
<td>.0101***</td>
</tr>
<tr>
<td></td>
<td>(.0009)</td>
<td>(.0009)</td>
<td>(.0009)</td>
</tr>
<tr>
<td>Metascore</td>
<td>.0023</td>
<td>.0025</td>
<td>.0024</td>
</tr>
<tr>
<td></td>
<td>(.0014)</td>
<td>(.0014)</td>
<td>(.0014)</td>
</tr>
<tr>
<td>IMDb User Rating</td>
<td>.0567*</td>
<td>.0486</td>
<td>.0490</td>
</tr>
<tr>
<td></td>
<td>(.0278)</td>
<td>(.0258)</td>
<td>(.0260)</td>
</tr>
<tr>
<td>Number of User Reviews (in 1,000s)</td>
<td>.0007*</td>
<td>.0007*</td>
<td>.0007**</td>
</tr>
<tr>
<td></td>
<td>(.0003)</td>
<td>(.0003)</td>
<td>(.0003)</td>
</tr>
<tr>
<td>Academy Award Nomination</td>
<td>.0484*</td>
<td>.0515*</td>
<td>.0517*</td>
</tr>
<tr>
<td></td>
<td>(.0208)</td>
<td>(.0205)</td>
<td>(.0205)</td>
</tr>
<tr>
<td>Academy Award Win</td>
<td>-.1040</td>
<td>-.1004</td>
<td>-.1008</td>
</tr>
<tr>
<td></td>
<td>(.0681)</td>
<td>(.0667)</td>
<td>(.0668)</td>
</tr>
<tr>
<td>Main Genre: Horror</td>
<td>.4145**</td>
<td>.4311**</td>
<td>.4307**</td>
</tr>
<tr>
<td></td>
<td>(.1285)</td>
<td>(.1278)</td>
<td>(.1277)</td>
</tr>
<tr>
<td>Opening in December</td>
<td>.2654***</td>
<td>.2696***</td>
<td>.2693***</td>
</tr>
<tr>
<td></td>
<td>(.0565)</td>
<td>(.0544)</td>
<td>(.0544)</td>
</tr>
<tr>
<td>Opening in July</td>
<td>.1234*</td>
<td>.1282*</td>
<td>.1211*</td>
</tr>
<tr>
<td></td>
<td>(.0601)</td>
<td>(.0718)</td>
<td>(.0584)</td>
</tr>
<tr>
<td>Sequel or Subsequent Film</td>
<td>.1926***</td>
<td>.1996***</td>
<td>.1991***</td>
</tr>
<tr>
<td></td>
<td>(.0373)</td>
<td>(.0357)</td>
<td>(.0358)</td>
</tr>
<tr>
<td>Constant</td>
<td>11.9075***</td>
<td>11.8592***</td>
<td>11.8521***</td>
</tr>
<tr>
<td></td>
<td>(.3282)</td>
<td>(.3179)</td>
<td>(.3199)</td>
</tr>
<tr>
<td>R²</td>
<td>.8875</td>
<td>.8815</td>
<td>.8815</td>
</tr>
</tbody>
</table>

* p < 0.050,  ** p < 0.010,  *** p < 0.001

effect on the film’s Metascore (p-value = 0.233 and 0.323, respectively). Black films, however, score 5.4–6.4 points (out of a scale of 100) higher than comparable films.

**Audience Satisfaction**

IMDb’s user rating will be used to represent the audience’s satisfaction with the film.

For nonwhite films, the following model is used:

\[
\text{USERRATING} = \alpha + \beta_1 \text{NONWHITELEAD} + \\
+ \delta X + \varepsilon
\]  

where X includes the following explanatory variables: USERS, METASCORE, AANOMS, AAWINS, ESTTICKETS, BUDGET, THEATERS, DAYSINTHEATER, SERIES, MPAA, MONTH, YEAR, STUDIO, MAINGENRE, MAINGENRE*SECONDARYGENRE

Again, models (8) and (9) follow in the same way that (2) and (3) expand upon model (1).

See Table 4 for regression results. The results for IMBb users’ ratings suggest that amateur audiences evaluate movies in a differently from professional critics, which is
### Table 3
Regression Results for Selected Explanatory Variables on Metascore

<table>
<thead>
<tr>
<th>Description</th>
<th>OLS (4)</th>
<th>OLS (5)</th>
<th>OLS (6)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>n = 999</td>
<td>1,060</td>
<td>1,060</td>
</tr>
<tr>
<td>Nonwhite Leading Actor</td>
<td>1.3273</td>
<td>-</td>
<td>1.0835</td>
</tr>
<tr>
<td></td>
<td>(1.1131)</td>
<td>(1.0957)</td>
<td></td>
</tr>
<tr>
<td>Black Film</td>
<td>-</td>
<td>6.3560***</td>
<td>5.4470***</td>
</tr>
<tr>
<td></td>
<td>(.15793)</td>
<td>(.17695)</td>
<td></td>
</tr>
<tr>
<td>IMDb User Rating</td>
<td>9.8285***</td>
<td>9.3003***</td>
<td>9.3134***</td>
</tr>
<tr>
<td></td>
<td>(.6244)</td>
<td>(.5834)</td>
<td>(.5838)</td>
</tr>
<tr>
<td>Number of User Reviews (in 1,000s)</td>
<td>.0061</td>
<td>.0091</td>
<td>.0094</td>
</tr>
<tr>
<td></td>
<td>(.0058)</td>
<td>(.0058)</td>
<td>(.0058)</td>
</tr>
<tr>
<td>Academy Award Nomination</td>
<td>2.8019***</td>
<td>2.8221***</td>
<td>2.8311***</td>
</tr>
<tr>
<td></td>
<td>(.4534)</td>
<td>(.4506)</td>
<td>(.4508)</td>
</tr>
<tr>
<td>Academy Award Win</td>
<td>-.7593</td>
<td>-.6402</td>
<td>-.6691</td>
</tr>
<tr>
<td></td>
<td>(.10268)</td>
<td>(.9783)</td>
<td>(.9800)</td>
</tr>
<tr>
<td>Estimated Ticket Sales (in 10,000,000s)</td>
<td>1.4211*</td>
<td>1.4622*</td>
<td>1.4582*</td>
</tr>
<tr>
<td></td>
<td>(.6814)</td>
<td>(.6674)</td>
<td>(.6698)</td>
</tr>
<tr>
<td>Budget (in $10,000,000s)</td>
<td>-.0808</td>
<td>-.0808</td>
<td>-.0864</td>
</tr>
<tr>
<td></td>
<td>(.0816)</td>
<td>(.1330)</td>
<td>(.1330)</td>
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<tr>
<td>Theaters (in 100s)</td>
<td>-.2657**</td>
<td>-.2683**</td>
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<tr>
<td></td>
<td>(.0816)</td>
<td>(.0794)</td>
<td>(.0798)</td>
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<tr>
<td>Days in Theater</td>
<td>.0321*</td>
<td>.0272</td>
<td>.0265</td>
</tr>
<tr>
<td></td>
<td>(.0156)</td>
<td>(.0145)</td>
<td>(.0147)</td>
</tr>
<tr>
<td>Sequel or Subsequent Film</td>
<td>-.6810</td>
<td>-.7201</td>
<td>-.6922</td>
</tr>
<tr>
<td></td>
<td>(1.0713)</td>
<td>(1.0019)</td>
<td>(1.0036)</td>
</tr>
<tr>
<td>Main Genre: Comedy</td>
<td>-10.6405***</td>
<td>-10.8269***</td>
<td>-10.8279***</td>
</tr>
<tr>
<td></td>
<td>(2.4160)</td>
<td>(2.3583)</td>
<td>(2.3533)</td>
</tr>
<tr>
<td>Constant</td>
<td>33.3492***</td>
<td>33.8347***</td>
<td>33.3466***</td>
</tr>
<tr>
<td></td>
<td>(6.9725)</td>
<td>(6.3989)</td>
<td>(6.4352)</td>
</tr>
<tr>
<td>R²</td>
<td>.7232</td>
<td>.7136</td>
<td>.7139</td>
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</tbody>
</table>

*p < 0.050, **p < 0.010, ***p < 0.001

not surprising. Whereas the Metascore favored black films, the IMDb user rating is lower for black films. While there is no significant difference for nonwhite films, the black film variable is estimated to decrease the IMDb user rating by 0.60–0.67 points (out of 10).

### IV. Discussion of Results

This study was designed to quantify the potential cost of casting minority actors. In the presence of various controls and fixed effects, the results have shown no significant differences between films that star white and nonwhite leading actors.

In contrast, black films earn 38–40% more tickets than comparable films by budget, genre, distribution, etc. There are several possible explanations for this boost. On average, only about 6 black films were released annually from 2004–2013. Therefore, when black films are released, they face relatively little competition among comparable options and are able to capture more of their market. Furthermore, 26% of black films evaluated in this study were produced by Tyler Perry, the most financially successful African American in the American film industry. Perry’s brand name has built a loyal fan base around iconic characters such as Mabel ‘Madea’ Simmons (Als 2010). His films are often of a lower budget as Perry writes, directs, produces, and stars in most of his productions. Lastly, black films are on average distributed to a smaller number of theaters compared to other films. There is a possibility that distribution may have been
targeted to communities where they would be well-received. Together, these factors may explain the relatively higher ticket sales of black films.

The results regarding the critical reception of black films may appear surprising considering that many black films, namely Tyler Perry's oeuvre, have earned a reputation of poor cinematic quality.\(^9\) The average Metascore for black films is 47 compared to 51 and 52 for nonwhite and white films, respectively. However, these results must be interpreted in the context of the present study. Relative to the black films' budget, genre, and other control factors, black films earn a higher Metascore. It is also important to remember that black films extend beyond the work of Tyler Perry. *Ray* (2004), *Dreamgirls* (2006), and *Precious: Based on the Novel “Push” by Sapphire* (2009) are all Academy Award winning black films.

Lastly, the results find that black films may be more poorly received by audiences. This interpretation should be tempered by possibility that IMDb's user rating may not be an accurate measure of audience satisfaction. Several points suggest that this may be the case. First, a cursory survey of another movie rating service, Rotten Tomatoes, finds that many black films have high "liked it" percentages by audiences though their critics' scores are often very poor. Second, IMDb's users may not be representative of the movie-watching market. The average number of user reviews for black films is less than

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one-fifth that of nonwhite and white films. Assuming that users write reviews after watching the movie, this gap is inconsistent with the difference in estimated ticket sales (average ticket sales are about two-thirds that of nonwhite and white films). Therefore, it may be that audiences for black films are not as likely to write reviews for films on IMDb as audiences of nonwhite and white films. If these nonwhite and white film audiences are more active on IMDb, then the results of this study would suggest that black films do in fact appeal less to mainstream audiences, regardless of how they fare with their own audiences.

While this study has found that there are no significant differences between films that star white and nonwhite leading actors, this is after introducing a comprehensive set of theoretical controls. The reality is that movies featuring nonwhite actors are in fact limited in their financial success, theater distribution, and range of genres. The most successful movie starring a nonwhite actor is I Am Legend (2007), ranked 34th by ticket sales. Second and third are The Blind Side (2009) at 43rd and Hancock (2008) at 55th, respectively.

Genre distribution is also very different for nonwhite and black films compared to films starring white leading actors (see Table 5). Though this study did not examine the nature of the role, social and cultural associations around race can and do limit the types of characters that minorities are offered.

However, it is worth noting that almost all of the films with greater ticket sales are theatrical renditions of popular books and superheroes with established white characters such as the Harry Potter Series, the Twilight Saga, the Hunger Games, Batman, and Iron Man. Without creative reinvention or the popularization of nonwhite pop culture icons, it may be difficult for minority actors to star in the industry’s most lucrative films.

V. Limitations and Additional Research

Racial Identification

A key procedure during data collection for this study was the determination of actors as white or nonwhite. This process was carried out visually, which did not always align with the actor’s biological heritage or personal

| Table 5 |
|---|---|---|---|
| Genre | White Leading Actor | Nonwhite Leading Actor, Not Black Film | Black Films |
| Action | 27% | 52% | 5% |
| Adventure | 8% | 5% | 5% |
| Biography | 4% | 9% | 10% |
| Comedy | 30% | 10% | 53% |
| Crime | 5% | 3% | 3% |
| Documentary | 1% | 1% | 2% |
| Drama | 15% | 16% | 23% |
| Fantasy | 0% | 0% | 0% |
| History | 0% | 0% | 0% |
| Horror | 8% | 3% | 0% |
| Music | 0% | 0% | 0% |
| Mystery | 1% | 0% | 0% |
| Sci-Fi | 0% | 0% | 0% |
| Thriller | 0% | 0% | 0% |
| Western | 0% | 1% | 0% |

identification. For example, Negron-Mutaner’s report on the Latino Media Gap identified actress Cameron Diaz as a Latina, but visual cues and interviews with various college students identified her as white. As a result, the concept of whiteness introduces room for interpretation, which could alter the results of this study.

In particular, the inaccurate categorization of popular stars such as Vin Diesel or Dwayne ‘The Rock’ Johnson could affect a large number of observations. To mitigate this risk, a survey was administered to college-aged students asking them to identify the race and Hispanic origin of 26 potentially racially ambiguous actors. The results of this survey were used to supplement and correct the racial categorization process. It is also interesting to note the high attrition rate (over 50%) over the course of the survey. The length was surely one factor, but many comments were made that the survey was difficult and/or frustrating for some subjects. This only reinforces the idea that race is ultimately a fluid and complex concept.

Race in Context

It may be that casting nonwhite actors in roles and settings that extend beyond what was evaluated in this study could have a negative impact on a movie’s performance. As mentioned earlier, source material with established races for roles can be a severe limiting factor to increasing the representation of minorities in film.
Historical context can also provide limitations. For example, just as *Exodus* sparked outrage for casting white actors in an Egyptian setting, casting black actors in a Viking epic would cause confusion at the very least.

Even in race-neutral roles, race still has an effect on audiences’ viewing preferences, and therefore studios’ casting decisions. For romantic movies, regardless of racial attitudes, white participants showed significantly less interest in seeing movies with mostly black casts than in seeing movies with mostly white casts (Weaver 2011). Furthermore, racial taboos persist even among modern audiences. In 2005, producers of the film *Hitch* struggled to find a suitable female actress to play opposite Will Smith, a black actor. Casting a white actress was seen as a significant risk because of a lingering discomfort among some audiences with interracial relationships (Weaver 2011). The producers resolved the issue by casting Eva Mendes, a Cuban American, as the female romantic interest.

**Global Appeal**

Smith also commented during the casting issue,

There’s sort of an accepted myth that if you have two Black actors, a male and a female, in the lead of a romantic comedy, that people around the world don’t want to see it. We spend $50 something million making this movie and the studio would think that was tough on their investment (qtd. in Weaver 2011).

Whether this is indeed a myth or a reality has yet to be empirically tested. Regardless, these ideas continue to surface in Hollywood discussions. The latest leak from December 2014’s cyberattack on Sony revealed that executives had hesitations about casting black actor Denzel Washington in *The Equalizer* (2014). The film grossed $191 million worldwide with 47% of ticket sales coming from outside the U.S. However, this falls short of studio expectations that are closer to 65%. The producer of the film attributed the shortfall to Washington’s race:

I believe the international motion picture audience is racist – in general pictures with an African American lead don’t play well overseas (Duke 2014).

While this study focused solely on the domestic movie market, conditions are likely to be different in other countries. Further research into the impact of race in American movies marketed abroad would help debunk these myths or provide empirical evidence to justify major movie studios’ rational strategies.

**Conclusion**

After correcting for production, distribution, genre, and industry factors, this study finds that there is no significant difference in estimated ticket sales, critics’ reviews, or audience ratings between movies that cast white and nonwhite leading actors. Films that feature a majority of black actors with only peripheral white roles outperform in ticket sales by 38–40%. However, because most black films are of a lower budget and limited distribution, this is in comparison to other low budget, limited release films starring white casts. Ceteris paribus, black films also earn 5–6 more points on Metacritic’s Metascore while losing 0.6 points on IMDb’s user rating.

**References**


APPENDICES

Appendix A
Schedule of Inflation Rates for 2004-2013

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<th>Year</th>
<th>$1 in 2004 Dollars</th>
<th>Average Ticket Price</th>
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Source: http://www.usinflationcalculator.com/inflation/current-inflation-rates/
http://natoonline.org/data/ticket-price/

Appendix B
Distribution of Movies by Year

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Appendix C
List of Films Included in Study

Films Starring White Leading Actors

21
300
1408
2012
(500) Days of Summer
10,000 B.C.
12 Rounds
127 Hours
13 Going on 30
16 Blocks
17 Again
2016 Obama's America
21 and Over
21 Jump Street
27 Dresses
28 Weeks Later
3:10 to Yuma (2007)
30 Days of Night
30 Minutes or Less
47 Ronin
50 First Dates
50/50
A Cinderella Story
A Good Day to Die Hard
A History of Violence
A Nightmare on Elm Street (2010)
A Perfect Getaway
About Time
Abraham Lincoln: Vampire Hunter
Accepted
Across the Universe
Act of Valor
Admission
Adventureland
After the Sunset
Agent Cody Banks 2: Destination London
Alexander
Alice in Wonderland (2010)
Aliens Vs. Predator - Requiem
All About Steve
Along Came Polly
Amelia
American Hustle
American Reunion
An Education
Anchorman 2: The Legend Continues
Anchorman: The Legend of Ron Burgundy
Angels & Demons
Apollo 18
Argo
Arthur (2011)
Atlas Shrugged: Part II
Atonement
August Rush
Australia
Avatar
Babel
Baby Mama
Bad News Bears
Bad Teacher
Balls of Fury
Bandslam
Batman Begins
Battle of the Year
Battle: Los Angeles
Battleship
Be Cool
Beautiful Creatures (2013)
Because I Said So
Because of Winn-Dixie
Bedtime Stories
Before Midnight
Believe
Beowulf
Bewitched
Big Fish
Big Miracle
Black Swan
Blades of Glory
Blood Diamond
Blue Jasmine
Body of Lies
Boogeyman
Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan
Breach
Bride Wars
Bridesmaids
Bridge to Terabithia
Bridget Jones: The Edge of Reason
Brokeback Mountain
Broken City
Brooklyn's Finest
Brothers
Bruno
Bucky Larson: Born to Be a Star
Bullet to the Head
Burlesque
Burn After Reading
Calendar Girls
Capote
Captain America: The First Avenger
Captain Phillips
Carrie (2013)
Case 39
Casino Royale
Cellular
Changeling
Charlie and the Chocolate Factory
Charlie St. Cloud
Charlie Wilson's War
Chasing Mavericks
Cheaper by the Dozen 2
Chernobyl Diaries
Children of Men
Christmas with the Kranks
Chronicle (2012)
Cinderella Man
Cirque du Freak: The Vampire's Assistant
Clash of the Titans (2010)
Click
Closed Circuit
Closer
Cloud Atlas
Cloverfield
Collateral
Confessions of a Shopaholic
Confessions of a Teenage Drama Queen
Constantine
Contagion
Contraband
Conviction
Cop Out
Country Strong
Couples Retreat
Courageous
Cowboys & Aliens
Crank: High Voltage
Crazy Heart
Crazy, Stupid, Love.
Dallas Buyers Club
Dan in Real Life
Dark Shadows
Dark Skies
Dark Water
Date Movie
Date Night
Dawn of the Dead
Daybreakers
Dead Man Down
Dear John
Death Race
Deck the Halls
Defiance
Definitely, Maybe
Delivery Man
Derailed
Devil
Diary of a Wimpy Kid
Diary of a Wimpy Kid: Dog Days
Diary of a Wimpy Kid: Rodrick Rules
Did You Hear About the Morgans?
Dinner for Schmucks
District 9
Disturbia
Dodgeball: A True Underdog Story
Dolphin Tale
Don Jon
Don't Be Afraid of the Dark
Doom
Doubt
Drag Me to Hell
Dragonball Evolution
Dream House
Dreamer: Inspired by a True Story
Dredd
Drillbit Taylor
Drive (2011)
Drive Angry
Due Date
Duplicity
Eagle Eye
Easy A
Eat Pray Love
Edge of Darkness
Eight Below
Elizabethtown
Ella Enchanted
Elysium
Employee of the Month
End of Watch
Ender's Game
Enough Said
Eragon
Escape Plan
Eternal Sunshine of the Spotless Mind
Everybody's Fine
Evil Dead (2013)
Exorcist: The Beginning
Extract
Extraordinary Measures
Extremely Loud & Incredibly Close
Failure to Launch
Fame (2009)
Fantastic Four
Fantastic Four: Rise of the Silver Surfer
Fever Pitch
Final Destination 3
Final Destination 5
Finding Neverland
Fired Up
Fireproof
Firewall
Flags of Our Fathers
Flightplan
Fool's Gold
Footloose (2011)
Forgetting Sarah Marshall
Four Brothers
Four Christmases
Fracture
Fred Claus
Freedom Writers
Friday Night Lights
Friday the 13th (2009)
Friends with Benefits
Friends with Kids
Fright Night (2011)
From Paris with Love
Frost/Nixon
Fun Size
Fun with Dick and Jane
Funny People
Furry Vengeance
G.I. Joe: The Rise of Cobra
Gamer
Gangster Squad
Garden State
Get Him to the Greek
Get Smart
Getaway (2013)
Ghost Rider
Ghost Rider: Spirit of Vengeance
Ghosts of Girlfriends Past
Going the Distance
Gone
Good Luck Chuck
Good Night, and Good Luck.
Gran Torino
Gravity
Green Lantern
Green Zone
Grindhouse
Grown Ups
Grown Ups 2
Grudge Match
Guess Who
Gulliver's Travels
Hairspray (2007)
Hall Pass
Halloween (2007)
Halloween II (2009)
Hanna
Hannah Montana The Movie
Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour
Hannibal Rising
Hansel and Gretel: Witch Hunters
Harry Potter and the Deathly Hallows Part 1
Harry Potter and the Deathly Hallows Part 2
Harry Potter and the Goblet of Fire
Harry Potter and the Half-Blood Prince
Harry Potter and the Order of the Phoenix
Harry Potter and the Prisoner of Azkaban
Haywire
He's Just Not That Into You
Herbie: Fully Loaded
Here Comes the Boom
Hereafter
Hidalgo
Hide and Seek
High School Musical 3: Senior Year
Hit and Run
Hitman
Homefront
Hope Springs
Horrible Bosses
Hostage
Hot Fuzz
Hot Tub Time Machine
House at the End of The Street
House of Wax
How Do You Know
Hugo
I Am Number Four
I Don't Know How She Does It
I Love You Beth Cooper
I Love You, Man
I Now Pronounce You Chuck and Larry
Identity Thief
Immortals
In Good Company
In Her Shoes
In Time
Inception
Indiana Jones and the Kingdom of the Crystal Skull
Inglourious Basterds
Inkheart
Insidious
Insidious Chapter 2
Invincible
Iron Man
Iron Man 2
Iron Man 3
It's Complicated
It's Kind of a Funny Story
J. Edgar
Jack and Jill
Jack Reacher
Jack the Giant Slayer
Jackass 3-D
Jackass Presents: Bad Grandpa
Jarhead
Jennifer's Body
Jersey Girl
Jobs
John Carter
John Tucker Must Die
Johnny English Reborn
Jonah Hex
Journey to the Center of the
Earth
Judy Moody and the NOT Bummer Summer
Julie & Julia
Jumper
Juno
Just Friends
Just Go With It
Just Like Heaven
Justin Bieber: Never Say Never
Katy Perry: Part of Me
Kick-Ass
Kick-Ass 2
Killing and Screaming
Kill Bill Vol. 2
Killer Elite
Killing Them Softly
King Arthur
King Kong
Kingdom of Heaven
Knight & Day
Knowing
Ladder 49
Lady in the Water
Land of the Lost
Larry Crowne
Last Vegas
Law Abiding Citizen
Lawless
Leap Year
Leatherheads
Leaves of Grass
Legion (2010)
Lemony Snicket’s A Series of Unfortunate Events
Les Miserables (2012)
Let Me In
Letters to God
Letters to Juliet
License to Wed
Life as We Know It
Limitless
Lincoln
Little Fockers
Little Miss Sunshine
Live Free or Die Hard
Lockout
Looper
Love and Other Drugs
Love Happens
MacGruber
Made of Honor
Magic Mike
Mama
Mamma Mia!
Man of Steel
Man of the Year
Man on a Ledge
Marley and Me
Marvel’s The Avengers
Max Payne
Mean Girls
Meet the Fockers
Meet the Spartans
Miami Vice
Michael Clayton
Midnight in Paris
Milk
Million Dollar Baby
Miracle
Mirror Mirror
Mirrors
Miss Congeniality 2: Armed and Fabulous
Miss March
Mission: Impossible - Ghost Protocol
Mission: Impossible III
Moneyball
Monster
Moonrise Kingdom
Morning Glory
Movie 43
Mr. & Mrs. Smith
Mr. Bean’s Holiday
Mr. Magorium’s Wonder Emporium
Mr. Popper’s Penguins
Mr. Woodcock
Mud
Munich
Music and Lyrics
Must Love Dogs
My Bloody Valentine 3-D
My Life in Ruins
My Sister’s Keeper
My Soul to Take
Nacho Libre
Nancy Drew
Nanny McPhee
Nanny McPhee Returns
Napoleon Dynamite
National Treasure
National Treasure: Book of Secrets
New in Town
New Year’s Eve
Nick and Norah’s Infinite Playlist
Night at the Museum
Night at the Museum: Battle of the Smithsonian
Nights in Rodanthe
Nim’s Island
Nine
No Country for Old Men
No Reservations
No Strings Attached
Now You See Me
Oblivion
Observe and Report
Ocean’s Twelve
Ocean’s Thirteen
Ocean’s Twelve
Old Dogs
Olympus Has Fallen
One Day
One Direction: This is Us
One For the Money
Open Water
Orphan
Our Idiot Brother
Out of the Furnace
Oz: The Great and Powerful
P.S. I Love You
Pacific Rim
Pain and Gain
Pandorum
Paranoa
Paranormal Activity
Paranormal Activity 2
Paranormal Activity 3
Paranormal Activity 4
Parental Guidance
Parker
Paul
Paul Blart: Mall Cop
People Like Us
Percy Jackson & The Olympians: The Lightning Thief
Percy Jackson: Sea of Monsters
Phantom (2013)
Philomena
Pirate Radio
Pirates of the Caribbean: At World’s End
Pirates of the Caribbean: Dead Man’s Chest
Pirates of the Caribbean: On Stranger Tides
Pitch Perfect
Playing for Keeps
Poseidon
Post Grad
Predators
Premium Rush
Premonition
Pride and Prejudice
Priest
Prince of Persia: The Sands of Time
Prisoners
Project X
Prom
Prom Night (2008)
Prometheus
Promised Land (2012)
Public Enemies
Push
Quantum of Solace
Quarantine
Quartet
R.I.P.D.
Raising Helen
Rambo
Ramona and Beezus
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<td>The Exorcism of Emily Rose</td>
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<td>The Expendables</td>
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The Expendables 2
The Family (2013)
The Family Stone
The Fast and the Furious: Tokyo Drift
The Fifth Estate
The Final Destination
The Five-Year Engagement
The Fog (2005)
The Forgotten
The Fourth Kind
The Ghost Writer
The Girl with the Dragon Tattoo (2011)
The Golden Compass
The Good Shepherd
The Great Gatsby (2013)
The Green Hornet
The Grey
The Grudge
The Grudge 2
The Guardian
The Guilt Trip
The Hangover
The Hangover Part II
The Hangover Part III
The Happening
The Haunting in Connecticut
The Heartbreak Kid
The Heat
The Help
The Hills Have Eyes
The Hitchhiker’s Guide to the Galaxy
The Hobbit: An Unexpected Journey
The Hobbit: The Desolation of Smaug
The Holiday
The Host (2013)
The House Bunny
The Hunger Games
The Hunger Games: Catching Fire
The Ides of March
The Illusionist
The Imaginarium of Doctor Parnassus
The Impossible
The Incredible Burt Wonderstone
The Incredible Hulk
The Informant!
The International
The Internship
The Interpreter
The Invention of Lying
The Iron Lady
The Island
The Kids Are All Right
The King’s Speech
The Ladykillers
The Lake House
The Last Airbender
The Last Exorcism
The Last Exorcism Part II
The Last House on the Left (2009)
The Last Song
The Last Stand
The Life Aquatic with Steve Zissou
The Lincoln Lawyer
The Lone Ranger
The Longest Yard
The Love Guru
The Lovely Bones
The Lucky One
The Man with the Iron Fists
The Master
The Mechanic
The Men Who Stare at Goats
The Messengers
The Mighty Macs
The Mist
The Mortal Instruments: City of Bones
The Mummy: Tomb of the Dragon Emperor
The Nanny Diaries
The Nativity Story
The Next Three Days
The Notebook
The Number 23
The Odd Life of Timothy Green
The Omen (2006)
The Other Guys
The Passion of the Christ
The Perks of Being a Wallflower
The Phantom of the Opera
The Pink Panther (2006)
The Pink Panther 2
The Place Beyond the Pines
The Possession
The Prestige
The Prince and Me
The Princess Diaries 2: Royal Engagement
The Proposal
The Punisher
The Purge
The Queen
The Raven
The Reader
The Reaping
The Ring Two
The Ringer
The Rite
The Roommate
The Rum Diary
The Santa Clause 3: The Escape Clause
The Secret Life of Walter Mitty
The Sentinel
The Shaggy Dog
The Sisterhood of the Traveling Pants
The Sitter
The Skeleton Key
The Social Network
The Sorcerer’s Apprentice
The Spectacular Now
The Spiderwick Chronicles
The Stepfather (2009)
The Stepford Wives
The Strangers
The Switch
The Terminal
The Texas Chainsaw Massacre: The Beginning
The Thing (2011)
The Three Musketeers (2011)
The Three Stooges
The Time Traveler’s Wife
The Tourist
The Town
The Twilight Saga: Breaking Dawn Part 1
The Twilight Saga: Breaking Dawn Part 2
The Twilight Saga: Eclipse
The Twilight Saga: New Moon
The Ugly Truth
The Village
The Virginity Hit
The Vow
The Warrior’s Way
The Watch
The Way Back
The Way, Way Back
The Wedding Date
The Wolf of Wall Street
The Wolverine
The Woman in Black
The Women (2008)
The Words
The World’s End
The Wrestler
There Will Be Blood
This Is 40
This is the End
This Means War
Thor
Thor: The Dark World
Tinker, Tailor, Soldier, Spy
To Rome with Love
Total Recall (2012)
Tower Heist
Transformers
Transformers: Dark of the Moon
Transformers: Revenge of the Fallen
Transporter 2
Transporter 3
Tron Legacy
Tropic Thunder
Trouble with the Curve
Troy
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Twisted
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Underworld: Evolution
Underworld: Rise of the Lycans
United 93
Unknown
Up in the Air
V for Vendetta
Valentine's Day
Valkyrie
Vampires Suck
Van Helsing
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Wall Street: Money Never Sleeps
Wanderlust
Wanted
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War of the Worlds
Warm Bodies
Warrior
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Water for Elephants
We Are Marshall
We Bought a Zoo
We Own the Night
We're the Millers
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What Happens in Vegas
What to Expect When You're Expecting
What's Your Number?
When a Stranger Calls
Whip It
White House Down
White Noise
Whiteout
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Without a Paddle
World Trade Center
World War Z
Wrath of the Titans
X-Men Origins: Wolverine
X-Men: First Class
X-Men: The Last Stand
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You Again
You Don't Mess with the Zohan
You, Me and Dupree
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Your Highness
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Zodiac
Zombieland
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After Earth
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American Gangster
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Armored
Around the World in 80 Days
Beastly
Blade: Trinity
Catwoman
Colombiana
Conan the Barbarian (2011)
Crash
Creature (2011)
Dance Flick
Deja Vu
Django Unchained
Dylan Dog: Dead of Night
Epic Movie
Fast & Furious 6
Fast and Furious
Fast Five
Faster
Flight
For Greater Glory
G.I. Joe: Retaliation
Hancock
Harold and Kumar Escape from Guantanamo Bay
Hero
Hitch
Hostel
I Am Legend
I, Robot
Imagine That
Inside Man
Instructions Not Included
Invictus
Joyful Noise
Lakeview Terrace
Lee Daniels' The Butler
Life of Pi
Machete
Machete Kills
Man on Fire
Mandela: Long Walk to Freedom
Memoirs of a Geisha
MIB 3
Michael Jackson’s This Is It
Monster-in-Law
Monte Carlo
Ninja Assassin
Pan's Labyrinth
Race to Witch Mountain
Rent
Riddick
Rush Hour 3
Safe House
Seven Pounds
Snakes on a Plane
Snitch
Spring Breakers
Spy Kids: All the Time in the World
Step Up 3-D
Step Up Revolution
Street Fighter: The Legend of Chun-Li
Take the Lead
Taxi
The Adventures of Sharkboy and Lavagirl in 3D
The Back-Up Plan
The Blind Side
The Bling Ring
The Book of Eli
The Call
The Chronicles of Riddick
The Eye
The Forbidden Kingdom
The Game Plan
The Grandmaster
The Karate Kid
The Kingdom
The Legend of Zorro
The Losers
The Manchurian Candidate
The Pacifier
The Pursuit of Happyness
The Raid: Redemption
The Sisterhood of the Traveling Pants 2
The Soloist
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The Unborn (2009)
The Wolfman
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Unleashed
Unstoppable
Walking Tall
WAR
Won’t Back Down
XXX: State of the Union
You're Next

**Black Films**
A Haunted House
A Thousand Words

Are We Done Yet?

Are We There Yet?

Baggage Claim

Barbershop 2: Back in Business

Beauty Shop

Big Momma's House 2

Big Mommas: Like Father, Like Son

Black Nativity

Coach Carter

College Road Trip

Death at a Funeral (2010)

Dreamgirls

Fat Albert

First Sunday

For Colored Girls

Fruitvale Station

Get Rich or Die Tryin'

Gridiron Gang

Guess Who

Johnson Family Vacation

Jumping the Broom

Just Wright

Kevin Hart: Let Me Explain

Last Holiday

Lottery Ticket

Next Day Air

Norbit

Not Easily Broken

Notorious (2009)

Obsessed

Our Family Wedding

Precious: Based on the Novel "Push" by Sapphire

Ray

Red Tails

Sparkle (2012)

Stomp the Yard

The Best Man Holiday

The Great Debaters

The Secret Life of Bees

Think Like a Man

This Christmas

Tyler Perry Presents Peeples

Tyler Perry's A Madea Christmas

Tyler Perry's Daddy's Little Girls

Tyler Perry's Diary of a Mad Black Woman

Tyler Perry's Good Deeds

Tyler Perry's I Can Do Bad All By Myself

Tyler Perry's Madea Goes to Jail

Tyler Perry's Madea's Big Happy Family

Tyler Perry's Madea's Family Reunion

Tyler Perry's Madea's Witness Protection

Tyler Perry's Meet the Browns

Tyler Perry's Temptation: Confessions of a Marriage Counselor

Tyler Perry's The Family That Preys

Tyler Perry's Why Did I Get Married Too?

Tyler Perry's Why Did I Get Married?

Welcome Home Roscoe Jenkins

White Chicks

You Got Served