

# 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.<sup>1</sup> 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.<sup>2</sup>

## 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.<sup>3</sup> 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

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<sup>1</sup> 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>

<sup>2</sup> The IMDb user rating ranges is calculated using a weighted average (the weighting scheme is not released by IMDb) of all

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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](http://www.imdb.com/help/show_leaf?votestopfaq)

<sup>3</sup> The term 'minorities' refers to all populations excluding those of white, non-Hispanic descent. Data source: U.S. Census Bureau population estimates

*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.<sup>4</sup>

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

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<sup>4</sup> 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).

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.<sup>5</sup> 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.

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<sup>5</sup> 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.<sup>6</sup>

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.<sup>7</sup>

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.<sup>8</sup>

### III. Estimation Models

#### *Ticket Sales*

The first model is of the following form:

$$\ln(T) = \alpha + \beta_1 \text{NONWHITELEAD} + \delta X + \varepsilon \quad (1)$$

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<sup>6</sup> 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.

<sup>7</sup> See Als' 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.

<sup>8</sup> 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.

**Table 1**  
**Descriptive Statistics of Selected Variables by Racial Categorization**

Variable	White Leading Actor	Nonwhite Leading Actor, Not Black Film	Black Films
n =	904	104	62
Gross Revenue, mean	73,900,000	63,900,000	47,600,000
Gross Revenue, median	49,900,000	42,900,000	42,600,000
Estimated Ticket Sales, mean	10,200,000	8,837,918	6,668,065
Estimated Ticket Sales, median	6,875,862	6,111,963	6,088,128
Budget, mean	48,200,000	47,700,000	19,700,000
Budget, median	32,400,000	34,800,000	17,400,000
Theaters, mean	2,788	2,714	2,177
Days in Theater, mean	92	91	81
Metascore, mean	52	51	47
IMDb User Rating, mean	6.4	6.2	5.4
Number of User Reviews, mean	129,988	105,730	19,432
Academy Award Nominations, mean	.30	.24	.16
Academy Award Wins, mean	.06	.08	.06
Main Genre, mode	Comedy (30%)	Action (52%)	Comedy (53%)

where

T = estimated ticket sales

X = 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:

$$\ln(T) = \alpha + \beta_1 \text{BLACKFILM} + \delta X + \varepsilon \quad (2)$$

The third model incorporates both race variables:

$$\ln(T) = \alpha + \beta_1 \text{NONWHITELEAD} + \beta_2 \text{BLACKFILM} + \delta X + \varepsilon \quad (3)$$

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:

$$\text{METAScore} = \alpha + \beta_1 \text{NONWHITELEAD} + \delta X + \varepsilon \quad (4)$$

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 2**  
**Regression Results for Selected Explanatory Variables on ln(Estimated Ticket Sales)**

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

\* 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:

$$\text{USERRATING} = \alpha + \beta_1 \text{NONWHITELEAD} + \delta X + \varepsilon \quad (7)$$

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**

Description	OLS (4)	OLS (5)	OLS (6)
n =	999	1,060	1,060
Nonwhite Leading Actor	1.3273 (1.1131)	-	1.0835 (1.0957)
Black Film	-	6.3560*** (1.5793)	5.4470*** (1.7695)
IMDb User Rating	9.8285*** (.6244)	9.3003*** (.5834)	9.3134*** (.5838)
Number of User Reviews (in 1,000s)	.0061 (.0058)	.0091 (.0058)	.0094 (.0058)
Academy Award Nomination	2.8019*** (.4534)	2.8221*** (.4506)	2.8311*** (.4508)
Academy Award Win	-.7593 (1.0268)	-.6402 (.9783)	-.6691 (.9800)
Estimated Ticket Sales (in 10,000,000s)	1.4211* (.6814)	1.4622* (.6674)	1.4582* (.6698)
Budget (in \$10,000,000s)	-.0808 (.0816)	-.0880 (.1330)	-.0864 (.1330)
Theaters (in 100s)	-.2657** (.0816)	-.2683** (.0794)	-.2657** (.0798)
Days in Theater	.0321* (.0156)	.0272 (.0145)	.0265 (.0147)
Sequel or Subsequent Film	-.6810 (1.0713)	-.7201 (1.0019)	-.6922 (1.0036)
Main Genre: Comedy	-10.6405*** (2.4160)	-10.8269*** (2.3583)	-10.8279*** (2.3533)
Constant	33.3492*** (6.9725)	33.8347*** (6.3989)	33.3466*** (6.4352)
R <sup>2</sup>	.7232	.7136	.7139

\* 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

Table 4

## Regression Results for Selected Explanatory Variables on IMDb User Rating

Description	OLS (7)	OLS (8)	OLS (9)
n =	999	1,060	1,060
Nonwhite Leading Actor	-.0843 (.0824)	-	-.0779 (.0815)
Black Film	-	-.6689*** (.1171)	-.6028*** (.1400)
Number of User Reviews (in 1,000s)	.0034*** (.0003)	.0033*** (.0003)	.0032*** (.0003)
Metascore	.0301*** (.0020)	.0307*** (.0019)	.0307*** (.0019)
Academy Award Nomination	-.0765** (.0247)	-.0815** (.0249)	-.0822** (.0250)
Academy Award Win	-.1283 (.0663)	-.1185 (.0655)	-.1162 (.0654)
Estimated Ticket Sales (in 10,000,000s)	-.1264** (.0433)	-.1236** (.0433)	-.1232** (.0433)
Budget (in \$10,000,000s)	-.0061 (.0076)	-.0060 (.0076)	-.0061 (.0076)
Theaters (in 100s)	-.0021 (.0055)	-.0030 (.0055)	-.0031 (.0056)
Days in Theater	.0023** (.0008)	.0024** (.0008)	.0024** (.0008)
Sequel or Subsequent Film	-.0027 (.0608)	-.0389 (.0587)	-.0369 (.0592)
Main Genre: Comedy	.8465*** (.1263)	.9197*** (.1253)	.9191*** (.1254)
Constant	.9170 (.6232)	.7817 (.5995)	.8129 (.5945)
R <sup>2</sup>	.7599	.7551	.7139

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

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.<sup>9</sup> 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

<sup>9</sup> See Priceonomics.com's "Why Movie Critics Hate Tyler Perry": <http://priceonomics.com/why-movie-critics-hate-tyler-perry/>

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

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 34<sup>th</sup> by ticket sales. Second and third are *The Blind Side* (2009)<sup>10</sup> at 43<sup>rd</sup> and *Hancock* (2008) at 55<sup>th</sup>, 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.<sup>11</sup>

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

<sup>10</sup> Admittedly, it is debatable whether *The Blind Side* can be considered a nonwhite film as actress Sandra Bullock became the star of the movie.

<sup>11</sup> For more on this topic, see Smith et al. (2013) and Negron-Mutaner (2014).

**Table 5**  
**Distribution of Films by Main Genre**

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.

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## APPENDICES

### Appendix A Schedule of Inflation Rates for 2004-2013

Year	\$1 in 2004 Dollars	Average Ticket Price
2004	\$1.00	\$8.13
2005	\$0.97	\$7.96
2006	\$0.94	\$7.93
2007	\$0.91	\$7.89
2008	\$0.88	\$7.50
2009	\$0.88	\$7.18
2010	\$0.87	\$6.88
2011	\$0.84	\$6.55
2012	\$0.82	\$6.41
2013	\$0.81	\$6.21

Source: <http://www.usinflationcalculator.com/inflation/current-inflation-rates/>  
<http://natoonline.org/data/ticket-price/>

### Appendix B Distribution of Movies by Year

Year	Number of Observations
2004	90
2005	92
2006	82
2007	84
2008	85
2009	128
2010	124
2011	125
2012	126
2013	134
Total	1,070

## Appendix C

### List of Films Included in Study

#### *Films Starring White Leading Actors*

21	All About Steve	Blue Jasmine	Clash of the Titans (2010)
300	Along Came Polly	Body of Lies	Click
1408	Amelia	Boogeyman	Closed Circuit
2012	American Hustle	Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan	Closer
(500) Days of Summer	American Reunion	Breach	Cloud Atlas
10,000 B.C.	An Education	Bride Wars	Cloud Atlas
12 Rounds	Anchorman 2: The Legend Continues	Bridesmaids	Cloverfield
127 Hours	Anchorman: The Legend of Ron Burgundy	Bridge to Terabithia	Collateral
13 Going on 30	Angels & Demons	Bridget Jones: The Edge of Reason	Confessions of a Shopaholic
16 Blocks	Apollo 18	Brokeback Mountain	Confessions of a Teenage Drama Queen
17 Again	Argo	Broken City	Constantine
2016 Obama's America	Arthur (2011)	Brooklyn's Finest	Contagion
21 and Over	Atlas Shrugged: Part II	Brothers	Contraband
21 Jump Street	Atonement	Bruno	Conviction
27 Dresses	August Rush	Bucky Larson: Born to Be a Star	Cop Out
28 Weeks Later	Australia	Bullet to the Head	Country Strong
3:10 to Yuma (2007)	Avatar	Burlesque	Couples Retreat
30 Days of Night	Babel	Burn After Reading	Courageous
30 Minutes or Less	Baby Mama	Calendar Girls	Cowboys & Aliens
47 Ronin	Bad News Bears	Capote	Crank: High Voltage
50 First Dates	Bad Teacher	Captain America: The First Avenger	Crazy Heart
50/50	Balls of Fury	Captain Phillips	Crazy, Stupid, Love.
A Cinderella Story	Bandslam	Carrie (2013)	Dallas Buyers Club
A Good Day to Die Hard	Batman Begins	Case 39	Dan in Real Life
A History of Violence	Battle of the Year	Casino Royale	Dark Shadows
A Nightmare on Elm Street (2010)	Battle: Los Angeles	Cellular	Dark Skies
A Perfect Getaway	Battleship	Changeling	Dark Water
About Time	Be Cool	Charlie and the Chocolate Factory	Date Movie
Abraham Lincoln: Vampire Hunter	Beautiful Creatures (2013)	Charlie St. Cloud	Date Night
Accepted	Because I Said So	Charlie Wilson's War	Dawn of the Dead
Across the Universe	Because of Winn-Dixie	Chasing Mavericks	Daybreakers
Act of Valor	Bedtime Stories	Cheaper by the Dozen 2	Dead Man Down
Admission	Before Midnight	Chernobyl Diaries	Dear John
Adventureland	Believe	Children of Men	Death Race
After the Sunset	Beowulf	Christmas with the Kranks	Deck the Halls
Agent Cody Banks 2: Destination London	Bewitched	Chronicle (2012)	Defiance
Alexander	Big Fish	Cinderella Man	Definitely, Maybe
Alice in Wonderland (2010)	Big Miracle	Cirque du Freak: The Vampire's Assistant	Delivery Man
Aliens Vs. Predator - Requiem	Black Swan		Derailed
	Blades of Glory		Devil
	Blood Diamond		Diary of a Wimpy Kid
			Diary of a Wimpy Kid: Dog Days

Diary of a Wimpy Kid: Rodrick Rules	Failure to Launch	Good Luck Chuck	Hostage
Did You Hear About the Morgans?	Fame (2009)	Good Night, and Good Luck.	Hot Fuzz
Dinner for Schmucks	Fantastic Four	Gran Torino	Hot Tub Time Machine
District 9	Fantastic Four: Rise of the Silver Surfer	Gravity	House at the End of The Street
Disturbia	Fever Pitch	Green Lantern	House of Wax
DodgeBall: A True Underdog Story	Final Destination 3	Green Zone	How Do You Know
Dolphin Tale	Final Destination 5	Grindhouse	Hugo
Don Jon	Finding Neverland	Grown Ups	I Am Number Four
Don't Be Afraid of the Dark	Fired Up	Grown Ups 2	I Don't Know How She Does It
Doom	Fireproof	Grudge Match	I Love You Beth Cooper
Doubt	Firewall	Guess Who	I Love You, Man
Drag Me to Hell	Flags of Our Fathers	Gulliver's Travels	I Now Pronounce You Chuck and Larry
Dragonball Evolution	Flightplan	Hairspray (2007)	Identity Thief
Dream House	Fool's Gold	Hall Pass	Immortals
Dreamer: Inspired by a True Story	Footloose (2011)	Halloween (2007)	In Good Company
Dredd	Forgetting Sarah Marshall	Halloween II (2009)	In Her Shoes
Drillbit Taylor	Four Brothers	Hanna	In Time
Drive (2011)	Four Christmases	Hannah Montana The Movie	Inception
Drive Angry	Fracture	Hannah Montana/Miley Cyrus: Best of Both Worlds Concert Tour	Indiana Jones and the Kingdom of the Crystal Skull
Due Date	Fred Claus	Hannibal Rising	Inglourious Basterds
Duplicity	Freedom Writers	Hansel and Gretel: Witch Hunters	Inkheart
Eagle Eye	Friday Night Lights	Harry Potter and the Deathly Hallows Part 1	Insidious
Easy A	Friday the 13th (2009)	Harry Potter and the Deathly Hallows Part 2	Insidious Chapter 2
Eat Pray Love	Friends with Benefits	Harry Potter and the Goblet of Fire	Invincible
Edge of Darkness	Friends with Kids	Harry Potter and the Half-Blood Prince	Iron Man
Eight Below	Fright Night (2011)	Harry Potter and the Order of the Phoenix	Iron Man 2
Elizabethtown	From Paris with Love	Harry Potter and the Prisoner of Azkaban	Iron Man 3
Ella Enchanted	Frost/Nixon	Haywire	It's Complicated
Elysium	Fun Size	He's Just Not That Into You	It's Kind of a Funny Story
Employee of the Month	Fun with Dick and Jane	Herbie: Fully Loaded	J. Edgar
End of Watch	Funny People	Here Comes the Boom	Jack and Jill
Ender's Game	Furry Vengeance	Hereafter	Jack Reacher
Enough Said	G.I. Joe: The Rise of Cobra	Hidalgo	Jack the Giant Slayer
Eragon	Gamer	Hide and Seek	Jackass 3-D
Escape Plan	Gangster Squad	High School Musical 3: Senior Year	Jackass Presents: Bad Grandpa
Eternal Sunshine of the Spotless Mind	Garden State	Hit and Run	Jarhead
Everybody's Fine	Get Him to the Greek	Hitman	Jennifer's Body
Evil Dead (2013)	Get Smart	Homefront	Jersey Girl
Exorcist: The Beginning	Getaway (2013)	Hope Springs	Jobs
Extract	Ghost Rider	Horrible Bosses	John Carter
Extraordinary Measures	Ghost Rider: Spirit of Vengeance		John Tucker Must Die
Extremely Loud & Incredibly Close	Ghosts of Girlfriends Past		Johnny English Reborn
	Going the Distance		Jonah Hex
	Gone		Journey to the Center of the

Earth	Live Free or Die Hard	Music and Lyrics	Paranormal Activity
Judy Moody and the NOT Bummer Summer	Lockout	Must Love Dogs	Paranormal Activity 2
Julie & Julia	Looper	My Bloody Valentine 3-D	Paranormal Activity 3
Jumper	Love and Other Drugs	My Life in Ruins	Paranormal Activity 4
Juno	Love Happens	My Sister's Keeper	Parental Guidance
Just Friends	MacGruber	My Soul to Take	Parker
Just Go With It	Made of Honor	Nacho Libre	Paul
Just Like Heaven	Magic Mike	Nancy Drew	Paul Blart: Mall Cop
Justin Bieber: Never Say Never	Mama	Nanny McPhee	People Like Us
Katy Perry: Part of Me	Mamma Mia!	Nanny McPhee Returns	Percy Jackson & The Olympians: The Lightning Thief
Kick-Ass	Man of Steel	Napoleon Dynamite	Percy Jackson: Sea of Monsters
Kick-Ass 2	Man of the Year	National Treasure	Phantom (2013)
Kicking and Screaming	Man on a Ledge	National Treasure: Book of Secrets	Philomena
Kill Bill Vol. 2	Marley and Me	New in Town	Pirate Radio
Killer Elite	Marvel's The Avengers	New Year's Eve	Pirates of the Caribbean: At World's End
Killers	Max Payne	Nick and Norah's Infinite Playlist	Pirates of the Caribbean: Dead Man's Chest
Killing Them Softly	Mean Girls	Night at the Museum	Pirates of the Caribbean: On Stranger Tides
King Arthur	Meet the Fockers	Night at the Museum: Battle of the Smithsonian	Pitch Perfect
King Kong	Meet the Spartans	Nights in Rodanthe	Playing for Keeps
Kingdom of Heaven	Miami Vice	Nim's Island	Poseidon
Knight & Day	Michael Clayton	Nine	Post Grad
Knowing	Midnight in Paris	No Country for Old Men	Predators
Ladder 49	Milk	No Reservations	Premium Rush
Lady in the Water	Million Dollar Baby	No Strings Attached	Premonition
Land of the Lost	Miracle	Now You See Me	Pride and Prejudice
Larry Crowne	Mirror Mirror	Oblivion	Priest
Last Vegas	Mirrors	Observe and Report	Prince of Persia: The Sands of Time
Law Abiding Citizen	Miss Congeniality 2: Armed and Fabulous	Ocean's Thirteen	Prisoners
Lawless	Miss March	Ocean's Twelve	Project X
Leap Year	Mission: Impossible - Ghost Protocol	Old Dogs	Prom
Leatherheads	Mission: Impossible III	Olympus Has Fallen	Prom Night (2008)
Leaves of Grass	Moneyball	One Day	Prometheus
Legion (2010)	Monster	One Direction: This is Us	Promised Land (2012)
Lemony Snicket's A Series of Unfortunate Events	Moonrise Kingdom	One For the Money	Public Enemies
Les Miserables (2012)	Morning Glory	Open Water	Push
Let Me In	Movie 43	Orphan	Quantum of Solace
Letters to God	Mr. & Mrs. Smith	Our Idiot Brother	Quarantine
Letters to Juliet	Mr. Bean's Holiday	Out of the Furnace	Quartet
License to Wed	Mr. Magorium's Wonder Emporium	Oz The Great and Powerful	R.I.P.D.
Life as We Know It	Mr. Popper's Penguins	P.S. I Love You	Raising Helen
Limitless	Mr. Woodcock	Pacific Rim	Rambo
Lincoln	Mud	Pain and Gain	Ramona and Beezus
Little Fockers	Munich	Pandorum	
Little Miss Sunshine		Paranoia	

Real Steel	Seeking a Friend for the End of the World	Starsky and Hutch	The Bourne Legacy
Red	Serenity	State of Play	The Bourne Supremacy
Red 2	Seven Psychopaths	Stealth	The Bourne Ultimatum
Red Dawn (2012)	Sex and the City	Step Brothers	The Box
Red Eye	Sex and the City 2	Step Up	The Brave One
Red Riding Hood	Shall We Dance	Step Up 2 the Streets	The Break-Up
Remember Me	Shark Night 3D	Straw Dogs (2011)	The Brothers Grimm
Repo Men	She's Out of My League	Sucker Punch	The Bucket List
Resident Evil: Afterlife	She's the Man	Sunshine Cleaning	The Butterfly Effect
Resident Evil: Apocalypse	Sherlock Holmes	Super 8	The Cabin in the Woods
Resident Evil: Extinction	Sherlock Holmes: A Game of Shadows	Superbad	The Campaign
Resident Evil: Retribution	Shooter	Superman Returns	The Change-Up
Revolutionary Road	Shorts	Surrogates	The Chronicles of Narnia: Prince Caspian
Rise of the Planet of the Apes	Shutter Island	Sweeney Todd: The Demon Barber of Fleet Street	The Chronicles of Narnia: The Lion, the Witch and the Wardrobe
Robin Hood	Side Effects (2013)	Syriana	The Chronicles of Narnia: The Voyage of the Dawn Treader
Rock of Ages	Sideways	Take Me Home Tonight	
Rocky Balboa	Silent Hill	Taken	The Cold Light of Day
Role Models	Silent Hill: Revelation 3D	Taken 2	The Collection
Rumor Has It	Silent House	Takers	The Collector
Runner Runner	Silver Linings Playbook	Taking Lives	The Company You Keep
Rush (2013)	Sin City	Taking Woodstock	The Conjuring
RV	Sinister	Talladega Nights: The Ballad of Ricky Bobby	The Conspirator
Safe (2012)	Sky Captain and the World of Tomorrow	Ted	The Constant Gardener
Safe Haven	Sky High	Terminator Salvation	The Counselor
Sahara	Skyfall	Texas Chainsaw 3D	The Craziest
Salt	Skyline	That's My Boy	The Curious Case of Benjamin Button
Sanctum	Slumdog Millionaire	The 40-Year-Old Virgin	The Da Vinci Code
Savages (2012)	Smokin' Aces	The A-Team	The Dark Knight
Saving Mr. Banks	Snow White and the Huntsman	The Adjustment Bureau	The Dark Knight Rises
Saw	Something Borrowed	The Alamo (2004)	The Darkest Hour
Saw 3D	Sorority Row	The Amazing Spider-Man	The Day After Tomorrow
Saw II	Soul Surfer	The American	The Day the Earth Stood Still (2008)
Saw III	Source Code	The Amityville Horror (2005)	The Debt
Saw IV	Spanglish	The Apparition	The Departed
Saw V	Speed Racer	The Art of Getting By	The Descendants
Saw VI	Spider-Man 2	The Artist	The Devil Inside
Scary Movie 4	Spider-Man 3	The Aviator	The Devil Wears Prada
Scary Movie 5	Splice	The Bank Job	The Dictator
Scooby-Doo 2: Monsters Unleashed	Stand Up Guys	The Benchwarmers	The Dilemma
Scott Pilgrim vs. the World	Star Trek	The Best Exotic Marigold Hotel	The Dukes of Hazzard
Scream 4	Star Trek Into Darkness	The Big Wedding	The Eagle
Season of the Witch	Star Wars: Episode III - Revenge of the Sith	The Big Year	The Exorcism of Emily Rose
Secret Window	Stardust	The Book Thief	The Expendables
Secretariat		The Bounty Hunter	

The Expendables 2	The Imaginarium of Doctor Parnassus	The Odd Life of Timothy Green	The Thing (2011)
The Family (2013)	The Impossible	The Omen (2006)	The Three Musketeers (2011)
The Family Stone	The Incredible Burt Wonderstone	The Other Guys	The Three Stooges
The Fast and the Furious: Tokyo Drift	The Incredible Hulk	The Passion of the Christ	The Time Traveler's Wife
The Fifth Estate	The Informant!	The Perks of Being a Wallflower	The Tourist
The Fighter	The International	The Phantom of the Opera	The Town
The Final Destination	The Internship	The Pink Panther (2006)	The Twilight Saga: Breaking Dawn Part 1
The Five-Year Engagement	The Interpreter	The Pink Panther 2	The Twilight Saga: Breaking Dawn Part 2
The Fog (2005)	The Invention of Lying	The Place Beyond the Pines	The Twilight Saga: Eclipse
The Forgotten	The Iron Lady	The Possession	The Twilight Saga: New Moon
The Fourth Kind	The Island	The Prestige	The Ugly Truth
The Ghost Writer	The Kids Are All Right	The Prince and Me	The Village
The Girl with the Dragon Tattoo (2011)	The King's Speech	The Princess Diaries 2: Royal Engagement	The Virginity Hit
The Golden Compass	The Ladykillers	The Proposal	The Vow
The Good Shepherd	The Lake House	The Punisher	The Warrior's Way
The Great Gatsby (2013)	The Last Airbender	The Purge	The Watch
The Green Hornet	The Last Exorcism	The Queen	The Way Back
The Grey	The Last Exorcism Part II	The Raven	The Way, Way Back
The Grudge	The Last House on the Left (2009)	The Reader	The Wedding Date
The Grudge 2	The Last Song	The Reaping	The Wolf of Wall Street
The Guardian	The Last Stand	The Ring Two	The Wolverine
The Guilt Trip	The Life Aquatic with Steve Zissou	The Ringer	The Woman in Black
The Hangover	The Lincoln Lawyer	The Rite	The Women (2008)
The Hangover Part II	The Lone Ranger	The Roommate	The Words
The Hangover Part III	The Longest Yard	The Rum Diary	The World's End
The Happening	The Love Guru	The Santa Clause 3: The Escape Clause	The Wrestler
The Haunting in Connecticut	The Lovely Bones	The Secret Life of Walter Mitty	There Will Be Blood
The Heartbreak Kid	The Lucky One	The Sentinel	This Is 40
The Heat	The Man with the Iron Fists	The Shaggy Dog	This is the End
The Help	The Master	The Sisterhood of the Traveling Pants	This Means War
The Hills Have Eyes	The Mechanic	The Sitter	Thor
The Hitchhiker's Guide to the Galaxy	The Men Who Stare at Goats	The Skeleton Key	Thor: The Dark World
The Hobbit: An Unexpected Journey	The Messengers	The Social Network	Tinker, Tailor, Soldier, Spy
The Hobbit: The Desolation of Smaug	The Mighty Macs	The Sorcerer's Apprentice	To Rome with Love
The Holiday	The Mist	The Spectacular Now	Total Recall (2012)
The Host (2013)	The Mortal Instruments: City of Bones	The Spiderwick Chronicles	Tower Heist
The House Bunny	The Mummy: Tomb of the Dragon Emperor	The Stepfather (2009)	Transformers
The Hunger Games	The Nanny Diaries	The Stepford Wives	Transformers: Dark of the Moon
The Hunger Games: Catching Fire	The Nativity Story	The Strangers	Transformers: Revenge of the Fallen
The Ides of March	The Next Three Days	The Switch	Transporter 2
The Illusionist	The Notebook	The Terminal	Transporter 3
	The Number 23	The Texas Chainsaw Massacre: The Beginning	Tron Legacy
			Tropic Thunder



Trouble with the Curve	X-Men Origins: Wolverine	Epic Movie	Spy Kids: All the Time in the World
Troy	X-Men: First Class	Fast & Furious 6	Step Up 3-D
True Grit	X-Men: The Last Stand	Fast and Furious	Step Up Revolution
Twilight	Year One	Fast Five	Street Fighter: The Legend of Chun-Li
Twisted	Yes Man	Faster	Take the Lead
Underworld Awakening	You Again	Flight	Taxi
Underworld: Evolution	You Don't Mess with the Zohan	For Greater Glory	The Adventures of Sharkboy and Lavagirl in 3D
Underworld: Rise of the Lycans	You, Me and Dupree	G.I. Joe: Retaliation	The Back-Up Plan
United 93	Young Adult	Hancock	The Blind Side
Unknown	Your Highness	Harold and Kumar Escape from Guantanamo Bay	The Bling Ring
Up in the Air	Yours, Mine and Ours	Hero	The Book of Eli
V for Vendetta	Youth in Revolt	Hitch	The Call
Valentine's Day	Zack and Miri Make a Porno	Hostel	The Chronicles of Riddick
Valkyrie	Zathura	I Am Legend	The Eye
Vampires Suck	Zero Dark Thirty	I, Robot	The Forbidden Kingdom
Van Helsing	Zodiac	Imagine That	The Game Plan
Walk the Line	Zombieland	Inside Man	The Grandmaster
Wall Street: Money Never Sleeps	Zookeeper	Instructions Not Included	The Karate Kid
Wanderlust		Invictus	The Kingdom
Wanted	<i>Nonwhite Films</i>	Joyful Noise	The Legend of Zorro
War Horse	42	Lakeview Terrace	The Losers
War of the Worlds	12 Years a Slave	Lee Daniels' The Butler	The Manchurian Candidate
Warm Bodies	2 Guns	Life of Pi	The Pacifier
Warrior	A Very Harold & Kumar 3D Christmas	Machete	The Pursuit of Happyness
Watchmen	Abduction	Machete Kills	The Raid: Redemption
Water for Elephants	After Earth	Man on Fire	The Sisterhood of the Traveling Pants 2
We Are Marshall	Alex Cross	Mandela: Long Walk to Freedom	The Soloist
We Bought a Zoo	Alien Vs. Predator	Memoirs of a Geisha	The Spy Next Door
We Own the Night	American Gangster	MIB 3	The Taking of Pelham 1 2 3
We're the Millers	Anacondas: The Hunt for the Blood Orchid	Michael Jackson's This Is It	The Unborn (2009)
Wedding Crashers	Apocalypto	Monster-in-Law	The Wolfman
What Happens in Vegas	Armored	Monte Carlo	Tooth Fairy
What to Expect When You're Expecting	Around the World in 80 Days	Ninja Assassin	Unleashed
What's Your Number?	Beastly	Pan's Labyrinth	Unstoppable
When a Stranger Calls	Blade: Trinity	Race to Witch Mountain	Walking Tall
Whip It	Catwoman	Rent	WAR
White House Down	Colombiana	Riddick	Won't Back Down
White Noise	Conan the Barbarian (2011)	Rush Hour 3	XXX: State of the Union
Whiteout	Crash	Safe House	You're Next
Wild Hogs	Creature (2011)	Seven Pounds	
Without a Paddle	Dance Flick	Snakes on a Plane	
World Trade Center	Deja Vu	Snitch	
World War Z	Django Unchained	Spring Breakers	<i>Black Films</i>
Wrath of the Titans	Dylan Dog: Dead of Night		A Haunted House

A Thousand Words	Tyler Perry's Daddy's Little Girls
Are We Done Yet?	Tyler Perry's Diary of a Mad Black Woman
Are We There Yet?	
Baggage Claim	Tyler Perry's Good Deeds
Barbershop 2: Back in Business	Tyler Perry's I Can Do Bad All By Myself
Beauty Shop	Tyler Perry's Madea Goes to Jail
Big Momma's House 2	Tyler Perry's Madea's Big Happy Family
Big Mommas: Like Father, Like Son	Tyler Perry's Madea's Family Reunion
Black Nativity	
Coach Carter	Tyler Perry's Madea's Witness Protection
College Road Trip	
Death at a Funeral (2010)	Tyler Perry's Meet the Browns
Dreamgirls	Tyler Perry's Temptation: Confessions of a Marriage Counselor
Fat Albert	
First Sunday	Tyler Perry's The Family That Preys
For Colored Girls	Tyler Perry's Why Did I Get Married Too?
Fruitvale Station	
Get Rich or Die Tryin'	Tyler Perry's Why Did I Get Married?
Gridiron Gang	
Guess Who	Welcome Home Roscoe Jenkins
Johnson Family Vacation	White Chicks
Jumping the Broom	You Got Served
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	

