**Spellcheck For Bias: *Dirty Dancing***

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January, 2021

**Overview**

The purpose of this report is to identify opportunities for content creators to diversify character representations. This report measures representations of six identities in the script *Dirty Dancing* for Lionsgate:

* [Gender](#7rdsrmby8a10)
* [Race/Ethnicity](#km0uzj1c47vm)
* [LGBTQ+](#l5fofjr5yyu7)
* [Disability](#phoxthamc9m4)
* [Age (50+)](#w6ssfbo3nmng)
* [Body Size](#ua15q4ot3gj6)

**Methodology**

Spellcheck for Bias is based on inventions and software developed at the USC Viterbi School of Engineering. For this report, we analyze characters who spoke 1 line of text or more. In *Dirty Dancing*, 32 characters met this criterion:

|  |  |
| --- | --- |
| **CHARACTER NAME** | **LINE COUNT** |
| BABY | 381 |
| JAKE | 269 |
| CARLOS | 141 |
| CAMILA | 139 |
| LISA | 110 |
| NOAH | 91 |
| DANIEL | 46 |
| NEIL | 41 |
| LOLA | 37 |
| ANNE | 19 |
| JUDGE | 13 |
| COP | 12 |
| PAUL | 10 |
| LESTER | 10 |
| EMCEE | 8 |
| STANTON | 7 |
| CONCIERGE | 4 |
| ISABEL | 4 |
| PETE | 3 |
| MR. WINSTEAD | 3 |
| DIANE | 3 |
| VALET | 3 |
| ESME | 3 |
| DRUNK FRIEND | 2 |
| GROOMSMAN | 2 |
| “SEXY TEEN” | 1 |
| GUEST | 1 |
| JOHNNY | 1 |
| BEAUTIFUL GIRL | 1 |
| WAITER | 1 |
| CLERK | 1 |
| TEDDY | 1 |

Automated coding is combined with expert human coding to generate the quantitative and qualitative analysis below.

**Gender Analysis**

***For comparison, women constitute 51% of the U.S. population.***

* 11 characters are specified as female.
* The leading character is female.
* The script contains 6 character opportunities to increase gender diversity.

Characters by Gender

|  |  |  |
| --- | --- | --- |
| **FEMALE CHARACTER** | **MALE CHARACTER** | **GENDER UNSPECIFIED** |
| BABY |  |  |
|  | JAKE |  |
|  | CARLOS |  |
| CAMILA |  |  |
| LISA |  |  |
|  | NOAH |  |
|  | DANIEL |  |
|  | NEIL |  |
| LOLA |  |  |
| ANNE |  |  |
| JUDGE |  |  |
|  |  | COP |
|  | PAUL |  |
|  | LESTER |  |
|  |  | EMCEE |
|  | STANTON |  |
|  |  | CONCIERGE |
| ISABEL |  |  |
|  | PETE |  |
|  | MR. WINSTEAD |  |
| DIANE |  |  |
|  | VALET |  |
| ESME |  |  |
|  |  | DRUNK FRIEND |
|  | GROOMSMAN |  |
| “SEXY TEEN” |  |  |
|  |  | GUEST |
|  | JOHNNY |  |
| BEAUTIFUL GIRL |  |  |
|  |  | WAITER |
|  | CLERK |  |
|  | TEDDY |  |

The See Jane Test

|  |  |
| --- | --- |
| **In order to pass the See Jane test, a script/manuscript must have:** | |
| **YES** | At least one prominent character (leading, co-leading, supporting character) who is a woman who; |
| **YES** | Is not depicted with gender stereotypes or tropes. |

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**Race/Ethnicity Analysis**

***For comparison, people of color constitute 38% of the U.S. population.***

* 4 characters are specified as characters of color.
* The leading character is specified as white.
* The script contains 24 character opportunities to increase racial/ethnic diversity.

Characters by Race/Ethnicity

|  |  |  |
| --- | --- | --- |
| **CHARACTER OF COLOR** | **WHITE CHARACTER** | **RACE/ETHNICITY UNSPECIFIED** |
|  | BABY |  |
|  |  | JAKE |
| CARLOS |  |  |
| CAMILA |  |  |
|  | LISA |  |
|  |  | NOAH |
|  |  | DANIEL |
|  | NEIL |  |
|  |  | LOLA |
|  |  | ANNE |
|  |  | JUDGE |
|  |  | COP |
|  |  | PAUL |
|  |  | LESTER |
|  |  | EMCEE |
|  |  | STANTON |
|  |  | CONCIERGE |
|  |  | ISABEL |
|  |  | PETE |
|  |  | MR. WINSTEAD |
|  |  | DIANE |
| VALET |  |  |
| ESME |  |  |
|  |  | DRUNK FRIEND |
|  |  | GROOMSMAN |
|  |  | “SEXY TEEN” |
|  |  | GUEST |
|  | JOHNNY |  |
|  |  | “BEAUTIFUL GIRL” |
|  |  | WAITER |
|  |  | CLERK |
|  |  | TEDDY |

The Sidney Poitier Test

|  |  |
| --- | --- |
| **In order to pass the Sidney Poitier test, a script/manuscript must have:** | |
| **YES** | At least one prominent character (leading, co-leading, supporting character) who is a character of color who; |
| **YES** | Is not depicted with race/ethnicity stereotypes or tropes. |



**LGBTQ+ Analysis**

***For comparison, LGBTQ+ people comprise 4.5% of the U.S. population.***

* 1 character is specified as LGBTQ+.
* The leading character is specified as heterosexual.
* The script contains 17 character opportunities to increase LGBTQ+ diversity.

Characters by LGBTQ+ Status

|  |  |  |
| --- | --- | --- |
| **LGBTQ+ CHARACTER** | **HETEROSEXUAL CHARACTER** | **SEXUALITY UNSPECIFIED** |
|  | BABY |  |
|  | JAKE |  |
| CARLOS |  |  |
|  | CAMILA |  |
|  | LISA |  |
|  | NOAH |  |
|  | DANIEL |  |
|  | NEIL |  |
|  | LOLA |  |
|  | ANNE |  |
|  |  | JUDGE |
|  |  | COP |
|  |  | PAUL |
|  |  | LESTER |
|  |  | EMCEE |
|  |  | STANTON |
|  |  | CONCIERGE |
|  |  | ISABEL |
|  | PETE |  |
|  |  | MR. WINSTEAD |
|  |  | DIANE |
|  |  | VALET |
|  | ESME |  |
|  |  | DRUNK FRIEND |
|  |  | GROOMSMAN |
|  |  | SEXY TEEN |
|  |  | GUEST |
|  | JOHNNY |  |
|  | BEAUTIFUL GIRL |  |
|  |  | WAITER |
|  |  | CLERK |
|  | TEDDY |  |

The Vito-Russo Test

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| --- | --- |
| **In order to pass the Vito-Russo test, a script/manuscript must:** | |
| **YES** | Contain a character that is identifiably lesbian, gay, bisexual, transgender, and/or queer. |
| **YES** | That character must not be solely or predominantly defined by their sexual orientation or gender identity (i.e. they are comprised of the same sort of unique character traits commonly used to differentiate straight/non-transgender characters from one another). |
| **YES** | The LGBTQ character must be tied into the plot in such a way that their removal would have a significant effect, meaning they are not there to simply provide colorful commentary, paint urban authenticity, or (perhaps most commonly) set up a punchline. |



**Disability Analysis**

***For comparison, people with disabilities constitute 19% of the U.S. population.***

* 0 characters are specified as having a physical, cognitive, or communication disability.
* The leading character is not shown having a disability.
* The script contains 32 character opportunities to increase disability diversity.

Characters by Disability Status

|  |  |  |
| --- | --- | --- |
| **CHARACTER WITH DISABILITY** | **CHARACTER WITHOUT DISABILITY** | **DISABILITY STATUS UNSPECIFIED** |
|  |  | BABY |
|  |  | JAKE |
|  |  | CARLOS |
|  |  | CAMILA |
|  |  | LISA |
|  |  | NOAH |
|  |  | DANIEL |
|  |  | NEIL |
|  |  | LOLA |
|  |  | ANNE |
|  |  | JUDGE |
|  |  | COP |
|  |  | PAUL |
|  |  | LESTER |
|  |  | EMCEE |
|  |  | STANTON |
|  |  | CONCIERGE |
|  |  | ISABEL |
|  |  | PETE |
|  |  | MR. WINSTEAD |
|  |  | DIANE |
|  |  | VALET |
|  |  | ESME |
|  |  | DRUNK FRIEND |
|  |  | GROOMSMAN |
|  |  | SEXY TEEN |
|  |  | GUEST |
|  |  | JOHNNY |
|  |  | BEAUTIFUL GIRL |
|  |  | WAITER |
|  |  | CLERK |
|  |  | TEDDY |

The Marlee Matlin Test

|  |  |
| --- | --- |
| **In order to pass the Marlee Matlin test, a script/manuscript must have:** | |
| **NO** | At least one prominent character (leading, co-leading, supporting character) with a physical, cognitive, or communication disability who; |
| **NO** | Is not depicted with disability stereotypes or tropes. |



**Age (50+) Analysis**

***For comparison, people ages 50+ constitute 34% of the U.S. population.***

* 10 characters are specified as ages 50+.
* The leading character is age 50+.
* The script contains 11 character opportunities to increase age diversity.

Characters by Age

|  |  |  |
| --- | --- | --- |
| **CHARACTER 50+** | **CHARACTER UNDER 50** | **AGE UNSPECIFIED** |
| BABY |  |  |
|  | JAKE |  |
|  | CARLOS |  |
|  | CAMILA |  |
| LISA |  |  |
|  | NOAH |  |
| DANIEL |  |  |
| NEIL |  |  |
|  | LOLA |  |
|  | ANNE |  |
|  |  | JUDGE |
|  |  | COP |
|  |  | PAUL |
| LESTER |  |  |
|  |  | EMCEE |
| STANTON |  |  |
|  |  | CONCIERGE |
| ISABEL |  |  |
| PETE |  |  |
| MR. WINSTEAD |  |  |
| DIANE |  |  |
|  | VALET |  |
|  | ESME |  |
|  |  | DRUNK FRIEND |
|  |  | GROOMSMAN |
|  | “SEXY TEEN” |  |
|  |  | GUEST |
|  | JOHNNY |  |
|  |  | “BEAUTIFUL GIRL” |
|  |  | WAITER |
|  |  | CLERK |
|  | TEDDY |  |

The Betty White Test

|  |  |
| --- | --- |
| **In order to pass the Betty White test, a script/manuscript must have:** | |
| **YES** | At least one prominent character (leading, co-leading, supporting character) who is 50+ who; |
| **YES** | Is not depicted with age stereotypes or tropes. |



**Body Size Analysis**

***For comparison, people with large body types constitute 39% of the U.S. population.***

* 0 characters are specified as having a large body type.
* The leading character is not specified as having a large body type.
* The script contains 31 character opportunities to increase body type diversity.

Characters by Body Size

|  |  |  |
| --- | --- | --- |
| **CHARACTER WITH LARGE BODY TYPE** | **CHARACTER WITH SMALL/MEDIUM BODY TYPE** | **BODY SIZE UNSPECIFIED** |
|  |  | BABY |
|  |  | JAKE |
|  |  | CARLOS |
|  |  | CAMILA |
|  |  | LISA |
|  | NOAH |  |
|  |  | DANIEL |
|  |  | NEIL |
|  |  | LOLA |
|  |  | ANNE |
|  |  | JUDGE |
|  |  | COP |
|  |  | PAUL |
|  |  | LESTER |
|  |  | EMCEE |
|  |  | STANTON |
|  |  | CONCIERGE |
|  |  | ISABEL |
|  |  | PETE |
|  |  | MR. WINSTEAD |
|  |  | DIANE |
|  |  | VALET |
|  |  | ESME |
|  |  | DRUNK FRIEND |
|  |  | GROOMSMAN |
|  |  | “SEXY TEEN” |
|  |  | GUEST |
|  |  | JOHNNY |
|  |  | “BEAUTIFUL GIRL” |
|  |  | WAITER |
|  |  | CLERK |
|  |  | TEDDY |

The Cooper Test

|  |  |
| --- | --- |
| **In order to pass the Cooper test, a script/manuscript must have:** | |
| **NO** | At least one prominent character (leading, co-leading, supporting character) with a large body type who; |
| **NO** | Is not depicted with size stereotypes or tropes. |



**Intersectional Analysis**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
|  | **Female Character** | **Character of Color** | **LGBTQ+ Character** | **Character with a Disability** | **Character 50+** | **Character with Large Body Type** |
| **Female Character** |  | **YES** | **NO** | **NO** | **YES** | **NO** |
| **Character of Color** | **YES** |  | **YES** | **NO** | **NO** | **NO** |
| **LGBTQ+ Character** | **NO** | **YES** |  | **NO** | **NO** | **NO** |
| **Character with a Disability** | **NO** | **NO** | **NO** |  | **NO** | **NO** |
| **Character 50+** | **YES** | **NO** | **NO** | **NO** |  | **NO** |
| **Character with Large Body Type** | **NO** | **NO** | **NO** | **NO** | **NO** |  |

**Positive Aspects**

* This script addresses racism and bias in the legal system in a powerful way.
* The script sheds light on the sexual abuse of men when describing Johnny’s forced relations with older, wealthier women at the resort.
* Depicting the judge as a woman promotes women’s leadership.
* Jake and Carlos are male characters who are vulnerable and share emotions with one another.
* The conversation between Carlos and Camila where they teasingly speculate that Jake may be checking out Carlos is a great way of destabilizing assumed heterosexuality.

**Potential Pitfalls**

* Potential Racism: Carlos, a character of color, requires “saving” by white characters (e.g., Baby prevents him from receiving a felony conviction; Jake offers to take his place in court). Camila, another character of color, would not have earned her scholarship if Jake hadn’t arranged a live audition and pressured her into participating.
* Potential Sexism: Women in this script are often described in terms of their physical appearance: “hot girls” in the opening scene, “beautiful girls” on the first dance floor scene, “sexy teen” girl at the construction zone with Jake, etc. While the leading male and female characters are shown as sexually empowered, the minor female characters are routinely shown as sex objects.
* Potential Stereotypes: In the original *Dirty Dancing*, the “help” (dancers, valets) were mostly white. In this *Dirty Dancing*, “the help” are Latinx (Camila, Carlos, the Latinx valet). It’s a tough balance between including more characters of color but casting Latinx characters in service positions at the resort in a way that reinforces racial stereotypes of Latinx service workers. This could be addressed by casting Latinx people in positions of power as well, so this is not the only way Latinx characters are depicted.