**Spellcheck For Bias: *THE SUN ALWAYS SETS IN THE WEST***

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**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 *THE SUN ALWAYS SETS IN THE WEST* for LIONSGATE:

* [Gender](#bookmark=id.gjdgxs)
* [Race/Ethnicity](#bookmark=id.30j0zll)
* [LGBTQ+](#bookmark=id.1fob9te)
* [Disability](#bookmark=id.3znysh7)
* [Age (50+)](#bookmark=id.2et92p0)
* [Body Size](#bookmark=id.tyjcwt)

**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 lines of text or more. In *THE SUN ALWAYS SETS IN THE WEST*, 25 characters met this criterion:

|  |  |
| --- | --- |
| **CHARACTER NAME** | **LINE COUNT** |
| BLUE WADE | 156 |
| PASTOR NATHAN | 135 |
| MARTIN | 135 |
| RUBY | 85 |
| VIGGO | 47 |
| HUGH | 39 |
| EDGARDO | 32 |
| CHEN | 32 |
| DMITRI | 31 |
| PEARL | 26 |
| MCDONOUGH | 23 |
| E.B. TROTT | 20 |
| SHERIFF HASTINGS | 15 |
| BONE | 9 |
| KYLE | 7 |
| CONDUCTOR | 6 |
| OLD WOMAN | 4 |
| PAT | 4 |
| ERIN ROSE | 3 |
| EMILY | 3 |
| CLAYTON | 2 |
| WOMAN | 2 |
| GIRL | 1 |
| PROSTITUTE | 1 |
| NERVOUS PROSTITUTE | 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.***

* 10 characters are specified as female.
* The leading character is male (MARTIN).
* The script contains 0 character opportunities to increase gender diversity.

Characters by Gender

|  |  |  |
| --- | --- | --- |
| **FEMALE CHARACTER** | **MALE CHARACTER** | **GENDER UNSPECIFIED** |
|  | BLUE WADE |  |
|  | PASTOR NATHAN |  |
|  | MARTIN |  |
| RUBY |  |  |
|  | VIGGO |  |
|  | HUGH |  |
|  | EDGARDO |  |
| CHEN |  |  |
|  | DMITRI |  |
| PEARL |  |  |
|  | MCDONOUGH |  |
|  | E.B. TROTT |  |
|  | SHERIFF HASTINGS |  |
|  | BONE |  |
|  | KYLE |  |
|  | CONDUCTOR |  |
| OLD WOMAN |  |  |
|  | PAT |  |
| ERIN ROSE |  |  |
| EMILY |  |  |
|  | CLAYTON |  |
| WOMAN |  |  |
| GIRL |  |  |
| PROSTITUTE |  |  |
| NERVOUS PROSTITUTE |  |  |

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. |



**Race/Ethnicity Analysis**

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

* 3 characters are specified as characters of color.
* The leading character has an unspecified race/ethnicity (MARTIN).
* The script contains 22 character opportunities to increase racial/ethnic diversity.

Characters by Race/Ethnicity

|  |  |  |
| --- | --- | --- |
| **CHARACTER OF COLOR** | **WHITE CHARACTER** | **RACE/ETHNICITY UNSPECIFIED** |
|  |  | BLUE WADE |
|  |  | PASTOR NATHAN |
|  |  | MARTIN |
|  |  | RUBY |
|  |  | VIGGO |
|  |  | HUGH |
| EDGARDO |  |  |
| CHEN |  |  |
|  |  | DMITRI |
|  |  | PEARL |
|  |  | MCDONOUGH |
|  |  | E.B. TROTT |
|  |  | SHERIFF HASTINGS |
|  |  | BONE |
|  |  | KYLE |
|  |  | CONDUCTOR |
|  |  | OLD WOMAN |
|  |  | PAT |
|  |  | ERIN ROSE |
|  |  | EMILY |
|  |  | CLAYTON |
| WOMAN |  |  |
|  |  | GIRL |
|  |  | PROSTITUTE |
|  |  | NERVOUS PROSTITUTE |

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.***

* 0 characters are specified as LGBTQ+.
* The leading character is specified as heterosexual (MARTIN).
* The script contains 17 character opportunities to increase LGBTQ+ diversity.

Characters by LGBTQ+ Status

|  |  |  |
| --- | --- | --- |
| **LGBTQ+ CHARACTER** | **HETEROSEXUAL CHARACTER** | **SEXUALITY UNSPECIFIED** |
|  |  | BLUE WADE |
|  | PASTOR NATHAN |  |
|  | MARTIN |  |
|  |  | RUBY |
|  |  | VIGGO |
|  |  | HUGH |
|  | EDGARDO |  |
|  |  | CHEN |
|  |  | DMITRI |
|  | PEARL |  |
|  | MCDONOUGH |  |
|  |  | E.B. TROTT |
|  |  | SHERIFF HASTINGS |
|  |  | BONE |
|  |  | KYLE |
|  |  | CONDUCTOR |
|  |  | OLD WOMAN |
|  |  | PAT |
|  |  | ERIN ROSE |
|  | EMILY |  |
|  |  | CLAYTON |
|  | WOMAN |  |
|  |  | GIRL |
|  | PROSTITUTE |  |
|  |  | NERVOUS PROSTITUTE |

The Vito-Russo Test

|  |  |
| --- | --- |
| **In order to pass the Vito-Russo test, a script/manuscript must:** | |
| **NO** | Contain a character that is identifiably lesbian, gay, bisexual, transgender, and/or queer. |
| **NO** | 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). |
| **NO** | 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 25 character opportunities to increase disability diversity.

Characters by Disability Status

|  |  |  |
| --- | --- | --- |
| **CHARACTER WITH DISABILITY** | **CHARACTER WITHOUT DISABILITY** | **DISABILITY STATUS UNSPECIFIED** |
|  |  | BLUE WADE |
|  |  | PASTOR NATHAN |
|  |  | MARTIN |
|  |  | RUBY |
|  |  | VIGGO |
|  |  | HUGH |
|  |  | EDGARDO |
|  |  | CHEN |
|  |  | DMITRI |
|  |  | PEARL |
|  |  | MCDONOUGH |
|  |  | E.B. TROTT |
|  |  | SHERIFF HASTINGS |
|  |  | BONE |
|  |  | KYLE |
|  |  | CONDUCTOR |
|  |  | OLD WOMAN |
|  |  | PAT |
|  |  | ERIN ROSE |
|  |  | CLAYTON |
|  |  | WOMAN |
|  |  | GIRL |
|  |  | PROSTITUTE |
|  |  | NERVOUS PROSTITUTE |

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.***

* 6 characters are specified as ages 50+.
* The leading character is age 50+ (MARTIN).
* The script contains 3 character opportunities to increase age diversity.

Characters by Age

|  |  |  |
| --- | --- | --- |
| **CHARACTER 50+** | **CHARACTER UNDER 50** | **AGE UNSPECIFIED** |
| BLUE WADE |  |  |
| PASTOR NATHAN |  |  |
| MARTIN |  |  |
|  | RUBY |  |
|  | VIGGO |  |
|  | HUGH |  |
|  | EDGARDO |  |
|  | CHEN |  |
|  | DMITRI |  |
|  | PEARL |  |
|  | MCDONOUGH |  |
| E.B. TROTT |  |  |
| SHERIFF HASTINGS |  |  |
|  | BONE |  |
|  | KYLE |  |
|  | CONDUCTOR |  |
| OLD WOMAN |  |  |
|  | PAT |  |
|  | ERIN ROSE |  |
|  | EMILY |  |
|  | CLAYTON |  |
|  |  | WOMAN |
|  | GIRL |  |
|  |  | PROSTITUTE |
|  |  | NERVOUS PROSTITUTE |

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.***

* 1 character is specified as having a large body type.
* The leading character is not specified as having a large body type.
* The script contains 21 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** |
|  |  | BLUE WADE |
|  | PASTOR NATHAN |  |
|  |  | MARTIN |
|  |  | RUBY |
|  |  | VIGGO |
|  |  | HUGH |
|  |  | EDGARDO |
|  |  | CHEN |
|  |  | DMITRI |
|  |  | PEARL |
|  |  | MCDONOUGH |
| E.B. TROTT |  |  |
|  |  | SHERIFF HASTINGS |
|  | BONE |  |
|  |  | KYLE |
|  |  | CONDUCTOR |
|  |  | OLD WOMAN |
|  | PAT |  |
|  |  | ERIN ROSE |
|  |  | EMILY |
|  |  | CLAYTON |
|  |  | WOMAN |
|  |  | GIRL |
|  |  | PROSTITUTE |
|  |  | NERVOUS PROSTITUTE |

The Cooper Test

|  |  |
| --- | --- |
| **In order to pass the Cooper test, a script/manuscript must have:** | |
| **YES** | At least one prominent character (leading, co-leading, supporting character) with a large body type who; |
| **YES** | 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** | **YES** | **YES** | **NO** |
| **Character of Color** | **YES** |  | **NO** | **NO** | **NO** | **NO** |
| **LGBTQ+ Character** | **NO** | **NO** |  | **NO** | **NO** | **NO** |
| **Character with a Disability** | **YES** | **NO** | **NO** |  | **NO** | **NO** |
| **Character 50+** | **YES** | **NO** | **NO** | **NO** |  | **NO** |
| **Character with Large Body Type** | **NO** | **NO** | **NO** | **NO** | **NO** |  |

**Positive Aspects**

* Chen is a positive portrayal of strong Asian women, without being reduced to racialized stereotypes.
* Pearl and Ruby as a team is a powerful representation of a strong single mother and two women defending each other, without the need of protection from a man.
* Blue Wade, Pastor Nathan, and Martin are well-rounded representations of characters age 50+ who are physically capable with agency.

**Potential Pitfalls**

* **Sexist Stereotyping**: Martin depicted as an inept parent reinforces gender role stereotypes of fathers.
* **Potential Sexism**: This is a story that mostly revolves around men’s lives in the gritty era of the frontier West. The script contains some gratuitous degradation of women:
* “So I told that whore, “Double? You’re the one who’s getting the two-fer-one.”
* “But Carson, sitting on the toilet, has his eyes fixed on a nudie magazine. His eyes widen at a buxom lady.”
* **Racial Stereotyping**: Edgardo is portrayed with many Latinx stereotypes. He is depicted as hyper-religious and muttering prayers, hyper-violent, playing a guitar.