

FEATURE FILM SCREENPLAY COVERAGE

TITLE	Barbie
LOGLINE	After Barbie malfunctions, Barbie and Ken journey from Barbieland to the real world to restore their pink, plastic, perfect world.

SUBMITTED TO	Jeffrey Hirschberg	AUTHOR	Greta Gerwig & Noah Baumbach
SUBMITTED BY	Samantha Tocke	COVERAGE DATE	2/10/25
READER	Samantha Tocke	DRAFT DONE	7/21/2023
LENGTH	116	TIME PERIOD	Present Day
LOCATION	"Barbieland"/Real World	BUDGET	High
GENRE	Comedy	SIMILAR PROJECTS	Legally Blonde, Enchanted, The Wizard of Oz, and The Truman Show
ATTACHMENTS	N/A		

	EXCELLENT	GOOD	FAIR	POOR
PREMISE	X			
PLOT	X			
PRODUCTION VALUE	X			
CHARACTERS	X			
DIALOGUE	X			
SETTING	X			
STRUCTURE	X			

CASTING POTENTIAL	X			
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	RECOMMEND	CONSIDER	PASS
SCRIPT	X		
WRITER	X		

SUMMARY:

A trip to the beach, a never ending wardrobe, a matriarchal society, and an all night dance party with her best friends, the BARBIES (and the KENS are there too), STEREOTYPICAL BARBIE is living her best day, everyday, but when that cycle of perfection is broken by bad breath, cellulite, flat feet, and thoughts of death, Stereotypical Barbie is malfunctioning and needs help. Her Barbie friends send her to see WEIRD BARBIE, a Barbie ostracized from "Barbieland" for being too, well, weird. The big event emerges when Weird Barbie explains she is malfunctioning due to the little girl who's playing with her in the "Real World" is sad. In "Barbieland", Barbies reflect the emotions and doings of their owners/players in the "Real World", so in order to be perfect again, Barbie must journey to the "Real World" and find the girl who is playing with her, ending the first act.

Barbie ventures into the "Real World", begrudgingly allowing KEN to tag along. The duo split with Barbie on a quest to find her owner and Ken trying not to be bored. A spiritual connection leads Stereotypical Barbie to SASHA, a SJW teenager, and after Sasha lays into Stereotypical Barbie, she begins to spiral again, no longer thinking that she is not the feminist icon she was led to believe. However, Ken is having the best day, learning about men's dominating role in society and patriarchy and quickly rushes back to Barbieland. The plastic duo's cameo in the "Real World" has caught the attention of the MATTEL CEO, who plans to put Barbie back in her box. These sinister plans are overheard by GLORIA, Sasha's mother and aspiring doll designer. Stereotypical Barbie is sheltered at the Mattel Headquarters by a mysterious woman named RUTH and is then saved by Gloria. Stereotypical Barbie realizes that Gloria has been the one playing with and is the reason why she is malfunctioning. Stereotypical Barbie, Gloria, and Sasha flee to Barbieland to escape the Mattel CEO.

The script's midpoint strikes when the trio finds Barbieland in a state of masculine disarray. All the female independence has been overthrown by the Kens as the Barbies have been brainwashed to submit to their male counterparts. Stereotypical Barbie becomes depressed as her friends have been indoctrinated by the Kens' patriarchal views. No stranger to societal expectations of women and men's dominating role in society, Gloria

vents to Stereotypical Barbie, which revives her out of her depression and restores the Barbies' autonomy, ending the second act.

The third act starts with the Barbies back to normal. The ladies take back Barbieland by turning the Kens against each other. The Barbies' power is restored, and Ken is left powerless. Stereotypical Barbie apologizes to Ken for neglecting him, and Ken feels he lacks purpose without Barbie and doesn't know who he is without her. Stereotypical Barbie helps him realize that she is not his identity and encourages to find out who Ken really is.

Stereotypical Barbie reunites with Ruth, who is revealed to be RUTH HANDLER, the inventor of Barbie. After having a sentimental and existential conversation with Ruth, Barbie bids farewell to Barbieland, the Barbies, and the Kens, and makes the ultimate decision to become a human, having an ending to her own story.

Gloria, GLORIA'S HUSBAND, and Sasha drop Stereotypical Barbie, now BARBARA HANDLER, at her first gynecologist appointment.

COMMENTS: The average comedy flick sees female characters waiting on the sidelines for their chance to shine, but *Barbie* is unapologetically female. *Barbie* will have you laughing at every page turn, but she can also tackle feminist ideals and give strength back to the color pink. *Barbie's* themes center around female empowerment and societal expectations of women and men. The story takes place primarily in the matriarchal Barbieland, a cheeky social commentary on the reality of the dominant patriarchal views society has. Stereotypical Barbie feels contained by her beauty versus the other Barbies' that are career women, and once she enters the real world, she comes to the conclusion that all of the progress she thought she had made for women doesn't exist. Barbie's journey centers around a universal struggle women have of finding power from within and creating a narrative against what society has already written for young female adults.

Both Stereotypical Barbie and her Ken have very similar character arcs but on the opposite side of the gender spectrum. The two both start out in an adolescent state but are quickly aged by society's expectation of what a man and woman is and should be. It is at this moment where their arcs diverge. Ken becomes engulfed in the patriarchy because it's easy and already established for him by other men like him, but Barbie struggles to find her place in society and in Barbieland. Barbie grows as a character from start to end. At the beginning of the first act, Barbie only sees herself for what she was made to do, be pretty, but with the help of the other Barbies, Gloria, even Ken, and herself, she is able to break out of her box and mold and see herself other than her label by the end of the script.

Barbie is, surprisingly, a Western. The story begins with the protagonist, Stereotypical Barbie, faced with an external problem that coincides with the internal struggle she is facing. The protagonist then must go on a journey to restore the natural order of their world, defeat the chaos and evil invading their routine, and conquer their internal struggle. Typically, the Western script structure follows a male protagonist, but Barbie is a woman charging her own narrative; however, this Western structure pairs well with the feminist themes and social commentary from Gerwig and Baumbach.

With women being in the background for far too long in cinema, and society, it is time to present a new narrative that appreciates women and their achievements, not demotes

them to background or side characters. The structure, while being overplayed, adds a postmodern twist to the classic Western script. While on the topic of structure, Gerwig and Baumbach excel at writing exposition. There is a lot to cover in Barbieland, and the writing duo make the information easy and accessible without spoon feeding it to the audience.

The script's dialogue is a masterful and meta comedy, but the fun that the writers have with classic one-liners and incredible punchlines should not diminish or overshadow the sincerity of some of the dialogue. A highlight from the script hands down has to be Gloria's monologue that she uses to empower Stereotypical Barbie. It is incredibly poignant, earnest, and genuine and manages to sum up the screenplay's theme beautifully.

Being one of the top established IP's to this day, *Barbie's* script is sure to break box office records if bought by a major studio and set into production. While the script is close to perfection, it would help to have celebrity names and cameos to help sell the story. With the variety of characters, ranging from Barbies, Kens, and Mattel CEOs, it would be a shame to not pack the biggest names Hollywood has to offer in these roles.

PASS, CONSIDER, or RECOMMEND

Recommend.