

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

This research shows that the societal commentary in Barbie (2023) movie is revealed through liberal feminism, as explained by Betty Friedan it highlights issues of gender inequality and power imbalance. From 13 selected dialogues, seven reflect gender inequality such as objectification, unrealistic beauty standard, patriarchal privilege, male-dominance, self-sacrifice expectation, contradictory beauty rules, and motherhood double bind. Meanwhile, six reflect power imbalance such as empowerment of women, male-dominance, control of relationships, patriarchy (two instances), and sexism.

These findings reveal societal commentary through the contrast between Barbie Land and the Real World, where reversed power structures expose inequalities that still exist in society. Barbie's journey toward self-awareness, identity, and purpose reflects liberal feminism's focus on self-fulfilment, independence, and equality. The movie challenges traditional gender roles and delivers a message that true equality requires more than symbolic gestures, it needs real changes in the system. In conclusion, Barbie (2023) uses societal commentary to embody liberal feminism values, advocating for women's rights to choose, lead, and shape their own identities despite limiting social norms.

5.2 Suggestion

During writing this thesis there were several obstacles experienced such as difficulties in accessing the original video of Barbie (202) Movie by Greta Gerwig's and limitations on script access. Based on the conclusion of the analysis of chapter 4, the writer suggests that other researchers who are interested in using the same theory or the movie in the future can use other feminist theories such as radical feminism, intersectional feminism, or postmodern feminism. In addition, researchers may analyze other characters such as Gloria and Sasha more deeply, as they represent different generations of women and show how feminist

perspective evolve over time. Further research may also compare Barbie with other films that reflect female empowerment or analyze audience reception to understand how different groups interpret the movie's message.



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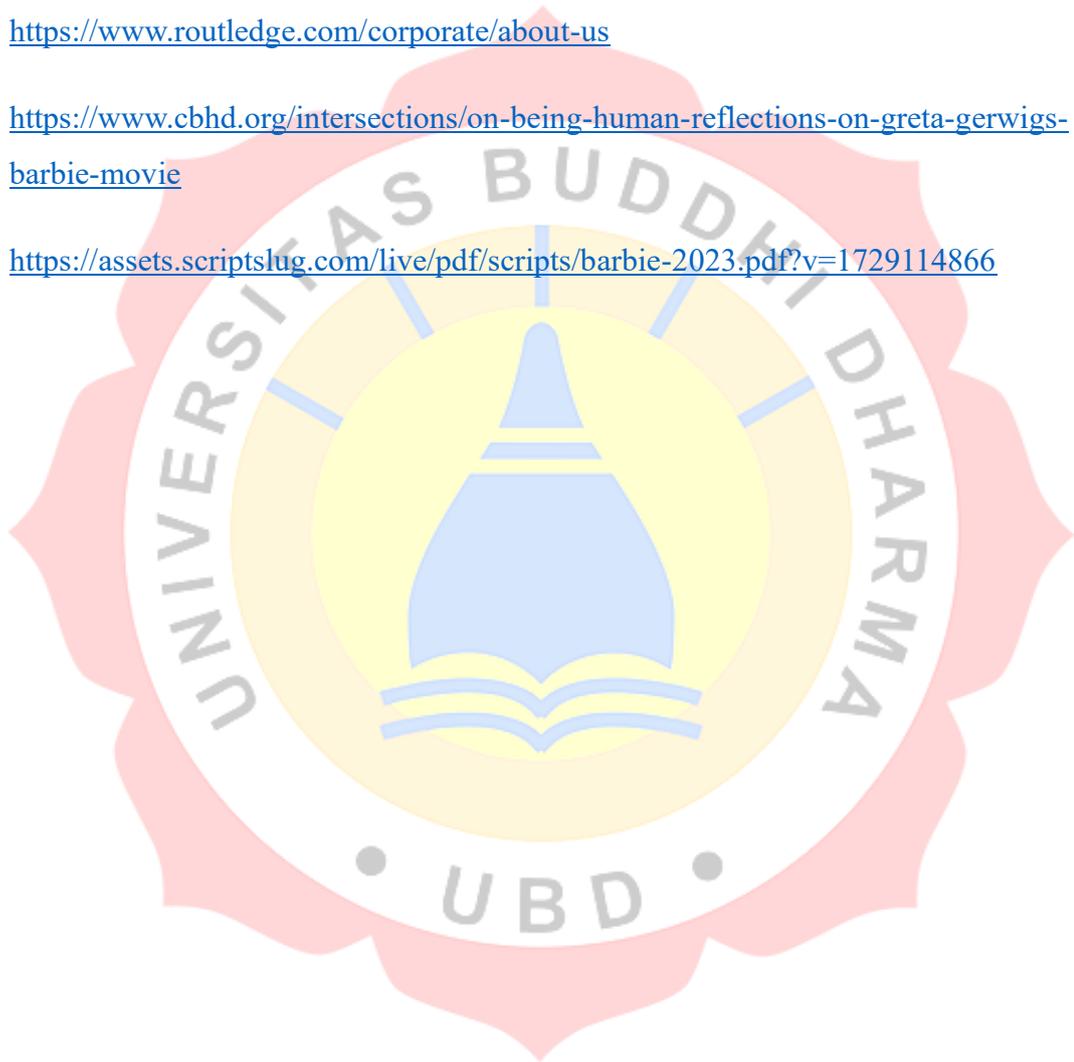
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APPENDICES

This chapter will show the data finding of the analysis, the data contains quotes and interpretation and divided into 2 tables below. Moreover, the table contains of number, quotes, chapter that also include script page, and the interpretation.

DATA	QUOTES	CHAPTER	INTERPRETATION
1.	<p>Barbie Margot: What's going on, why are all these men looking at me?</p> <p>Ken: They're also looking at me!</p> <p>Ken: I love this!</p> <p>Barbie Margot: I feel kind of ill at ease, I don't even know the word for it... Like I'm conscious of it but it's my self I'm conscious of-</p> <p>Ken: I'm not getting any of that. I feel appreciated but not ogled.</p> <p>Mine has no undertone of violence.</p> <p>Barbie Margot: Mine very much has an undertone of violence</p>	<p>4.1 GENDER INEQUALITY (Script, page: 30)</p>	<p>Barbie's reaction to being stared at in the real world shows a clear example of gender inequality. When she says, "Men look at me like I'm an object," writer assumed that her dialogue expresses discomfort and confusion at being viewed not as a person, but as something to be looked at and judged. This is something that many women experiences.</p>
2	<p>Sasha : You've been making women feel bad about themselves since you were invented.</p> <p>Barbie Margot : No, I think you have that the wrong way around</p> <p>Sasha : you represent everything wrong with our culture. Sexualized capitalism, unrealistic physical ideals.</p> <p>Barbie Margot : whoa hang on you're describing something stereotypical. Barbie is so much</p>	<p>4.1 GENDER INEQUALITY (Script, page: 46)</p>	<p>this is shows gender inequality because it highlights how women are pressured to meet unrealistic beauty standards. Sasha accuses Barbie of promoting ideals that make girls feel inadequate, emphasizing appearance over ability. Unlike men, women are judged more harshly based on looks, creating a double standard. This aligns with liberal feminist theory,</p>

	<p>more than that.</p> <p>Sasha : Look at yourself!</p> <p>Barbie Margot : Well, I am, actually, Stereotypical Barbie.</p> <p>Sasha : You set the feminist movement back fifty years, you destroy girls' innate sense of worth and you're killing the planet with your glorification of rampant consumerism.</p> <p>Barbie Margot : But I'm supposed to help you and make you happy and powerful</p> <p>Sasha : I am powerful and until you showed up here and declared yourself "Barbie", I hadn't thought about you in years, you fascist!</p>		<p>especially Betty Friedan's view that such social expectations limit women's self-worth and prevent them from achieving equality in other areas of life.</p>
3	<p>Ken Ryan: want a high level, high paying job with influence.</p> <p>Office Employee : You need at least an MBA and many of our people have PhDs.</p> <p>Ken : Isn't being a man enough???</p>	<p>4.1 GENDER INEQUALITY</p> <p>(Script, page: 47)</p>	<p>The dialog shows gender inequality because in Ken's statement "Isn't being a man enough?" is a clear instance of gender inequality it asserts that his gender alone should qualify him for a high-level, high-paying job with influence, disregarding the necessary qualifications like education (MBA, PhD) mentioned by the office employee.</p>
4	<p>Barbie Margot : Goodness gracious, what about, President of the Barbie division?</p> <p>Executive 1 : Present. (it's man)</p> <p>Aaron Dinkins : um, I'm a man with no power, does that make me a woman?</p> <p>Barbie Margot : Are there any women in charge?!</p>	<p>4.1 GENDER INEQUALITY</p> <p>(Script, page: 54)</p>	<p>The dialog shows that men have power and don't respect women's authority in Barbie Land. Barbie Margot is shocked when she sees a man with an important job like President of the Barbie division, and all of them were man in high position, she quickly asks if any women are in charge. Aaron Dinkins'</p>

			<p>sarcastic question makes fun of the idea that a man can't be in charge, which shows that the people in charge think that women should be in charge.</p>
5	<p>Barbie Margot : Barbie Land! We'll be safe there!</p> <p>Sasha : what?! Mom, are you really going to let Barbie take you and your tween daughter to an imaginary land?</p> <p>Gloria : Yes and you know why? Because I never get to do anything. I didn't even go on that cruise I won at your school raffle because I didn't have enough vacation days, and your dad is allergic to sun.</p> <p>Sasha : What about him! Dad? We can't just leave him?</p>	<p>4.1 GENDER INEQUALITY (Script, page: 62)</p>	<p>This dialogue shows gender inequality because Gloria's story of missing a cruise she won because of her husband's sun allergy and lack of vacation time. It shows how women are expected to put their family's needs before their own</p>
6	<p>Gloria : it is literally impossible to be woman! You are so beautiful and so smart, and it kills me that you don't think you're good enough. You're supposed to be thin but not to thin and you can never say you want to be thin you have to say you want to be healthy, but you also have to be thin.</p>	<p>4.1 GENDER INEQUALITY (Script, page: 86)</p>	<p>this is shows gender inequality because it talks about how women are expected to look perfect, even if that standard is not fair or realistic. Gloria says women must look a certain way but are not allowed to admit they want to. This makes many women feel like they're never good enough. Men don't face the same pressure.</p>
7	<p>Gloria : You're supposed to love being a mother but don't talk about your kids all the damn time.</p>	<p>4.1 GENDER INEQUALITY (Script, page:</p>	<p>this shows gender inequality because it reveals how society pressures women to be perfect mothers but also criticizes them</p>

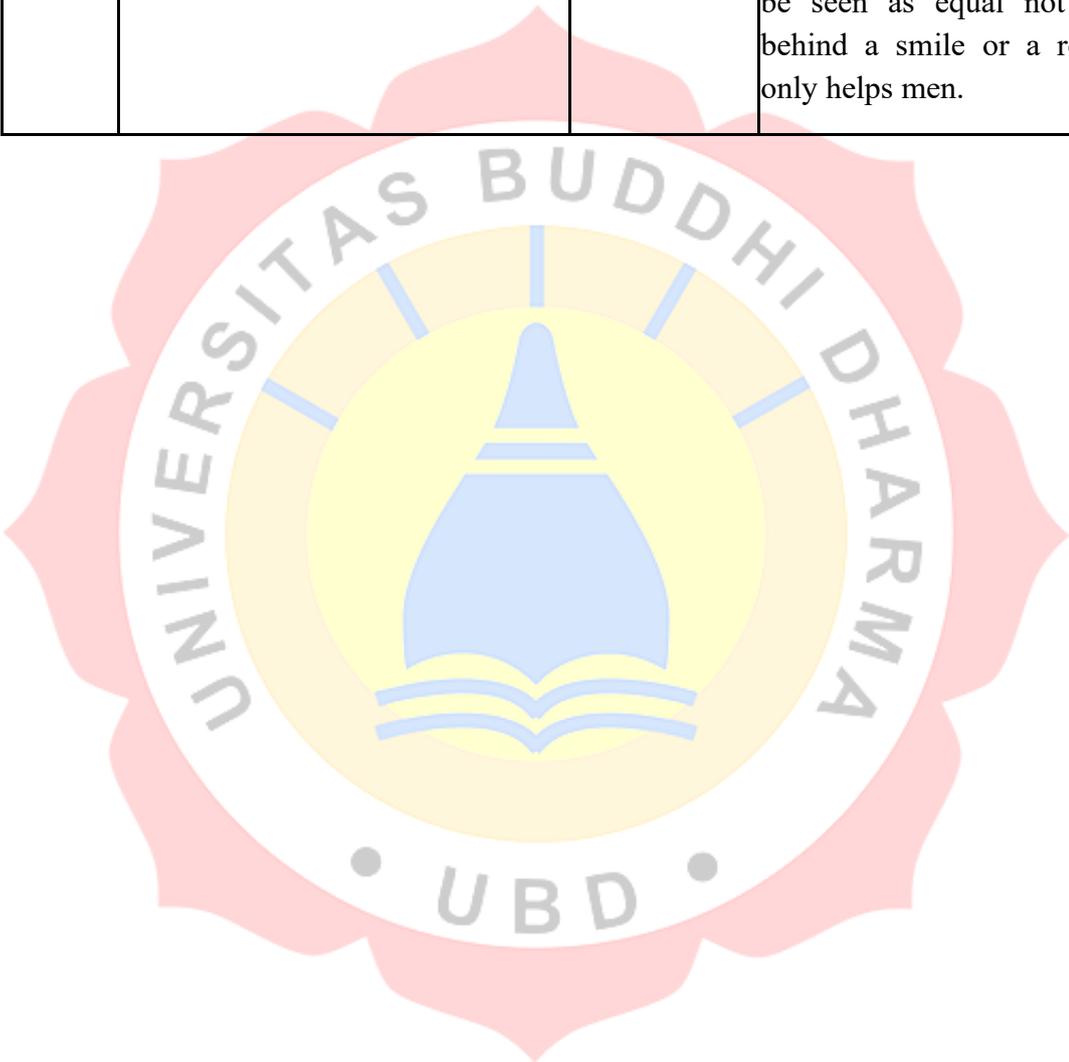
		86)	no matter what they do. If they care too much about their children, they're judged and if they don't, they're also judged. This double standard doesn't apply to men. It aligns with Betty Friedan's theory, which explains how women are often trapped in motherhood roles and not seen as individuals with their own goals. Friedan believed women should be free to choose their own identity not just be valued as mothers
1.	Mattel Ceo : Always be empowering girls! Always! What do we really sell? We sell dreams! Imagination! And sparkle! When you think of sparkle, what do you think after that? Female agency! (the ability of women to make their own choice, act on their goals, and live freely from coercion/ force, violence, or retribution/ revenge)	4.2 POWER IMBALANCE (Script, page: 39)	this shows power imbalance because the company, which is Mattel, talks about "dreams" and "sparkle" to sound like they support women, but they don't give women real power. They use these words to look good, not to fix real problems like unfair pay or few women in leadership. This goes against Betty Friedan's ideas, because she said real equality means giving women the same chances and power as men. Just saying nice things is not enough women need real change, not just pretty words. In addition, the company claims to empower women but is led by men, showing superficial support for equality.
2.	Ken Ryan :At first, I thought the Real World was run by men, and then for one minute I thought it	4.2 POWER IMBALANCE	Ken says that everything in the real worlds such as cars,

	<p>was run by horses, but now I realize that horses are just men-extenders. So are cars, buildings, airplanes, everything! everything exists just to expand and elevate of men the presence! Ken Kingsley: That's amazing!</p>	<p>E (Script, page: 68)</p>	<p>buildings, airplanes, and even horses exist to increase men's power and presence. This shows a clear power imbalance, where men are seen as the center of everything and women are pushed to the background. Ken's view reflects how deeply male dominance is accepted and normalized in society. This align to Betty Friedan's liberal feminist theory, which argues that women have been limited by a system that places men in control, especially in public and professional life. Friedan believed this imbalance prevents women from developing their full potential. Ken's comment shows how patriarchy can seem logical and natural to those in power, making it harder for women to be seen as equals.</p>
<p>3.</p>	<p>Ken : Look, I'm just hanging down with my bro-homies having brewski beer in my Mojo Dojo Casa House. You can stay here if you want as my bride-wife or my long-term-low commitment distance girlfriend. Now, brewski beer me.I will not brewski beer you.That's fine. I mean, without you Barbies running things, we can do our hair however we like-We see Kens with crazy patches of beard on their faces.</p>	<p>4.2 POWER IMBALANCE E (Script, page: 71)</p>	<p>Ken tells Barbie that she can stay in his "Mojo Dojo Casa House" as either his "bride-wife" or his "low-commitment girlfriend." He also expects her to serve him a drink. This shows a clear power imbalance, because Ken is the one who sets the rules in the relationship and expects Barbie to follow them. He gives her limited choices and treats her like someone who must fit into a role he created. This align with</p>

			Betty Friedan's liberal feminist theory, which says that women are often forced into roles like wife or caretaker that limit their freedom and identity. Ken's words reflect how men often control relationships and expect women to serve them. Friedan believed that women should not be trapped by gender roles and should have the freedom to choose their own paths in life
4.	<p>Barbie Margot : What's wrong with her?!</p> <p>Ken : nothing. We just explained the impeccable immaculate seamless garment of logic that is Patriarchy, and she crumbled.</p> <p>Gloria : Oh my God. It's like in the 1500s with the indigenous people and smallpox. They had no defenses against it.</p> <p>Ken : Yeah!!</p>	<p>4.2 POWER IMBALANCE (Script, page: 72)</p>	<p>this shows power imbalance because Ken says that patriarchy is a perfect system of logic, and that explaining it caused a Barbie to "crumble." Gloria compares patriarchy to a deadly disease like smallpox, saying that people especially women have no defense against it. This shows a clear power imbalance because patriarchy gives power to men while making women feel weak or powerless. This is aligned with Betty Friedan's liberal feminist theory, which explains how women are harmed by systems that treat men as naturally more important. Friedan believed that these systems prevent women from growing and having equal power. Ken doesn't see the harm, but Gloria's reaction shows how damaging that really is.</p>
5.	<p>Barbie Margot : here's the deal. It's not just about how they see us, it's about how they see</p>	<p>4.2 POWER IMBALANCE</p>	<p>when Barbie, Sasha, and Gloria plan to pretend to be weak and confused so the Kens will let</p>

	<p>themselves.</p> <p>Gloria : Ken Land contains the seeds of its own destruction.</p> <p>Barbie Margot : First we have to get the Barbies away from their Kens. We can use a decoy Barbie who pretends to be brainwashed. (to Barbie Alexandra) That should be you.</p> <p>Sasha : We'll distract them by pretending to be helpless and confused. Kens can't resist a damsel in distress.</p> <p>Gloria : you have to make them believe that you're complacent and that they have the power. And when their guard is down you can take the power back.</p>	<p>(Script, page: 89)</p>	<p>their guard down. Gloria says, "You have to make them believe that you're complacent and that they have the power." This shows a clear power imbalance where the women feel they must act helpless, so the men feel in control. It reflects how, in a male-dominated society, women often hide their real strength to avoid conflict or protect themselves. This aligned with Betty Friedan's liberal feminist theory, which says that women are expected to always be gentle, supportive, and put others first. Friedan believed this expectation keeps women from being fully free and equal. In this scene, the women use this stereotype to survive and fight back, which highlights the unequal power that forces them to use such strategies in the first place.</p>
<p>6.</p>	<p>Gloria : you're supposed to be their mommies but not remind them of their mommy, any power you have must be masked under a giggle..</p> <p>Barbie Issa : What happened? One day I was president, the next thing I know I was cutting a Ken's steak for him...?</p> <p>Gloria : Welcome back, Madame President.</p>	<p>4.2 POWER IMBALANCE (Script, page: 90)</p>	<p>Gloria says that women are expected to act sweet and not show their power openly. Barbie Issa, who used to be president, is now cutting steak for a Ken. This shows a clear power imbalance where women once had leadership roles, but now they're doing tasks that make them seem smaller or less important. They are expected to hide their strength and take care of men. This is aligned with Betty Friedan's ideas, where she said women are often</p>

		<p>pushed into roles that serve others and are not allowed to lead or grow. Even powerful women are expected to act gentle and quiet, instead of using their full abilities. Friedan believed women should be free to be strong, lead, and be seen as equal not hidden behind a smile or a role that only helps men.</p>
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EXT. A DESERT-LIKE-LANDSCAPE. DAY

Like Kubrick's 2001, but with little girls, not apes. And with baby dolls, not sticks and stuff.

HELEN MIRREN (V.O.)
Since the beginning of time, since
the first little girl ever existed,
there have been dolls.

These little girls rock their baby dolls, they burp them,
they cuddle them: They pretend to be Moms.

HELEN MIRREN (V.O.)
But the dolls were always and
forever *baby dolls*. The girls who
played with them could only ever
play at being MOTHERS. Which can be
fun, at least for a while anyway...
Ask your mother.

(pause)
This continued, until...

One of the girls looks UP.

Something has appeared in their midst. Something NEW.
It's a GIANT BARBIE DOLL - BARBIE MARGOT, the 1950s Barbie,
with her black and white swimsuit and lipstick.

The girls react with awe.

They're stirred up and excited by this Barbie Margot not
unlike the apes in that Kubrick masterpiece. They try to
touch her, and one little girl starts smashing her baby doll
against the ground until it breaks into pieces. She lets out
a child's howl!

One by one the little girls follow suit: whooping, screaming,
throwing their baby dolls away in fits of joyful anger.

A final little girl throws her baby doll up in the air, and
it is spinning, spinning - with a match cut to:

BARBIE

INT. WHITE SPACE

Barbie stands in a empty space of the soon-to-be formed
Barbie Land - it's a void, a limbo - but clearly in a film
studio. The World of Barbie is a Technicolor Soundstage.

HELEN MIRREN (V.O.)
Yes Barbie changed everything! Then
she changed it all again!

We go through all the changes to Barbie Margot, as she moves
through the decades.

HELEN MIRREN (V.O.)
All of these women are Barbie, and
Barbie is all of these women. She
might have started out as just a
lady in a bathing suit, but she
became so much more.

We see a row of Barbies. As we move back we see that "Barbie"
is a EVERY different kind of woman -- every profession, every
ethnicity, every body shape, every different ability and
every gift. As we pan by each one, we hear:

HELEN MIRREN (V.O.)
She has her own money, her own
house, her own car, her own career.
Because Barbie can be anything,
women can be anything.

We see a Map with Barbie Land on it and a long red arrow is
drawn across a split screen to the Real World.

HELEN MIRREN (V.O.)
(triumphantly)
And this has been reflected back
onto the little girls of today in
the Real World.

Girls playing with the different dolls. The girls all mirror
what their Barbie is. So the doctor is the doctor, the
ballerina is the ballerina, etc.

HELEN MIRREN (V.O.)
Girls can grow into women who can
achieve everything and anything
they set their mind to.

Finally, we see a vast sea of Barbies. All in different
outfits, different hairstyles, adding new friends, speaking
different languages. And now Barbie's world gets continually
multi-faceted and wide-ranging and diverse and interesting.

HELEN MIRREN (V.O.)
(triumphantly)
Thanks to Barbie all problems of
feminism and equal rights have been
solved!

(MORE)

HELEN MIRREN (V.O.) (CONT'D)

(with a knowing smirk)
... at least that's what the
Barbies think.

We float above the Barbies into the clouds, then we descend to earth, to see, just below the clouds and above land, the heart-shaped BARBIE LAND.

HELEN MIRREN (V.O.)

After all they're living in Barbie Land. Who am I to burst their bubble? And here is one of those Barbies now, living her best day every day.

INT. BARBIE DREAMHOUSE. BEDROOM. DAY

Barbie Margot wakes up in her pink Dreamhouse. Everything is perfect. Of course. This whole sequence is like a movie-musical of the best life ever.

There are no walls just like the toy so Barbie Margot can wave across to another Barbie waking up in her Dreamhouse next door.

In every OTHER Dreamhouse, all the Barbies are having their perfect morning. It's a Barbie Ballet.

INT. BARBIE DREAMHOUSE. BATHROOM. DAY

Barbie Margot steps out of her heels, revealing her permanently arched feet.

Barbie Margot stands under the shower head, but nothing comes out, she turns her head this way and that, as if there is water but there is nothing. Her hair looks amazing anyway.

She opens an AMAZING closet and then magically steps out with a new, perfect outfit!

INT. BARBIE DREAMHOUSE. SLIDE. DAY

Barbie takes her slide down to the pool. Because she can!

INT. BARBIE DREAMHOUSE. KITCHEN. DAY

She eats a nothing breakfast, drinks a big glass of nothing.

EXT. BARBIE DREAMHOUSE. DAY

Barbie Margot stands at the top floor of her house, waves to her friends and then improbably sails through the air and lands in the driver's seat of her car.

HELEN MIRREN (V.O.)
 When you're playing with Barbies
 nobody bothers to walk them down
 the stairs and out the door etc...
 you just pick them up and put them
 where you want them to go -- You
 use your imagination!

Behind her, Barbie Alexandra ALSO sails through the air and
 lands in HER dream car.

Barbie Margot drives and waves at Skipper in the doorway of
 her treehouse.

Midge appears in Skipper's yard, aggressively waving at
 Barbie Margot.

HELEN MIRREN (V.O.)
 (butting in)
 Midge was Barbie's pregnant friend.
 Oh let's not show Midge actually...
 she was discontinued by Mattel
 because a pregnant doll is just too
 weird. Anyway... Barbie has another
 BIG day ahead of her.

EXT. BARBIE LAND. DAY

Barbie Margot waves happily, sometimes with both hands, to
 other Barbies as her car silently drives itself through a
 bustling town. It's like Richard Scarry's Busy Town for
 Barbie. It's a wonder of color and shape. The houses are all
 see-through, like the toys, it's a Noah's Ark of doll-tastic
 magic.

It's also completely run by women. They hold every kind of
 job. Barbie Margot waves to a Barbie mail carrier, and an all
 Barbie construction crew. There is the occasional Ken, but
 mostly it's Barbie.

Barbie Margot drives past the Barbie White House which is, of
 course, pink.

INT. BARBIE OVAL OFFICE. LIGHT PINK HOUSE. DAY

Barbie Issa Rae, president (maybe in a ball gown?!) signs a
 bill into law, surrounded by Barbie Congresswomen. Barbie
 Margot stands with the press, proud.

BARBIE ISSA
 Everybody - turn to the Barbie next
 to you, tell her how much you love
 her. Compliment her!
 (MORE)

BARBIE ISSA (CONT'D)

Reporter Barbie, you can ask me any question you want.

BARBIE RITU

How come you're so amazing?

BARBIE ISSA

(giggling)

No comment! No seriously, no comment.

Barbie Issa looks to the Barbies around her:

BARBIE ISSA

I love you guys!

Hugs, sweetness, support. It is REALLY great here.

INT. NOBEL PRIZE THEATRE. DAY.

A big ceremony, very official, proper. A Barbie Dignitary (in another flouncy ballgown) presides:

BARBIE DIGNITARY

The Nobel Prize in Journalism goes to "BARBIE!"

It's Reporter Barbie! Woohoo! Barbie Margot leaps to her feet, deeply proud.

BARBIE RITU

I worked very hard, so... I deserve it!

BARBIE DIGNITARY

The Nobel Prize in Literature goes to "BARBIE!"

It's Barbie Alexandra Shipp! Barbie Margot claps and hoots from the audience. She's so proud of her friends.

BARBIE ANNOUNCER

(bestowing the prize)

You're the voice of a generation.

BARBIE ALEXANDRA

(no false modesty!)

I know.

INT. SUPREME COURT. DAY

Barbie Sharon argues a case passionately in front of the Supreme Court, all Barbies.

BARBIE SHARON

Only Barbies are Barbies, and we would argue that corporations have no "free speech" rights to begin with, so any claim on their part to be exercising a right is just their attempt to turn our democracy into a plutocracy!

The Gallery erupts into rapturous applause. Some Kens are there for support.

BARBIE SHARON

This makes me emotional! And I'm expressing it. I have no difficulty holding both logic and feeling at the same time. It does not diminish my powers, it expands them.

The Chief Justice Barbie hits her gavel, but she can't help but smile. Barbie Margot is there, always cheering on, always the supporter.

EXT. BARBIE LAND. DAY.

Barbie Margot drives past the BAX airport and an airplane passes overhead, we move up, and the female pilot waves down -

BARBIE PILOT

Hi Barbie!

- the airplane wipes and we keep moving up to find:

EXT. SPACE. DAY

Astronaut Barbie floats around in space. High fives with another Astronaut Barbie. Wave down to Barbie Margot, too!

BARBIE ASTRONAUTS

(in unison)

Hi Barbie!

EXT./INT. BARBIE CAR.

Barbie Margot waves up at the astronauts.

BARBIE MARGOT

Yay space!

Finally she passes and salutes **Barbie Mt. Rushmore.**

Remember this!

EXT. BARBIE LAND. BEACH. DAY

Barbie Margot drives up & hits the beach. This is semi-epic, almost somber in it's initial grandeur.

Ken Ryan Gosling holds a surf board and stands atop of a dune. He's waiting for his Barbie, Barbie Margot.

HELEN MIRREN (V.O.)
Barbie has a great day every day.
But Ken only has a great day if
Barbie looks at him.

KEN RYAN GOSLING
(courageous)
Hi Barbie!

Barbie Margot turns and smiles.

BARBIE MARGOT
Hi Ken!

All the Barbies we just saw are now at the beach - they are all *everything*. Barbie Margot says Hi to Barbies and Ken - or, rather, the Multiplicity of Kens!

KEN SIMU
(to Ken Ryan Gosling)
Hi Ken.

Ken Ryan Gosling groans, waving his hand in dismissal.

BARBIE HARI
Hi Ken!

KEN NCUTI
Hi Barbie!

BARBIE EMMA
Hi Ken!

KEN KINGSLEY
Hi Barbie!

BARBIE ALEXANDRA
Hi Ken!

BARBIE SHARON
Hi Ken!

KEN SCOTT
Hi Barbie!

KEN KINGSLEY
Hi Ken! I got us both ice creams!

KEN RYAN GOSLING
Cool.

BARBIE ANA
Hi Ken!

Everyone says "Hi Barbie" and "Hi Ken" over and over to each other. Way out in the sea, a few Mermaid Barbies emerge:

BARBIE MERMAID
Hi Barbies!

ALL BARBIES AND KENS
Hi Barbie!
(she disappears beneath
the waves)
Bye Barbie!

ALLAN
Hi Barbie!

BARBIE MARGOT
Hi Allan!

And there's Allan in his striped shirt. Everything stops.

HELLEN MIRREN (V.O.)
There are no multiples of Allan.
He's just Allan.

ALLAN
I'm still confused about that?

On shore, Ken Ryan Gosling comes sprinting down the sand.

KEN RYAN GOSLING
HI BARBIE!

BARBIE MARGOT
Hi Ken!

KEN RYAN GOSLING
Hey Barbie! Check me out!

Ken Ryan Gosling, who seems to only exist when Barbie is paying attention to him, runs into the surf, like INTO it, and flies backward, head over heels, into the air with his surfboard and...lands HARD.

ALLAN
(Hecuba at Troy)
KEN! NO!

Barbie Margot and her other Barbie friends jump up and swiftly coordinate a rescue mission, while the other Kens stand around helplessly. Ken Kingsley protects his ice creams.

BARBIE MARGOT
(concerned)
Ken?

KEN RYAN GOSLING
Oh Hi Barbie... How much of that did you see?

BARBIE MARGOT
We saw the whole thing!

BARBIE ANA
Let's get you up on your feet.

Barbie Margot and Barbie Ana lift Ken up.

KEN RYAN GOSLING
Wow you are so strong!

Meanwhile, Ken Simu laughs derisively:

KEN SIMU
Looks like this beach was a little too much beach for you, Ken.

KEN RYAN GOSLING
If I wasn't severely injured I'd beach you off right now, Ken.

KEN SIMU
Oh, I'll beach-off with you any day, Ken!

KEN RYAN GOSLING
You're on, Ken! Let's beach-off!

KEN KINGSLEY
(on Ken Ryan's side)
Anyone who wants to beach him off has to beach me off first.

KEN SIMU
I will beach both of you off at the same time!

KEN RYAN GOSLING
(getting upset)
You don't even know how to beach
your SELF off how are you going to
beach all of us off??

KEN SIMU
Why are you getting emotional?!

BARBIE MARGOT
Come on, Kens, nobody is going to
beach anyone off!

Ken Simu backs off as Ken Ryan collapses into Barbie Margot.
An ambulance pulls up, and FOLDS OUT INTO A HOSPITAL ROOM.
Ken Ryan is put on a stretcher and hurried across the beach.

KEN RYAN GOSLING
Barbie, stay with me!

EXT. / INT. AMBULANCE / HOSPITAL. MOMENTS LATER.

Barbie Alexandra now in her "Doctor" outfit, tends to a small
scratch, while Barbie Hari, also in her "Doctor" outfit,
looks at the results of some x-rays. Barbie Margot stands by.

BARBIE HARI
Not even broken, you'll be just
fine.

KEN RYAN GOSLING
Shredding waves is much more
dangerous than people know.

BARBIE MARGOT
You're very brave, Ken.

KEN RYAN GOSLING
Thanks, Barbie. Because you know
actually my job isn't surfer.

BARBIE MARGOT
I know.

KEN RYAN GOSLING
It's not even lifeguard, which is a
common misconception.

BARBIE ALEXANDRA
Very common.

KEN RYAN GOSLING
Because my job is actually
just, you know, Beach.

More info about script below:

[\[https://drive.google.com/file/d/1Hyxv-205p8GPcWZmaUQDGESgkb5-iDWi/view?usp=drivesdk\]](https://drive.google.com/file/d/1Hyxv-205p8GPcWZmaUQDGESgkb5-iDWi/view?usp=drivesdk)



CURRICULUM VITAE

PERSONAL DETAILS

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WORK EXPERIENCE

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EDUCATIONAL BACKGROUND

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