

Music: <introductory music>

Rebecca: Hello, everyone! After several weeks of being exclusively available on our Patreon account, we are releasing this informal, unedited discussion of the Barbie movie on our main feed.

We haven't released a regular episode for several weeks, because there have either not been any gaps in the lectionary readings, or the gap was something we already covered, or, like the gap for the upcoming 16th Sunday after Pentecost (which is from the alternate Psalm for the semicontinuous readings), being good stewards of our time meant it just didn't make sense to do the work that goes into making an episode for such a little-used text, liturgically let alone homiletically.

We'll be back with a commentary episode next weekend for the 17th Sunday after Pentecost, and I also want to take a moment to thank Kim for tipping Mind the Gap on our Ko-Fi account, and also for your kind words about the podcast. We're also grateful to all the folks that support us on Patreon. Any financial gifts we receive go toward paying for text transcripts of our audio, which are hosted on our website, mindthegaprc1.com.

With that, we hope you enjoy this silly but meaningful conversation about the theology of Barbie.

Music: <introductory music fades out>

Rebecca: No, I definitely just think we should record because we could always like, put this up as a patron perk or something. [...] What kind of Barbies would we be? My mom did send me a meme of, um, like, you know, Bishop Barbie or whatever. You can find Barbies in vestments, and I'm pretty sure those are not actually for sale, um, but something someone either photoshopped or made, but I like those ones. Um, did you play with Barbies growing up?

Annemarie: Yeah.

Rebecca: Yeah.

Annemarie: Oh, yeah. I recognized lots of toys that I played with watching that movie, uh, and, and outfits like particular outfits uh, and shoes. Like I was obsessed with making sure I didn't lose any of my Barbie shoes and, uh, all of the accessories. So there I had the brief, the white and pink briefcase.

Rebecca: Cute.

Annemarie: And the suit, the white and pink double breasted suit and the skirt. Um, and, uh, I had, yeah, no, I, um. The jokes about Alan and, and all of Ken's clothes fit him, was, was just, it was just such a good, like--

Rebecca: Chef's kiss!

Annemarie: --just acknowledgement of, of the, I think it's just one of those practical things about Barbie.

- Rebecca: Oh yeah.
- Annemarie: That even if you had different kinds of Barbies, right. Different roles and different things. The clothes were always interchangeable. And then when you got some other kind of doll, my other doll was like a Jem doll. Or like, there were other dolls.
- Rebecca: Your GenX is showing. <laugh>
- Annemarie: I know, I know. My Gen X is showing with her, her magical earring. Um, my gem doll had ginormous feet.
- Rebecca: <laugh>, okay. Mm-hmm.
- Annemarie: And her shoes never fit anybody else, of course. Um, and she was not on her toes the way Barbie was. Um, but, uh, no, I think, um, I don't know. I feel like I'd have a hard time being narrowed down to "just one thing Barbie."
- Rebecca: Mm mm-hmm. <affirmative>
- Annemarie: Does that make sense? Like, I have, you know, we, we all encompass multitudes, just like we talk about in our podcast about how God is not one thing. And the kingdom of heaven is not one thing. By the way, my preaching is getting really kind of one noted <laugh>. Um, I feel like--
- Rebecca: Your preaching is only one thing.
- Annemarie: None of us <laugh> when preaching is only one thing, which is that none of this is one thing, right? <laugh>. But I also think that's the glory of Barbie, right? Like, what kinds of Barbies do we see ourselves as? And that's why having more than one or having all the different outfits was kind of the coolest part because any Barbie could dress up as anything. Um, and I did think, though, during the movie, I thought when she hops into the car and takes off, I thought, no Barbie in real playing life ever just fit into the car like that so easily. Was I the only one shoving her legs, like trying to figure out a way to get her in straight?
- Rebecca: That's so funny. I, I had Barbies and I had some of it. I had the Dream House. I played with them a little. Um, I think I tended more towards, um, honestly, I tended more towards Polly Pocket and my Little Pony. Um, I remember many, many hours--
- Annemarie: Your millennial is showing!
- Rebecca: My millennial is showing! I remember a lot of time spent with those. Um, but I, I do also clearly remember a deep desire for a lot of the other accessories and stuff. Like, I cannot tell you how much I longed for the rideable Barbie Jeep. Like the one for you. I wanted one so bad. Never got it. I wanted one of, I think they had like a quote unquote life-size Barbie or something.
- Annemarie: Yes, like three and a half, four feet tall!

Rebecca: Yeah, so maybe you remember that one too! And I was like in pre-K or kindergarten or something. So it was basically like my size. Um, also never got one of those <laugh>, um, my, my childhood drama is showing. Um, but I, I remember, um, wanting those a lot as well, um, because I just thought that they managed to capture a lot of the fun stuff that, you know, kids want to be able to... I was really into doing what the grownups or my parents were doing, but like, on my own scale. So I didn't so much want to imagine Barbie doing the thing I wanted to do the thing. Um, I was always a backseat driver, um, when I was like in my little car seat. So I had like a fake dashboard. I have no idea like where they got it or where it is at this. I'm sure it's in the garbage in a landfill.

Annemarie: Very Maggie Simpson of you. Yeah.

Rebecca: I never watched The Simpsons. But your Gen X is showing, again, <laugh>. We've never run into this many generational differences <laugh>. But I had a little, I had a little fake dashboard in the back, so I always wanted the Barbie Jeep 'cause I wanted to like drive the Jeep myself. Um, I, if I think about it too long, maybe I wanted the life-size Barbie 'cause I was also a, a very lonely only child at that point in my life before my sister was born. Who knows?

Annemarie: More trauma showing here.

Rebecca: More trauma <laugh>. Well, we are talking about a movie that I think brings that up in a lot of ways. I loved it. I cried, I told you to bring tissues. I don't know if you, it hit you the same way. Um, but it, I really, really liked it.

Annemarie: Oh, I loved it. I don't think it hit that way because I had, I, I mean, I saw it what yesterday and that was almost two weeks since it's come out and I've, I had read the speech that America Ferrera gives. Okay. Right. I have, I had read, I had seen some of the things about, I didn't see the whole plot. I was trying to keep myself, like, I figured I was gonna see it. And, um, I just really needed a night out last night, and so did my sister-in-law. And so we were just like, we're going to see a Barbie. Like bye boys <laugh>, and, um--

Rebecca: Bye, Ken. <laugh>

Annemarie: Bye, Ken!

Rebecca: <laugh>

Annemarie: Um, and I, I just, but I absorbed. I just, so I'm a person who goes to the movies with an understanding of all of the pieces that go into that movie. I deeply appreciate the perspective of Greta Gerwig. I deeply appreciate that she wrote this movie and then got the, the real blessing and the real kind of gift of being able to direct it and be able to show exactly what she was trying to say in this movie. And I think that happens every time she makes a film. Uh, which is why I think I will just always go to Greta Gerwig, uh, films. Um, Noah Bombach too, her partner is, is incredible that way. Uh, and just, they are just a shiny example of how, how to, to lift up the truth of things without having to make it so that everything feels so heavy all the time.

Um, the way that Barbie this movie told a story that is both true and, and hard and at the same time could be hopeful, um, I think was, was pretty magnificent. Uh, and also

relatable in so many different ways. So that first, like that homage to 2001: A Space Odyssey, right? At the very, very beginning, right? Yes. Yeah. That's what the, that's what that whole like cave girls was. The dolls they had to play with was, was, you know, only babies. And so they could only pretend to be mothers. Um, and this idea of generational breaking those generational, um sometimes trauma, right? Sometimes, but just expectations of each other and going all the way to the end where you have Rhea Perlman playing Ruth, right, who created Barbie talking about the mothers, uh, standing still and the daughters looking back and seeing how far they've come. Um, I, I feel like that really bookended the movie really well. I feel we should said, spoiler alert, if we're gonna show any of this--

Rebecca: Anyone who's, anyone who's clicking on and listening to it, I think they should--

Annemarie: It's the Barbie conversation.

Rebecca: --know better.

Annemarie: Right. Uh, PS: spoilers. Um, but I thought that book ending was, was really, uh, beautiful and, and an acknowledgement of not just the, the legacy of a toy, right? A toy that really changed the landscape for girls and how we were invited to play, uh, but also has lived in the culture, uh, in ways that I think there are few other things that have, that have held up that long. Right? So as far as toys are: Lego, Hot Wheels, um, some of those, those brands that are just gonna last forever Play-Doh, um, but Barbie is, is right there among them. My daughter's at camp right now and I, I sent her a bunk note last night and I said, Hey, I saw the Barbie movie. It was really good. We'll make, I'll try to make sure you can see it, you know, when you get home. And so she wrote back and said she was excited to see it. So I thought it was a good thing for my 11 year old to, to see.

Rebecca: I agree. Um, I think a, a phrase that you just used was really interesting. You were talking about, um, Barbie in this pantheon of, um, just culturally iconic toys and everything, but you talked about how they'll live forever, and you used that phrase as the way of expressing their longevity, um, and their importance in the culture. But also, I feel like the movie just had some really poignant things to say about, um, and, and this might kind of get us into the article that you sent, but about incarnation and the temporariness of life and the beauty of progress and change, and maybe even decay and aging in, in their own ways. Um, so I, I think that it's funny that you gave us this illustration of like how we use phrases of immortality and permanence as a way of lifting things up. Um, we do that for the pieces of society around us.

We do it for ideas, we do it for people's impact on us, um, because it's just so ingrained in us as this is one of the most, this is one of the highest compliments I can give something to say that it will be forever. Um, and the movie itself, I think just kind of gave us that chance to think about that entire, um, that entire framing of what the value of life is or what success can look like, and all of these other pieces. Those were some, those were some of my favorite pieces of the movie. That was a lot of what I got out of it. Um, my favorite scene was the one shortly into Barbie and Ken's, um, first trip into the real world, and she sees the woman at the bus stop and, um, the old woman at the bus stop, and she just looks at her and she's already crying, and she says, you're beautiful.

And I, I didn't even say the way she said it. She had this like, just gentle awe about her that moved me so much. And the woman says back, I know it. And with such good humor and in, in such just the talent of those two actors as well, where it, it got a laugh in my theater. And I think it is funny, but it's also not played for a laugh. It's just effortlessly funny. Like, you could say it like really sarcastically. You could say it with like, well, why, how, how dare you, like, act shocked or something. But it's just this gorgeous moment of acknowledgement between someone who is in the earliest stages of this journey about finding, um, beauty in being marked by the world, um, and dealing with the, the hard things that come along with the beautiful and the wonderful things.

Um, and then to be, I am always, always kind of looking for older female figures, especially in movies. Um, we don't, you know, it's always like the, the Gandalf figure or the old wise mentor. I mean, Indiana Jones still has, and I saw the new Indiana Jones movie and I liked it a lot. Um, but Indiana Jones is still out there being an action hero at 90 or whatever he is now <laugh>. Um, and even though like it was just that one really short moment, I just, I, I think we need so much of that. And I, I loved it. That was my favorite moment.

Annemarie: I love that moment too. And I think it's funny you talk about the laughter that came with that and the more I think about it, I, I feel as if my own chuckle, I know I chuckled at that. Yeah. But I think it was almost in, in, I was almost just caught off guard in a good way, of, of the joy and the, the pride and the just matter of factness of this woman who has lived far longer than I have and has gotten to the point in her life where she's just like, hell yeah. I'm beautiful. Like I have lived a life. Yes. Right. Um, I'm at the bus stop <laugh> With Barbie, you know? Yeah. Um, and I, um, if I were to think about a favorite moment in the movie, I mean, I just saw it yesterday, so my, my time to, to think about it has been a little bit short.

But I, I think that the way it, it went back and forth between the reality and the, the dream, right? When I think about Barbie and I think about the way that Barbie land was set up to be this place where, where women's, all the women's lives were fixed, everything was, was what it was supposed to be. And they go into, uh, the, the juxtaposition of that to, especially the tween girl, I have a tween at home, you know, and the, the, just the jadedness about everyone hates each other. Men hate women, women hate men. Um, and the, I think I just love the realness of that conversation. Um, and the, the what it forces us to think about as far as what it's like to be a woman right now and how hard it is to feel as if you are both irrelevant and needing to be relevant all at the same time. Um, obviously America Ferrera as, uh, is it Sonia? Sophia? Um, no, that's not her name. I forget her name.

Rebecca: Sasha's the daughter.

Annemarie: Sasha's the daughter. Um, I forget America Ferrera. It's all I could think the whole time. Um, also thought to myself, oh, I am as old as her, uh, <laugh> because we're both moms. And, um, I kept thinking about Sisterhood of the Traveling Pants when I saw her. Um, but her speech about the realities of a woman and how the space it gave to, to that, that reality and just how hard it is. Right? I love that this movie did not just pretend that everything was perfect all the time right? It wasn't. Um, and I love movies that do that, that also play on our nostalgia, play on our, you know, they, they draw us in with stuff

that we know and love. Uh, Lego Movie does this too. Um, and, uh, give us something that is, that is worth thinking about for probably years to come. Um, I see this movie being something that will be studied in, well in states where it's still allowed in, uh, you know, uh, feminist, you know, courses in college and, um, things that are places where we are trying to, to make sense of things and maybe make even progress, uh, about women's places in the world, and how, how do we just make it not so freaking hard all the time to be a woman and wearing all these expectations all the time.

Rebecca: All while, all while still being just like a really fun movie. Like I think that's the thing I came out of it with, like, it's, uh, the talent it takes to be highly entertaining and funny and just like a good movie and be thoughtful. Like, I think that that's, for me, that was the real magic of it. That it doesn't, and, and I don't have to. I think there's still there, there. And what makes, uh, it's, it's so good because it prompts conversations. It's not that like I would necessarily co-sign every kind of piece or conclusion you could pull out about gender or about, um, sexuality or about, um, you know, name it X, Y, Z, but that it is thoughtful and it prompts conversations about those things in a fun way. And like the, honestly, that's all I want from a movie. I don't need like a manifesto <laugh> from the Barbie movie. I just don't, like, that's not what I'm here for. But I really liked that I could go have a fun time with awesome music, um, and still be moved and still, um, have things to think about afterwards.

Annemarie: I did love the juxtaposition of the Barbie Land to Ken Land, and I love the choices they made as far as what Ken Land's song in the car was.

Rebecca: Yeah.

Annemarie: Right. Like Matchbox 20 was the answer to Indigo Girls. Absolutely. I was like, huh, this is amazing. And I love the, I mean, in my car, Closer to Fine is one of the, the very pop, it's a very heavy rotation in my car because I'm a Gen Xer, and that's, that's what I do.

Rebecca: I was gonna say, I think Greta Gerwig is Gen X too, so I think you're also vibing on a frequency that I'm not even quite on. <laugh>

Annemarie: Well, you're missing out.

Rebecca: I know! Fair! It was not a criticism! <laugh>

Annemarie: Um, but I loved the, the horses and the, just the you know, <laugh> the extremes to which things went so that it was just, oh--

Rebecca: Mojo Dojo Casa House!

Annemarie: <laugh> Oh my God. So funny. Do you know all of those things? You say House House, house House, <laugh>, you know, like--

Rebecca: So funny.

Annemarie: Mojo Dojo, Mojo Dojo Casa House!

Rebecca: Mojo Dojo Casa House. It's so funny.

Annemarie: And the executives and the, yeah. I mean, it was just, it was, there was just enough ridiculousness that it wasn't, that was hilarious and joyful. Yeah. And just enough of the, uh, yeah, this is a real thing. We need to be, you know, thinking about these things. Um, and I also love the, the opportunity to take even a deeper look, you know, the blog post I shared with Rebecca a blog post, uh, about, um, someone who had kind of looked at the incarnation and, and thought about, you know, you know, we do this all the time with, with media, with, you know, popular culture. And, um, I say we, as far as like people who think theologically about things. Um, and we like to try to find not, I don't think it's about inserting meaning, but I think it's about trying to translate sometimes a cultural touchpoint to what we are trying to communicate in the gospel. And I don't think this one missed very much at all. I think this was, um, trying to make a point without really saying, um, that it was somehow Christian motivated, right? You could talk about Greta Gerwig and her own background and what she intentionally wanted to do about this movie. And there have been interviews where she's talked about this. Um, but at the same time, that's not her goal, right? Her goal was not to make some kind of subversive Christian message, um, but the idea of, of death being a gift--

Rebecca: Mm-hmm.

Annemarie: --right? Of, of immortality being something that is, um, not necessarily something that everyone wants or needs, but that the whole human experience is one that is, is both full of joy and full of sorrow. And that, that's all worth having is I think one of those messages that in our lives as preachers and our lives as people of faith, we can easily hang on to and say, well, yeah, I see how this is really important. And it made me think about, you know, we were talking, did you play with Barbies, right? Um, and we did notice we didn't say to each other, do you still play with Barbies?

Rebecca: Sure.

Annemarie: Right. Because at some point you grow out of that. Right? The girl in the movie, Sasha, she, you know, she's like, I don't play with Barbies anymore. Like, I have grown out of that. And so we do let go sometimes of, of the things that have, that have shaped us in that moment in our lives, and we move into the next phase. And, and that those parts of us are, we have to let go of some of those, those things and move in and let them influence what our next steps are gonna be, um, and what the next piece of our lives are gonna be. Um, and I think that the, the idea of, um, at the end of the movie, when, when there she decides to, Barbie decides to go be a human and to, you know, uh, I, I kind of love this, even the opportunity for her to do this. And, um, she has an instant family, and, you know, she's got all the things and they're going to this place, and they're all excited about her. They're giving her good luck and everything's gonna be great. And she walks into this store to this office, and, um, she's checking in and she, you find out she's going to the gynecologist, because in the movie, at some point it talks about how we don't have any genitals, <laugh> and so that's how, you know, she's a real girl, right? <laugh> She gets--

Rebecca: And our genitals don't make us real girls, but--

Annemarie: You're right, they're part--

Rebecca: Of a human. Exactly. Exactly. It was part of that transformation that, uh, it's, it, it's messy and it's supposed to be messy, but it is a part of her gendered transformation, but also just this transformation from concept into person, embodied person.

Annemarie: Yeah. When I said that I was thinking about Pinocchio, I was thinking about like the realness of human life.

Rebecca: Oh, sure, sure, sure.

Annemarie: And so, I, I promise I wasn't thinking about genitals--

Rebecca: And I wasn't saying--

Annemarie: But I'm--

Rebecca: Just saying!

Annemarie: Really good point, but really good point to kind of be like, listen, like, but that, that was, that was the thing, right? Instead of we, the movie ended and my sister-in-law looked at me and she's like, I thought she was at a job interview.

Rebecca: Yes, yes, yes. And that's why I like, same, uh, that's where I thought it was going. And I was actually really disappointed because, um, I think my struggle with capitalism is also just kind of part of the movie. Like also all these people that are like, oh, this movie's bringing down Western civilization. No, it's still capitalist, it's still working within a gender binary, like calm down. Um, so like, like I said, I don't need a manifesto from the Barbie movie, um, but it's, I, I thought that this kind of culmination was bringing her into the capitalist system, and it was like, but then it's only in a new way. She was like, it kind of started with her being a cog in the capitalist system and all of this kind of stuff. And I was like, oh, like this just isn't, like, you know, I still liked it, but this isn't the note

like I would love to go out on or anything. And then to have it be that line, hi, I am here for my gynecologist appointment, or however she phrases it, it was first of all, hilarious because it subverted so much of what we were expecting. It subverted a a typical experience that most people have going to the doctor in general, and the gynecologist in particular, um, but then really does reinforce that that whole piece about incarnation in such a beautiful way that you only really get when you sit with it for a while. Um, and for me, kind of avoided this pitfall that I thought it was heading towards. Like, oh, look at her, look at Barbie fulfill all her dreams in the real world by applying to Corporate America. And it just didn't do that. And I was, I was so relieved and I was so happy.
<laugh>

Annemarie: It's, instead it's look at Barbie fulfilling her dreams, going to the gynecologist, you know?

Rebecca: Yeah. Which is, which is not most people's dream, but connects back to that. Like yeah. Like, oh, like, yeah. That's part of, that is part of the deal of having a body, right? Is is, everything, all of the messiness and pain and joy and everything else that comes along with it. Yeah. I liked that was a, a really clever, clever way to end it.

Annemarie: So there's one more thing that I wanna point out that if we do post this, I feel like needs to be said out loud.

Rebecca: Okay. Do I probably have like two more things. So go for it. <laugh>

Annemarie: Okay. So I don't know if you know who Emma Mackey is,

Rebecca: The name is ringing a bell.

Annemarie: But Emma Mackey is a British actor who is on Sex Education.

Rebecca: Okay.

Annemarie: That is like her current, like best known work when I first watched Sex Education, which is a Netflix show. Uh, it's on, it's it's fourth season is coming out, fourth and final season.

Rebecca: Gillian Anderson who played Scully in the X-Files, everyone. <laugh>

Annemarie: Oh, I highly recommend the show. It's not for kids. It is, it is just, but it is, it is again, like this perfect, perfect television. Um, but Emma Mackie has been consistently, uh, misrecognized as Margot Robbie.

Rebecca: Oh, funny.

Annemarie: Her face looks almost exactly like Margot Robbie, and there's been press about Sex Education where they talk to her about being confused in public for Margot Robbie. And so when I'm watching the Barbie movie and I realize that Emma Mackey is in the Barbie movie.

Rebecca: Oh, funny.

Annemarie: And what a brilliant thing it is to have Emma in this movie because she looks so much like Margot that the, and this Barbie, like this mass produced, you know, the face is all the same, that kind of thing. Um, I just thought was, was just brilliant. But then I see Ncuti Gatwa, who's also in Sex Education, and now also the new Doctor Who. Uh, also, I mean that they are just setting the world on fire. And then when we're in the corporate, uh, building and we get the phone call: Connor Swindles, who is also in Sex Education.

Rebecca: There must be a connection somewhere.

Annemarie: There has to be. But I am just like, I feel like I'm the only person in the theater who is making all these connections. I'm looking around like no one else is seeing all of these people that are all part of this amazing show. Um, not to mention all the other kind of fun, uh, uh, Nicola Coughlin and, uh, you know, those kind of things, right. But. Um, but those three people I thought was just such a wonderful thing to see people who are kind of, it's kind of an underground show, right? Sex Education is, it's a BBC production, but it's a production from England. It's kind of a very niche kind of show unless you watch it already and you are like me and love it. Um, but I just, I loved seeing that kind of diversity because I know those actors and what they represent on that show and how their presence in the Barbie movie for me at least, spoke about the casting and how

intentional it was not just about people who look like Margot Robbie, but also people who were gonna not look like anyone else at all. Um, and from different parts of the acting world that are doing really brave and incredible things, um, in their own work.

Rebecca: That is really fun. I have, I know of Sex Education because I mean, it shows up on my Netflix home screen and because Gillian Anderson, uh, from my beloved X-Files, um, but I haven't actually watched it, so I would not have picked up on, on all of those cameos. Um, but I'm glad that it was a, uh, enjoy, enjoyable for you and that that was a special little treat. Um, I'm trying to even kind of think about like the last, like, I can't even, I saw, I saw the movie the day after it opened, um, and I still feel like I haven't been able to like kind of wrap up like everything it made me feel and think and everything. Um, we already like talked about the bus stop scene, but I liked in particular, um, reading in one of those interviews where Greta Gerwig talked about her background and about the movie a little bit, um, she mentioned that that scene is like the one she can't believe she was allowed to keep in.

Like for all of the other pieces that like people are claiming are like anti-men or whatever, um, that she feel or, or destructive for, you know, Barbie's corporate image or whatever like that, the bus stop scene was the one that she felt most challenged to keep in because she didn't know what the movie was without it. Um, and she has even said that, um, the old woman at the bus stop was this figure who was supposed to remind us of a god. Um, the idea of a loving God who's a mother, a grandmother who looks at you and says, honey, you're doing okay, is something I felt like I needed, like I need and I wanted to give to other people. And she described that scene as a transaction of grace. Um, and I just like, I know I'm going back to the thing I already talked about, but I like that scene a lot.

And I, uh, eventually, I almost kind of started talking about it in my sermon last week. Um, we were doing the Persistent Widow because we're off lectionary and there was something about the like persistence of grace and this like old woman who even after we have no idea what she has or hasn't been through. Um, but I think anyone who lives probably like at least eight decades has, you know, gone through enough to make any amount of connection with strangers um, and compassion and kindness and self worth and dignity are, are persistent at that point. Um, I didn't end up using it 'cause I went in a totally different direction, but I just, um, I liked that Greta was even out there kind of using that sort of language and imagery for it, um, because I felt it, and I like that it's available to get people thinking.

Um, and I still think that it, it's one of several different ways. Like we already kind of touched on that this is a movie that could show up in sermon illustrations or, um, just, you know, in our own enjoyment and rewatching, um, maybe it's worth using as sermon illustrations because of the way it seems to be getting misrepresented in a lot of media and everything. And, and if we came at it from one of these angles that's really different, um, about instead of acting like it only has anything to say about gender roles or something, it's like, well, what does it say about incarnation? What does it say about grace? And maybe that even kind of gives people a chance to, um, look at it from a different direction. Not that most of the people who are complaining have probably seen it, but whatever.

Annemarie: You know, what I thought was interesting in the screening I went to, and my sister-in-law, and I noticed this as well, she's also a Lutheran pastor, so that's always fun when I get to go with her to things. Um, there were more multiple groups of guys--

Rebecca: Oh, sure.

Annemarie: --who came, no, no. But I mean, like, because of the, I think because of the, and I'm not surprised, I was impressed. Yeah. I was impressed at the amount of just like groups of like four dudes walking into the Barbie movie, going to see the Barbie, and they were like laughing along with us. And I feel like there is this, this outside perception this is a girl movie right? This is a feminine feminist movie. And I think to other people it would surprise them to see young men who are at least on the outside presenting a male, you know, a gender identity, um, enjoying and embracing this. And I think generationally speaking, that is something that is, um, really wonderful. I was really uh, it gave me a lot of hope, um, for my daughter and her generation and this movie did too.

I think this movie spoke into what I often talk with other mothers of other parents about, of the generation our kids are growing up in right now, which is they don't, they don't tolerate bullshit. They don't tolerate the stuff that just doesn't make sense. Um, when she calls Barbie a fascist, I thought was the most generationally appropriate and exactly correct thing that this generation does. They call out the stuff that doesn't make sense. They say the thing that has to be said because they're just tired of adults trying to figure out a nice way to say stuff and to see these young men there. It reminded me that there is definitely a shift happening, um, away from my own, you know, parent who the same week was telling me what boys should be doing and what girls should be doing on the phone the other day. And I, I constantly like, I, I have to gently kind of go, you know on the phone and, but I also have to be gentle because I, I don't wanna upset my parent, but I also want to try to bring them along you know, for this, um, this new for them understanding of gender and what our roles are and what we can expect from each other. Um, but I was really, it was really heartening to see these groups of young men alongside all these women and people in pink and all kinds of things, um, who are still attending this movie in droves. I I was so excited when I saw that every screening I was trying to go to was basically full. Um, I was down to like two different shows to pick from. For seats that I wanted to sit in. Um, I was just impressed that for a Wednesday night, um, I had one option. <laugh>

Rebecca: It was really good. I, I didn't, I didn't notice much or pay attention. My mother and I saw it together and we went to a, you know, first showing of the day, matinee on a Friday or something. So we, it was not like sold out or anything <laugh> because we were, uh, trying to sneak in and out 'cause we had a busy weekend. Um, but I just think it, and it's a reminder that a lot of the, so I often feel like a lot of the discord in society and between generations, between genders, between races often is like manufactured by people that benefit from it. Um, and publicized by people that benefit from it. And like, when you just get out in life and you go to the movies and you go to the grocery store and you do the things that people do, um, often it really is true that there, there's more,

It sounds trite, like I'm trying to say, like there's more togetherness than separateness or there's more that unites us and divides us. And I, I don't mean that to be like, oh, you know, nothing's really wrong, everything's fine because things are very not fine. But I

think that not fineness is stoked and constructed by, um, people that benefit from it. Um, and I, I think that things like you were talking about like just getting to go see a movie that, that certain people are trying to play up as this piece of a culture war. Um, but, you know, our life experience is showing us that there is broad appeal. Um, and I think that we should let ourselves be encouraged by that, like you were saying, um, because it does remind us, um, that, that a lot of that outrage is just, it's just manufactured.

Annemarie: Just fear. It's just, ugh, bad.

Rebecca: Bad, bad, bad, bad. Yeah. There's so many things to say about Barbie. Like there's still, like, we could, we didn't talk about Kate McKinnon, we didn't talk about like, all kind of things. I know Kate McKinnon was good. I don't--

Annemarie: I love Kate McKinnon so much. You'd really, Issa Rae. Issa Rae. Oh my gosh.

Rebecca: There's like Alan himself we barely touched on, like we could, you could just go on and on. Skipper. It was, it was a film. Yes.

Annemarie: Skipper <laugh> also my, my sister-in-law and I were like, there were no like, fancy dress Barbies and, and then the holiday Barbies. You know, like those, you know, we kept thinking about like what was, what was missing. Mm-hmm. I had, uh, you talked about a Barbie Dream House. I had a Barbie condo. Oh. I had an elevator with a pully kinda system where she wrote an elevator up and it was like three story condo. It was really nice. Um, in any case, I just, uh, it was, uh, it was just really, really, it was cute and good and yeah, campy and serious. It just did all the things.

Rebecca: It did all the things, but I can't wait to watch it over and over again. I definitely want to either stream it or buy it or something 'cause yep. Good. Movie good. Movie good. Thoughtful, funny <laugh> Um, yeah let it out. Laugh at me. Go for it. Um, yeah, it's just movie good. Movie good. That's just, that's all I want from movies, honestly. Like, it shouldn't, I feel like it shouldn't be that hard. Like, be entertaining and like, be thoughtful. You don't have to like say the perfect thing. You don't have to change the world. I don't know. I just, I just liked it. I thought it was funny and I like talking about it with people. That's all I got.

Annemarie: You're awesome.

Rebecca: You're awesome. Hi Barbie.

Annemarie: Hi Barbie.

Rebecca: Bye Barbie.

Annemarie: Bye Ken.