

Art Uncharted: Barry Blitt Episode Outline

"The Man Behind America's Most Controversial Cartoons"

Political Provocateur

Ink Assassin

Cartoon Warfare

"Barry Blitt's Wild World of Cartoon Genius"

"Barry Blitt's Wild World of Cartoon Mischief/Crazy"

Art: a new illustration – a possible cover, commission or assignment, passion project.

Themes: mischievousness through illustration, the art of lampooning, truth through humor, achieving artistic timelessness through restraint, exploring pop culture and iconography or anything else we stumble upon, general absurdity.

Visual Motifs: tilt-shift and fisheye lenses, wide and dutch angles, voyeuristic camera movement, watercolors and film-emulation scribbling, double-exposures, timelapses, stop-motion style shutter FX, lean into Barry's sense of humor with quick cuts, punchy edits.

Music Refs: bad pop, some hard Bach, late 50's jazz, Horace Silver, Thelonious monk, Beatles, Paul Simon, Dylan Supertramp

Cold Open: in a stylized opening, we SEE Barry at a desk. Our view turns to a TIMELAPSE as discarded papers pile up around Barry until he's barely visible. There's a mania to the work. Simultaneously a man in a Hazmat suit approaches Barry's house. We HEAR heavy breathing through ventilation and see the perspective of the hazmat man. He finds Barry's house unlocked and enters the kitchen. We find Barry at his desk, buried in discarded drawings. The hazmat man drags Barry away from his work.

Location/Concept/ or Artist Intro: B-Roll and archival footage set-up showing evolution of Barry through inspiration, previous work, interviews, home footage, news, press, covers. But really it's just Barry struggling through pieces, redrawing things, crumpling up papers, starting over.

I didn't want to come back to Connecticut. The last time I'd been for family reunions thirty years prior. Back then, Bill Clinton was still president and I'd been afflicted with a childhood fear there were monsters in the woods. But, a lot had changed, including my nightmares. So I was back and starting a new youtube series about art and adventure. Top of my list? Meet Barry Blitt, the great political cartoonist. He'd been lampooning politicians since I was in diapers, and he was a guy who, ironically, lived as far from his subjects as possible ... in same woods I'd feared as a kid.

2:03 Steve VO

Barry had a reputation for deadpan humor, the tooth-rattling kind. It was his signature, and it could make you shrivel up if you weren't prepped. So I wasn't sure what to expect, especially dragging along a film crew. But I knew one thing, I wanted to learn where he got his humor and how he'd put it so successfully into his cartoons.

Barry had dashed off work for 'em all – a hundred New Yorker covers, New York Times, Vanity Fair, Time Magazine. And he had Cyclops laser-beam vision for bullshit, could cut right through the two-facedness of public officials like a filet knief. Knowing this I'd assumed I'd have found him outside the Oval Office, sharpening up on his victims. But no, he was working alone out in Arthur Miller and Marilyn Monroe's old house.

Ron Swanson, Mark Twain character

*4:22 – Dreams played into Barry's work as much as his humor. Good, out there, or downright nightmarish, his imagination erupted right out of him like a volcano. And he let it rip, whether it got a bad hold of him or not, haters be damned. It was refreshing, seeing an artist like him, completely unrestrained ... and it showed in his work.
It made you wonder ... maybe that was the secret for all artists.*

8:21 – want to see us walking outside

9:48 Exploring the green forests as a kid, paddling the brown rivers of Connecticut, had always made my imagination run wild. But being back a grown up, the trees weren't as big as I remembered, water not as deep, and the nightmares, well they just weren't there anymore at all. Imagination was a funny thing. One year it had control of you, the next you could be putting it to work.

Out there, talking to a cartoonist in a straw hat, I learned from Barry what I couldn't as a kid. Humor was the secret to dealing with troubling things ... like dark woods or an out of control imagination. It was, as Barry said, a bargarining chip, a secret weapon ... to fend off enemies, nightmares, and people taller than you.

Therapy: Barry is on a couch in a therapist's office (or something similar). Barry is contemplating art and life extemporaneously to the ceiling. We hear the therapist's voice ...

Therapist

I think you're confused. I'm a dermatologist ...

Meet & Greet: we CUT TO a car driving through the Connecticut countryside. It's Steve on his way to pick up Barry from therapy. Steve delivers some commentary to camera. Perhaps about

Barry, or the serenity of this part of Connecticut. He arrives at Barry's therapist's office. Barry is wrapping up, and he and Steve hop in the car and go for a drive.

Workshop & Design Space Tour: Docu-style fly-on wall, walk & talk free-form morning chat between Steve & Barry at house. Share breakfast, explore process, mindset, workflow, new project, or something else relevant, fun, personal. Perhaps a fun moment here about how Barry finally has a fresh idea (and we think it's for his upcoming cover).

New Work Documentation: Quirky and stylized imagery of Barry, or a lookalike Barry, working on the latest project, capture different versions (evolution of work). Macros of pens, paint, brushes, paper, colors. Maybe a little animated piece that Barry does for us that we can incorporate on top of our video later. We reveal Steve and Barry are actually watching from the other room. The new work is looking pretty good all things considered. Barry's fresh idea was to replace himself ...

Barry VO

Something about getting away, or needing a break, or how it's nice to let go for a bit ...

Micro-Adventure Driving Q & A (TRASH DUMP / 360 Footage): Steve and Barry get to know each other on camera. Barry gives Steve a driving tour of the local area ... which is absolutely empty. dissolve into excursion & convo. Steve mentions they can take the day off since Barry has a replacement (open to any ideas on locations/adventures here).

Show and Tell: Barry describes his pieces to camera.

Closing Statement: Steve focused on the road, internal contemplative VO, pull together the threads here. Close on a revelation, discovery, or new question brought up by the episode journey with Barry as we travel out of Connecticut.

Steve Wrap Up VO

On location, Barry notices the Hazmat suit man is back in the distance. It looks like he's coming back for Barry. He surmises it's time to become friends with the hazmat suit man

Hazmat Suit Badminton Scene: Barry Plays Badminton to Classical Music

Additional Pickups:

- 1 hr. Q&A Sit Down with Barry for Podcast & VO
- On Set Stills
- Any archival material needed from Barry (TBD)

NOTES FROM LAST CALL

Walking and Talking – dialogue from a distance, strange situations, tourniquet

Hitch-hiking, filmed from a drone

Paper starts rising and cover the desk – timelapse

Drawing from beginning to end – process from making paper from beginning to end, paper mills, drawing takes place very quickly