

MEATY MCMMEAT!

by Nathan Smithe (the "e" is silent)

A self-made no-budget animated feature of unadulterated surrealist MEAT MCMANIA

A World Premiere Presented by NewFilmmakers Festival

WARNING: DO NOT WATCH SOBER

Anthology Film Archives

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Press Blurb: (excerpt from Bill Gribon's review in *DVD Talk*)

'The Meaty McMeat Show is some screwed up s.... stuff. This offal on acid continuously pushes the boundaries of cartoon cavalcades to add Smithe's own outlandish interpretation of the art form. The front cover says it all: "Warning: Do Not Watch Sober". But this is not just a suggestion. It's a true safety measure.

There is genius here. There is also great danger... Smithe is very, very sly in his subversion. One of the reasons why **The Meaty McMeat Show** is so hard to dismiss is that, in between all the puke, dick and death jokes, the artist inserts some clever and satirical content.

Something about **Meaty McMeat** screams "genius" and "junk" - usually at the same time. This never dull diversion announces a new, nerd-like voice to the world of independent artistry. **Nathan Smithe** is a very disturbed young man, and the outlet for all his troubled thoughts, otherwise known as **The Meaty McMeat Show**, is a space-out masterpiece.

As if making a 100-minute movie about talking meat wasn't innovation enough, creator Smithe decided to doll up his DVD presentation of the film with more bizarre bonus features than most **Criterion Collection** titles could ever contain. Indeed, when placed along side the actual motion picture experience, the digital dynamics of **The Meaty McMeat Show** become unusually disturbed.

There is no middle ground with **Meaty McMeat**. You will either love this likeable lump of human innards or find everything about it – from the animation to the sense of humor – as repugnant as **Carrot Top's** career. Like the gross-out greatness of **The Ren and Stimpy Show** when it first hit the airwaves or the DIY devilishness of very early **South Park**, **The Meaty McMeat Show** is something with so much potential that you can't help but give it a hand over some of the more amateurish shortcomings. Given a chance to germinate properly and grow exponentially, this could be the start of the "next big thing" in crackpot cartooning.

Nathan Smithe should be given some credit for turning his tainted concept of comedy into a psychologically unsound set of characters, as well as putting them through a prurient playlet for all the world to see. So when, sometime in the future, the culture embraces the borderline brain dead dimension of Meaty and his pals and you can't escape the endless merchandising of 'Spackle Me' Ermo dolls, don't say you weren't warned. **DVD Talk** was prescient enough to see the impending doom. And it laughed all the way to the cellar to wait it out. Be prepared – and like **Seth Brundle** suggested, **be afraid.** (The full article can be read at <http://www.dvdtalk.com/reviews/read.php?ID=12138>)

Random Trivia

ANTHOLOGY FILM ARCHIVES is an anagram for GOSH, A FILTHY COAL VERMIN.

About Nathan Smithe (the “e” is silent)

Nathan was conceived in Jerusalem and born in Englewood, Colorado in 1978. Nathan grew up in the crappy town of Richland, Washington where he was imbued with his sense of surrealism. He was an only child raised by his mother who encouraged him to draw outside of the lines when he felt like it. He liked watching the Simpsons and playing with computers starting with the Amiga 1000 at the age of six. Occasionally he would just sit in a room with the lights off a trait that would help him with his work in animation. Encouraged by his grandmother to develop his own interests he aspired to be a cartoonist because of his favorite cartoon character at the time was Garfield. He was also best friends with a cat. Besides drawing cartoons his grandmother also introduced him to many vaudevillian skills like ventriloquism, puppeteering, juggling, mime, clowning, balloon art, reciting poetry, and shadow puppets. He was an incessant doodler throughout school. In high school he was president of the chess club for two years. At 17 he also began writing lofi music and took an interest in fine art but he was drawn to subverse subject matter like the cult of the Subgenius which was discouraged in fine art. He moved to Portland, Oregon in 1998 to attend pretentious art school where he became obsessed with art history especially surrealist artists like Marcel Duchamp, Max Ernst, Alberto Giacometti, Frita Khalo, and Joseph Cornell. He also discovered the eastern European tradition of stop motion animation and puppetry by directors like Jan Svankmajer and Ladislav Starewicz. He developed a keen interest in cult films such as Meet the Feebles and Frankenhooker that inspired to become a filmmaker outside of the mainstream. In college he also made his first finished short animation Ermoz World with a little encouragement from animator Joanna Priestly. After graduating he dropped off the face of the planet spending a year and a half making The Meaty McMeat Show and over 8 short animated films on a shoestring budget practically entirely by himself. Another year and a half saw the completion of the Meaty McMeat DVD which contains over 2 hours of his animation. In 2004 he put a copy of The Meaty McMeat Show on the internet at archive.org and legaltorrents.com that has been downloaded over 15,000 times in two years gaining both praise and ire from all over the world. He is acquaintances with the iconoclast artist/ animator and Portland resident Jim Blashfield. He currently still resides in Portland with his pet rabbit Gomer where he works at a convenience store on the graveyard shift. He continues to make art in many mediums including video, music, collage, sculpture, and multimedia.

About Anthology Film Archives

Anthology Film Archives is an international center for the preservation, study, and exhibition of film and video with a particular focus on American independent and avant-garde cinema and its precursors found in classic European, Soviet and Japanese film. In addition to being a public movie theater, Anthology is a film museum, archive, research library, and art gallery. After 35 years in existence, Anthology remains the only non-profit organization of this type in New York.

Anthology maintains that the art of film must be defined in terms of selected works which indicate its essence and its possibilities. In addition to the Essential Cinema Repertory Anthology regularly presents new works and retrospectives of major independent filmmakers, those included in the repertory and those that are not; it premieres independent features, documentary, informational films and videotapes, and provides a platform for a variety of groups working with alternative forms of cinema. Notable artists screened at Anthology include Marcel Duchamp, Joseph Cornell, Maya Deren, Martha Colburn, Luis Buñuel, Stan Brakhage, Buster Keaton, D. W. Griffith, Man Ray, Orson Welles, and Andy Warhol along many other fine artists. For more information visit anthologyfilmarchives.org

About NewFilmmakers Festival [newfilmmakers.com]

NewFilmmakers gives independent filmmakers the chance to show their work directly to the public and gives New York audiences the opportunity to see outstanding new films.