Rabid horror fans (and lifelong fear of clown sufferers) need no introduction to the colorful Chiodo Brothers. The trio, consisting of graphics expert Stephen, chief designer Charles and executive producer (and youngest brother) Edward, grew up making homemade creature features together in Bronx, New York before helping Tim Burton establish his empire by working on the short, VINCENT, in 1982. They received rare critical pundits for their seminal KILLER KLOWNS FROM OUTER SPACE collaboration in 1988 and confirmed their bid as twisted auteurs by designing the puppets for Trey Parker and Matt Stone's TEAM AMERICA: WORLD POLICE in 2004. With nonstop projects (including an upcoming 1950's style monster movie in the works), the gregarious siblings recently took a moment to talk with FANGORIA about past and future projects and their first Midwest appearance at Chicago's 24 hour Music Box Massacre 6 on October 9.

FANGORIA: KILLER KLOWNS FROM OUTER SPACE put you on the creative map. Are you still overwhelmed by its amazing success or has it become commonplace for you?

STEPHEN: I am surprised every day. It's amazing to me that it struck a nerve.

EDWARD: It's still exciting.

FANG: That's refreshing to hear. What was the initial impetus for the project?

STEPHEN: I just came up with one of the scariest things I could imagine. Traveling down a dark road and a clown being somewhere it shouldn't be.

CHARLES: That actually happened to us and from there, we imagined another clown arriving – but from mid-air!

FANG: And a thousand nightmare sufferers will never forget you! - Despite the nerve it struck, was it an instantaneous success?

EDWARD: It got a limited release – 40 cities one week at a time. We got great reviews, but we were fighting against WILLOW and CROCIDILE DUNDEE 2, huge pictures at the time, so we lost at the box office.

STEPHEN: We were the pick of the week in the L.A. Times, the week we closed. The financial aspect was a big stumbling block to the 2nd picture.

FANG: So, the myth about the 'terrible twos' is true?

EDWARD: It's totally true. The only thing more difficult than getting your first picture made is getting your second picture made. It didn't matter that we got amazing reviews. Executives were unsympathetic because it hadn't made money.

CHARLES: It found a home on cable. It played on USA Network on UP ALL NIGHT constantly and got a cult following. That's when the true success came in.

FANG: So, you turned to television?

EDWARD: We worked with Sid and Marty Krofft on the LAND OF THE LOST return on Saturday mornings in 1991.

STEPHEN: It was the second or third time that the Kroffts tried to get a LAND OF THE LOST reimagining off the ground. We helped them sell the show. We delivered state of the art effects and got it sold.

CHARLES: We made monster movies like LAND OF THE LOST when we were young so it was a thrill.

FANG: You were also involved with another cult phenomenon, the CRITTERS series.

CHARLES: CRITTERS was really great. The first one was like a throwback to the creature features of the 1950's and we got to design and build the creatures!

STEPHEN: Mick Garris was a blast to work with on the second one. He really expanded the universe of the critters! The great critter ball was a highlight of that one – a very fun time!

EDWARD: 3 featured Leonardo DeCaprio and 4 featured Angela Bassett and followed the typical scenario of the producers wanting more Critters for less money.

CHARLES: 3 was okay, with some nice scenarios, but in 4 they asked for baby Critters at the last moment and we didn't plan for that!

FANG: You also worked on PINATA: SURVIVAL ISLAND (aka DEMON ISLAND) with BUFFY's Nicholas Brendon starring and co-producing.

CHARLES: That was a great man in a suit monster movie and that was how it was originally filmed. The articulation we got from the simple face mechanics was incredible.

STEPHEN: But then the producers got a little bit more money and added a lot of CGI which went against the concept!

EDWARD: I mean you had Ed Gale from HOWARD THE DUCK and CHILD'S PLAY in a suit. He is the Laurence Olivier of monster suits! And they added CGI!

FANG: You then worked on TEAM AMERICA.

CHARLES: I think Matt and Trey thought, 'Let's make puppets, put them out there and it'll be funny!"

EDWARD: They didn't realize it would take an army to do what they wanted.

FANG: The executives kept coming back, though?

STEPHEN: We finally told them, "Fine, but don't yell at us! It's a difficult task."

FANG: Do you have any similar projects in the works that you can tell us about?

EDWARD: Well, there is one that your readers would love to hear about, but it hasn't been announced yet.

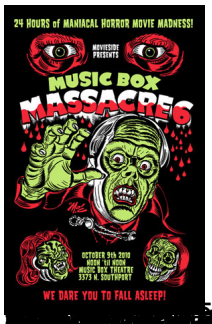
STEPHEN: Let's just say it's a classic 50's style monster movie using stop motion as a visual effect.

CHARLES: It's the type of movie that made us want to get involved in films in the first place!

FANG: You're headed to Chicago for MUSIC BOX MASSACRE 6, too!

STEPHEN: CHARLES and I are. EDWARD has to stay at home!

EDWARD: I've got to produce!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