

TEAM AMERICA: WORLD POLICE

Production Information

Team America, an international police force dedicated to maintaining global stability, learns that a power-hungry dictator is brokering weapons of mass destruction to terrorists. The heroes embark upon a harrowing mission to save the world.

To infiltrate the terrorist network, Team America recruits Gary Johnston, a rising star on Broadway, to go undercover. Although initially reluctant to sacrifice his promising career, Gary realizes that his acting gift is needed for a higher cause.

With the help of Team America leader, Spottswoode, and fellow members, Chris, Sarah, Lisa and Joe, Gary slips into an arms dealer's hideout where he discovers that the terrorists' plot has already begun to unfold.

From the pyramids of Cairo to the Panama Canal and finally to the palace of power-mad dictator, Kim Jong Il, Team America crisscrosses the globe on a desperate mission to prevent world destruction.

"Team America: World Police" is an action adventure from the creators of "South Park," starring an all-marionette cast.

Paramount Pictures presents a Scott Rudin/Matt Stone production of a Trey Parker film, "Team America: World Police." The film is directed by Trey Parker, produced by Scott Rudin, Trey Parker and Matt Stone, and written by Trey Parker & Matt Stone & Pam Brady. Scott Aversano and Anne Garefino are executive producers, and Michael Polaire and Frank Agnone are co-producers.

Paramount Pictures is part of the entertainment operations of Viacom Inc., one of the world's largest entertainment and media companies and a leader in the production, promotion

and distribution of entertainment, news, sports and music.

This film has been rated “R” by the Motion Picture Association of America for graphic, crude & sexual humor, violent images & strong language all involving puppets.

ABOUT THE PRODUCTION

Matt Stone and Trey Parker are responsible for some of the most innovative entertainment in pop culture today. Through such film and television vehicles as “South Park,” “South Park: Bigger, Longer & Uncut,” “That’s My Bush!” and now “Team America: World Police,” Stone and Parker have demonstrated their uncanny ability to put a distinctive spin on important issues with their wicked brand of humor.

But they’ve never before done it with marionettes.

Parker describes each of the Team America members and their specialty: “Joe, the all-star quarterback from the University of Nebraska, is a natural born leader. Sarah is the top empath from Berkeley’s School for the Clairvoyant. Chris is the best martial arts expert Detroit has to offer. Lisa, a top Princeton psychology major, specializes in how terrorists think. Spottswode is the group’s mentor. He puts it all together and manages everyone’s feelings. And Gary, the hero, is a maverick renegade actor. He’s the last piece of the puzzle to make this group really kick ass.”

“The team needed a spy,” explains Stone. “That’s where Gary the actor comes in. That’s really all spying is – acting. You dress up like somebody else, act like somebody else, and get information.”

Certain that the whole world loves them because they’ve taken it upon themselves to “police the world,” the team wears little jackets with “World Police” emblazoned on them.

According to Parker and Stone, the whole concept behind the film developed as a metaphor for the kind of military might that America hopes for to battle terrorism.

“A lot of us have heard the phrase, ‘Who do you think you are, the world police?’ Well, we decided to make that a totally real thing,” says Stone. “And we don’t take any sides or try to make any big statements. It’s just like what we do on ‘South Park’ – we just make fun of everything.”

While Parker and Stone have created a unique cast of characters that challenge widely held beliefs and tackle current events head-on, they have also assembled an extraordinary team of behind-the-scenes talent. Some of the film industry’s most experienced and creative people are on board to bring “Team America: World Police” to the screen: director of photography Bill Pope, ASC; visual consultant David Rockwell; production designer Jim Dultz; puppet designer Norman Tempia; the Chiodo Bros., Charles, Stephen and Edward, puppet producers; and award-winning costume designer Karen Patch.

Filming began in a converted warehouse in Culver City, California, where a reproduction of Paris (complete with the Eiffel Tower, the Arc de Triomphe, the Paris Opera House and the Louvre), along with exotic locations such as Cairo, the Panama Canal, North Korea, New York, Mount Rushmore (inside and out) and Washington, D.C., were constructed – *all* in one-third scale.

To bring these locations to life, visual consultant David Rockwell, founder of the New York-based architecture and design firm Rockwell Group, production designer Jim Dultz (“The Muppets Tonight!”) and acclaimed cinematographer Bill Pope (“The Matrix,” “Spider-Man 2,”) were brought on board.

A world-renowned architect, Rockwell is best known for designing the Kodak Theater,

W Hotels, the Mohegan Sun Casino and Nobu restaurant, and he was the Tony-nominated designer for the Tony Award-winning Broadway show “Hairspray.” It was he who led the production team to create the film’s groundbreaking visual language. Using the irreverence and satire of the script as inspiration for the sets, Rockwell “impolitely” played with design conventions and created a totally believable world in which the story unfolds.

“Paris was the first set to be designed, and in some ways it was the most challenging because it was so big and so recognizable,” recalls Rockwell. “Trey was also very clear that he didn’t want to play up a caricature of Paris, so we took all the monuments you recognize and put them in one place. The Eiffel Tower, the Arc de Triomphe, the Louvre and the Paris Opera House – they all exist on this quaint plaza with little poodle topiaries and a street pattern made out of cast croissants.”

Rockwell’s design strategy for the Cairo marketplace was to capture the color, the messiness and the diversity of the marketplace – all with hard light coming from above through netting that cast a stippled illumination.

“There was a sort of danger that Matt and Trey wanted in the interiors,” Rockwell explains. “So you get into the interiors through long corridors that could be called ‘noir-ish.’ For example, you’re led to this bar, which is the terrorist hangout, and it’s an homage to the ‘Star Wars’ bar.”

In fact, the “Team America: World Police” bar is unique unto itself: The facade is made up of toxic waste cans and the bar has a countertop made of bullets. The curtains in the bar are strung coins and the distant palm trees, while looking real, are made out of ripped dollar bills.

As for the Team’s base headquarters, deep inside Mount Rushmore, the filmmakers took their inspiration from early James Bond movies. “Actually, we wanted to top James Bond caves

and make it the most amazing place you could ever imagine,” says Rockwell. “It’s the Rat Pack meets the absolute epitome of what modern architecture is right now. It has both the swankiness of Palm Beach in the ’60s as well as current design sensibility. It’s definitely a place where no one has ever been. Inside, team members sit on swanky furniture and sip martinis from this waterfall bar. It’s that combination of relaxation and the action which makes this such a unique location.”

Rockwell found designing Kim Jong Il’s palace rich with possibilities, calling the end result “dictator chic.”

“We did a lot of research into what his world is really like and found him to be very eccentric in terms of his taste,” explains Rockwell. “We took that and pushed it 300 percent, so when you first see Kim Jong Il’s palace up on a hill, with all the poor suburbs (made out of Chinese food containers) below, you get the sense of this amazing unconventional world.”

Only through great collaboration did Rockwell feel that the “Team America: World Police” sets could truly come to fruition and actually show up well on camera. He found that collaboration with production designer Jim Dultz, who had previously worked with puppets and understood exactly what the production team was up against. “I have experience in this unique world of puppets,” says Dultz, “and I really wanted to work on ‘Team America.’ In fact when I got the script, I stayed up for seven nights to design the show before I went to the first interview with Matt and Trey.”

“Jim is basically a genius,” expounds Parker. “From day one, he was coming in laying something in front of us and we’d say, ‘You can actually *do* that and it’s going to work?’ Then he’d make a model of it and we’d say, ‘Wow!’”

“This film is meant to be a big action adventure, shot very wide, starting out with a gritty

Jerry Bruckheimer-type reality and, within that framework, bringing in a lot of theatricality. So what you see isn't really Cairo or Paris or Panama," explains Dultz, "because David Rockwell highlighted icons like the Eiffel Tower, the Pyramids, the Panama Canal, the Taj Mahal and Big Ben by adding a strong 'pop' sensibility and lots of color."

The biggest challenge was working on a single soundstage, which had to be built, dressed and torn down every two or three days so that another set could come in. All in all, more than 100 sets were shot in 60 days, with many of them measuring as large as 70 x 90 feet. Kim Jong Il's palace alone was constructed on a 100 x 200-foot soundstage – *twice*.

According to Dultz, if the sets were done full-size, rather than one-third scale, the cost would have been prohibitive. "You certainly couldn't blow up people, cars and buildings at the rate we blew them up," he laughs. "In my opinion, this has turned out to be one of the biggest disaster movies ever filmed."

Working closely with both Rockwell and Dultz to create appropriate lighting for the marionettes to have their huge action adventure, director of photography Bill Pope loved both the action-adventure aspects of the film and its irreverent humor.

"I thought the script was hilarious, and luckily they were looking for a guy who has more experience in lighting action shots than lighting miniature sets," recalls Pope. "But I learned quickly that shooting this film was just like shooting a regular movie. Well, not exactly. You had to forget about overhead lighting because it blocks the marionettes' strings, and you had to forget about backlighting because it lights the strings. It was definitely a challenge."

Using his ingenuity, Pope had to come up with other ways to illuminate the sets. For example, he used under, side and direct front lighting, as well as natural lighting from a skylight.

By implementing these alternative lighting methods, he was able to solve the problem of seeing the puppeteers' shadows as they operated the marionettes on the set.

It was Rockwell's use of illumination coming from *within* the sets themselves, however, which gave Pope an additional source of light. For example, the candles in Lisa's bedroom, the light on the distant mountains outside her bedroom, the light behind the waterfall bar in the team lounge and the illumination that comes up through a translucent floor in the team hangar — all make the sets glow, creating a luscious special environment.

Also learning how to use her ingenuity as she developed the wardrobe for characters one-third the scale of most of the "actors" she's worked with was costume designer Karen Patch. Known for her designs for such films as "The School of Rock," "How to Lose a Guy in 10 Days," "The Royal Tenenbaums," "The Others" and "Rushmore," to name a few, Patch knew making the costumes for "Team America: World Police" was going to be a challenge, but just how much of one she never imagined.

"In a way, this kind of film is more difficult than working on a period piece," says Patch. "Nothing could be rented or bought because we were working on such a small scale. Also, since so many countries are represented, there are a huge variety of costumes. In the end, we made *everything*, finding fabrics with the smallest scale designs and using tiny buttons and little zippers."

According to Patch, attention to detail was particularly key. "I felt the costumes had to be scrutinized as if they were being looked at under a magnifying glass," she says. "Even though the scale is very small, once you put them on the big screen, every stitch shows."

When all was said and done, Patch says that she treated the wardrobe for "Team America: World Police" as if it were going to be worn by living, breathing actors. Working with

a milliner, shoe-sculptor, purse-maker and numerous seamstresses, she met the challenge: to design and build approximately 1200 contour-like costumes, one-third the size of anything she'd ever made before.

“My first thought for the ‘hero’ costumes for the Team America characters was red, white and blue, but they were never supposed to look like super heroes. That’s why we ended up with pink camouflage for the girls and blue camouflage for the guys,” says Patch, who worked with the puppeteers to determine the design of every costume. “It was definitely an engineering feat. We had to allow for each joint to move and the puppets to be strung through the fabric. There’s a shoulder joint, an elbow joint and a waist – all of which had to allow for movement. On top of that, we had to allow for quick access to the back of the puppets to replace their batteries for the Gilderfluke, a mechanism that works their features.”

Patch also points out that each puppet needed to have a costume based on whom he or she is in the film, just like in any other movie. In the case of “Team America: World Police,” however, the puppeteers’ needs also had to be met so that they could make the characters move in the way each needed to.

“What finally happened between the two departments, through a lot of trial and error, was a compromise,” explains Patch. “Once we figured out the cut of the garment as best we could for the character’s movements, the puppeteers actually made use of any restrictions the costumes made, defining the personality and character of the puppet *by* those restrictions. It worked beautifully.”

Part of the fun for Patch in working on “Team America: World Police” was presenting her creations to Parker and Stone, who basically gave her free rein. “They were just great and got so excited by everything I did,” she says. “It made me want to give them more and more.”

More is exactly what Parker and Stone got from everyone on the production, including the Chiodo Bros. – Edward, Stephen and Charles – master puppet producers. They took one look at the script and said, “This is impossible.” And then they set out to configure ways of accomplishing everything Parker and Stone asked for.

“It was aptly described as a Jerry Bruckheimer action film with puppets,” says Stephen Chiodo. “It was definitely a no-holds-barred kind of film, and while it made us nervous, it also challenged us.”

Edward Chiodo’s initial response after reading the script was sheer delight. “It was laugh-out-loud funny. And then it was sheer terror! I thought, *How are we going to do this?* It was nonstop, with gun battles and fistfights – anything you could think of – and it was basically pure insanity. We had to give it a try.”

Working with puppet designer Norman Tempia, the Chiodo Bros. made 95 generic mechanical heads that, by changing the makeup and hair, added up to more than 300 individual characters. Throw in the non-mechanical heads that are used for stunt puppets, stunt bodies, floppy bodies, blow-up bodies and specialty gags, and the number moves up and up.

“What was so wonderful about working on “Team America: World Police” was that I got to incorporate all my special effects and puppetry experience,” says Tempia, who did effects work on such films as “Alien 3” and “Interview with a Vampire,” was a puppeteer on “Saturday Night Live” and served as a staff designer for Jim Henson’s “The Muppets” for 10 years. “After seeing Matt and Trey’s vision realized, I’m convinced that this film is going to go down in puppet history.”

Edward Chiodo agrees, adding: “The cool thing is that we bring characters to life in a truly handmade fashion. It’s real. It’s tangible. It’s not computer imagery. In fact, we oversee a

huge crew of sculptors, mold-makers, wigmakers, painters, even people making fingernails for the puppets. Still, everything is simple technology that's been around for hundreds of years. The only things high-tech are the sophisticated animatronic skulls that hold nine servomotors each. These connect to a computerized system that makes the puppet's face come to life. As far as I know, that hasn't ever been done before."

Positioning the puppeteers onto a 21-foot gangplank and into the condor baskets was the most difficult part of the overall production, not to mention getting the puppets shuttled up to the puppeteers, finding their marks and communicating to them. But once the puppet machinery was in place before the camera, everything went smoothly – except when Parker and Stone wanted the puppets to do things that, well, puppets just can't do.

"We were asked to do some pretty outrageous things and often without rehearsals," laughs Charles Chiodo. "It caused us to have to think on our feet a lot and try to give Matt and Trey the closest approximation of what they asked for, often with very comic results."

"And we *never* have tangled strings," jokes Edward Chiodo. "Actually, a basic marionette in this production has anywhere from 8 to 10 strings per puppet – 4 to the head, 2 on the shoulders, 2 more on the legs and 2 on the hands. So when you add it all up, we have 6 strings per puppet for 10 puppets. That's 60 strings of puppets interacting, crossing and moving around one another. It can be a mess if somebody drops a leg bar or crosses action."

The Chiodo Bros. are particularly proud of the work they did at the Team America headquarters, based in Mt. Rushmore. "Everything was working at 300 percent," remembers Charles Chiodo. "The tough part was getting into some of the confined sets to pose the puppets in realistic positions on the furniture. For example, we have Chris playing pool, we have other team members holding martini glasses, and each has to be positioned to look realistic. You see,

the puppeteers are the actors in a film like this. In essence, they are performers bringing character to these inanimate marionettes.”

Most challenging to the Chiodo Bros. was the Panama Canal. “There is a beautiful, long opening shot in Panama,” says Edward, “and we have about 20 puppets milling about below on the Canal. There is a guy in a self-contained raft floating down, and just then the Panama Canal is blown up. I mean, there’s this deluge of water – 1000 gallons to be exact – coming at us, taking out all of our puppets in one big sweep. And we had to do it again and again! We were literally wringing the puppets out to prepare them for the next take.”

According to Stephen, the sheer number of puppets made the Cairo set a challenge. “There is this beautiful Kasbah with narrow alleyways where the marketplace is, and again, we have to position the puppeteers so that they can fill the streets with puppets and have the puppets cross by each other and walk like regular, live-action characters would in a scene. It appears easy, but it’s actually very difficult.”

In the end, the Chiodo Bros. coordinated puppets on 100 sets with anywhere from the core group of 13 puppeteers to a small army of 45, depending on how many characters were on set that day. And they used a mind-boggling 50 miles of string!

Wearing numerous hats in the making of “Team America: World Police,” Parker and Stone were not just the creators and producers of their film, but they also voiced most of the characters’ voices themselves. Both agree that they had no idea how hard it was going to be to make the movie.

“When we did our first test, all we wanted the puppets to do was turn abruptly, walk across the room and take a shot of alcohol. That alone took 20 hours and something like 75 takes,” laughs Stone. “I loved doing this movie, and I think it turned out great, but there were

times where I just wanted to lie on the floor and cry.”

“This is our last movie,” adds Parker. “We’re going to finish it and then we’re going to leave Los Angeles.”

It’s been said that Parker and Stone said the exact same thing after the making of “South Park: Bigger, Longer & Uncut.” And they’re still here.

WHO IS KIM JONG II?

The villain of “Team America: World Police,” Kim Jong Il, the leader of the Democratic People’s Republic of Korea, has always been surrounded by great mystery. Heir apparent to his father Kim Il Sung, the Communist strongman who ruled North Korea from 1948 until his death in 1994, Kim Jong Il was said to be born in Siberia in 1941 when his father was in exile in the former Soviet Union. However, official North Korean accounts claim he was born in 1942 in his father’s guerilla base on North Korea’s highest peak Mt. Paektu.

With a reputation for being a vain playboy, who once said that if he wasn’t a world leader he would have liked to have been a movie producer, Kim Jong Il allegedly engineered the abduction of South Korean filmmaker Shin Sang-Ok and his actress wife Choi Eun Hee in 1978. Held captive for eight years by the diminutive, bespectacled dictator, the two were apparently paid a large sum to create a “Godzilla” rip-off.

Hailed by North Korea’s media as their “peerless leader” and “the great successor to the revolutionary cause,” Kim Jong Il is credited with having extended his father’s philosophy of Juche, or self-reliance, which has been the guiding light for North Korea’s development. He has also supposedly written six operas in two years and personally designed the huge Juche tower in Pyongyang.

The North American press, however, has reported that the ruthless and unpredictable Kim Jong Il is suspected to be behind the 1983 bomb attack in Rangoon that killed several members of the South Korean Cabinet. He was also allegedly involved with the bombing of the South Korean airliner in 1987. Today, most analysts abroad believe he is responsible for developing North Korea's suspected nuclear weapons program.

ABOUT THE FILMMAKERS

TREY PARKER (Director/Producer/Creator/Screenwriter) is also the co-creator of the award-winning animated series “South Park.” Parker first met South Park’s other co-creator, Matt Stone, at the University of Colorado in Boulder. While in college, Parker and Stone began a career of producing comedic shorts, including the original “Frosty vs. Santa Claus,” precursor to the now famous “The Spirit of Christmas.” Parker wrote and directed the Student Academy Award® winner, “American History.”

In 1994, Parker wrote and directed his first feature-length, live-action film, “Cannibal: The Musical,” an “Oklahoma”-esque film based on the life of the infamous Colorado cannibal Alfred Packer. The self-produced film caught the eye of Brian Graden, a FoxLab executive who is now President of Entertainment at MTV/VH1.

Graden commissioned Parker and Stone to create a Christmas video card that he could send to his friends. “The Spirit of Christmas” was the result – a five-minute short that features Jesus and Santa battling it out for ownership of the Yule holiday while the uncensored “South Park” kids look on. Honored with the Los Angeles Film Critics Award for best animation, the short film became a must-see guilty pleasure in Hollywood.

After an old-fashioned bidding war, “South Park” the series made its debut on Comedy Central on August 13, 1997, and has gone on to be the highest rated original series in the network’s history, winning the CableACE award and being nominated for numerous primetime Emmys.

Parker’s second live-action feature, “Orgazmo,” about a wholesome Mormon who becomes a celebrity in Los Angeles’ adult film world, was introduced at the Sundance Film Festival. Parker wrote, directed and starred in “Orgazmo.”

In the summer of 1999, Parker and Stone released their critically acclaimed feature length film, “South Park: Bigger, Longer & Uncut.” The film earned Parker an Oscar® nomination for Best Original Song, as well as an LA Film Critics Award, a NY Film Critics Award and an MTV Movie Award.

In 2001, Parker and Stone created the controversial “That’s My Bush!,” a critically acclaimed sitcom that portrayed the Commander in Chief as the lovable, often bumbling, main character.

Parker also wrote, performed on, and executive produced albums including the platinum-selling “Chef Aid: The South Park Album,” the soundtrack “South Park: Bigger, Longer and Uncut,” “Mr. Hankey’s Christmas Classics,” and “Timmy and the Lords of the Underworld.”

Parker is a lifelong fan of the Denver Broncos.

MATT STONE (Producer/Creator/Screenwriter) is also the co-creator of the award-winning animated series “South Park.”

Stone met Trey Parker at the University of Colorado where he was working toward a degree in Math. The duo spent most of their time producing comedic shorts, including the original “Frosty vs. Santa,” the precursor to the now famous “The Spirit of Christmas.” Stone also produced and acted in the Parker-directed “Cannibal: The Musical” and “Orgazmo.”

Early in their careers, Parker and Stone met Brian Graden, a FoxLab executive who is now president of entertainment at MTV/VH1. Graden commissioned the team to create a video Christmas card to send to his friends. “The Spirit of Christmas” was born, and soon after came “South Park,” the animated series that follows the adventures of four young boys in the Rocky Mountain town of South Park.

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Stone lives in the Los Angeles area with his dogs, Mr. Yes and Rodney.

SCOTT RUDIN (Producer) Film: “I♥Huckabees,” “The Village,” “The Manchurian Candidate,” “The Stepford Wives,” “School of Rock,” “The Hours,” “Changing Lanes,” “Orange County,” “Iris,” “The Royal Tenenbaums,” “Zoolander,” “Shaft,” “Sleepy Hollow,” “Angela’s Ashes,” “Rules of Engagement,” “Wonder Boys,” “Bringing Out the Dead,” “South Park: Bigger, Longer & Uncut,” “The Truman Show,” “A Civil Action,” “In and Out,” “Ransom,” “Mother,” “Marvin’s Room,” “The First Wives Club,” “Twilight,” “Clueless,” “Sabrina,” “Nobody’s Fool,” “The Firm,” “Searching for Bobby Fischer,” “Sister Act,” “Sister Act 2: Back in the Habit,” “The Addams Family,” “Addams Family Values,” “Little Man Tate,” “Regarding Henry,” “Pacific Heights,” “Flatliners,” “Jennifer Eight,” “Mrs. Soffel” and “He Makes Me Feel Like Dancing” (Academy Award® – Best Documentary).

Theater: “Passion” (Tony Award – Best Musical), “Indiscretions,” “Hamlet,” “Seven Guitars,” “Skylight,” “A Funny Thing Happened on the Way to the Forum,” “On the Town,”

“The Chairs,” “The Judas Kiss,” “Stupid Kids,” “The Blue Room,” “The Most Fabulous Story Ever Told,” “Closer” (London and New York), “Amy’s View,” “The Wild Party,” “The Ride Down Mt. Morgan,” “Copenhagen” (Tony Award – Best Play), “The Designated Mourner,” “The Caretaker” (London), “The Goat” (Tony Award – Best Play), “Medea,” “Beckett/Albee,” “Caroline, or Change” and “The Normal Heart.”

Upcoming Films: Wes Anderson’s “The Life Aquatic,” Brad Silberling’s “Lemony Snicket’s A Series of Unfortunate Events,” Mike Nichols’ “Closer,” Kenneth Lonergan’s “Margaret” and Richard Linklater’s “The Smoker.”

PAM BRADY (Screenwriter) met Trey Parker and Matt Stone while she was an executive at Fox Television working in the division which produced the reality-based shows “Cops,” “America’s Most Wanted” and “Studs.”

After seeing an MTV special featuring Trey and Matt’s sublime cannibal musical, “Cannibal: The Musical,” it was clear to all that Fox Television would become a home to the talented duo - at least for a short time.

Brady’s division seized the opportunity to use Trey and Matt’s original “South Park” short as their company Christmas card. Due to popular demand, a second short was commissioned the following year to keep the yuletide tradition alive.

Working on the development of “South Park” as an executive, Brady became a writer/producer on the series. She shares the last Ace Award, with Matt and Trey, ever given for a cable cartoon for the triumphant “Big Gay Al” episode. She was a writer for “The John Larroquette Show,” “Just Shoot Me” and developed “Kid Notorious,” an animated show for Comedy Central which chronicled the life and times of Hollywood legendary producer Robert

Evans and his cat.

In addition, Brady created, and worked on, “Mr. Wong,” an Internet cartoon about a white debutante and her 85-year-old Chinese houseboy. She describes it as “a show about love and loss and all the things in between.”

She shared writing credit with Matt and Trey on their Oscar®-nominated animated film, “South Park: Bigger, Longer & Uncut.” She continues to work on the “South Park” series as a creative producer; however, nobody knows what that title means.

SCOTT AVERSANO (Executive Producer) previously worked as director of development at Paramount Pictures, serving as a production executive for such films as “Wonder Boys,” “South Park: Bigger, Longer & Uncut,” “Runaway Bride” and “Double Jeopardy,” among others. He is currently President of Scott Rudin Productions. Since working in this capacity, his credits now include such films as “Orange County,” “Changing Lanes,” “School Of Rock,” “The Manchurian Candidate” and the upcoming “Lemony Snicket’s A Series of Unfortunate Events.”

Prior to entering the film business, Aversano taught English literature at the University of Michigan while working on his doctorate.

ANNE GAREFINO (Executive Producer) has been the executive producer of the groundbreaking animated series, “South Park,” since its inception over seven years ago.

After earning a degree in finance from Boston College, Garefino began her career in entertainment with the Folger Shakespeare Theatre in Washington, D.C. With the noble intention of always living near the poverty level, Garefino continued her career in the non-profit arena

working for the capitol's public television station, WETA-TV. During her tenure at WETA, she was co-producer of the "In Performance at the White House" series during the Reagan, Bush and Clinton terms.

Garefino moved to Los Angeles to attend the American Film Institute in 1988. After completing her fellowship in the producing discipline, she worked on a number of independent films, the most noteworthy being "One False Move." Garefino co-produced the critically acclaimed and award-winning film "South Park: Bigger, Longer & Uncut."

Garefino has produced live concerts for television, documentaries, news, interactive film, commercials, animation, several albums and now, a puppet movie. She has shepherded numerous projects at Paramount Pictures, New Line Cinema, FX, Lifetime and Comedy Central. She partnered with Parker and Stone under the banner of "Important Television" to produce the controversial and highly lauded sitcom, "That's My Bush!."

MICHAEL POLAIRE (Co-Producer) most recently produced the feature film "Solaris" directed by Steven Soderbergh for 20th Century Fox. He had previously collaborated with Soderbergh on "Full Frontal," a \$2 million digital-video feature for Miramax. Polaire produced the feature film "Mulholland Drive" directed by David Lynch, as well as executive produced Lynch's "The Straight Story." He co-produced Roman Coppola's feature "CQ" starring Gerard Depardieu and Élodie Bouchez, as well as "A Simple Plan" directed by Sam Raimi for Paramount Pictures. He served as executive producer for the upcoming John McNaughton-directed "Speaking of Sex" starring Bill Murray and James Spader.

Polaire has collaborated with directors such as John Schlesinger, Costa-Gavras and Tim Burton. He also co-produced the Robin Williams' hit Disney remake of "Flubber," and

Schlesinger's "Eye for an Eye" with Sally Field, Ed Harris and Joe Mantegna.

As unit production manager, Polaire's credits include "The Saint," "Ed Wood," "The Babe," "Guilty by Suspicion," "Music Box," "Betrayed," and the acclaimed nine-hour NBC miniseries "Mussolini."

FRANK AGNONE (Co-Producer) followed both his grandfathers into the television and movie industries. His grandfather Frank A. Agnone was a property master for Warner Bros. and was recognized for his work on "The Great Escape" as well as many other John Sturges and Billy Wilder Films and his other grandfather, Robert E. Sessa, was a set designer on such films as "The Witches of Eastwick," "The Man with Two Brains," "Pale Rider" and many more.

Agnone has served as producer for the Emmy-nominated hit television series "South Park," and as animation producer for the Oscar®-nominated film "South Park: Bigger, Longer & Uncut."

Previously, Agnone was post-production supervisor on numerous awards shows including four Academy Award® broadcasts, three Emmy Awards broadcasts, the Television Hall of Fame and the Grammy's. In addition, Agnone served as segment producer and post-production supervisor on a number of NBC-TV specials including "Bob Hope's Birthday Memories."

BILL POPE, ASC (Director of Photography) recently completed "Spiderman 2" with Sam Raimi, with whom he collaborated on "Darkman" and "Army of Darkness." Pope also filmed the three "Matrix" movies, "Bound," "Clueless" and "Zero Effect."

His current interests are grown in Napa, Bordeaux and the Barossa Valley.

For over two decades, **DAVID ROCKWELL** (Visual Consultant) and his New York-based firm Rockwell Group, has crafted design experiences that surprise, delight and entertain. In projects such as the Kodak Theater, W Hotels, the Mohegan Sun Casino and Nobu, compelling narratives have been expressed through innovative design ideas.

It is no surprise that in looking to create a unique and unexpected visual language for their film, “Team America: World Police,” Matt Stone and Trey Parker turned to Rockwell to collaborate with them on the art direction.

In Rockwell’s Tony nominated sets for the Broadway Tony-winning “Hairspray,” as well as his designs for “The Rocky Horror Show,” “Omnium Gatherum” and “Dirty Rotten Scoundrels,” the sets ingeniously advanced the story through rich, compelling and unexpected visual languages.

JIM DULTZ (Production Designer) was an accomplished puppeteer by the time he was in kindergarten, creating puppet shows for his class and family. Since then he has carved out a career designing puppet shows such as “Muppets Tonight,” “The Cat in the Hat,” “Muppets Live @The Hollywood Palace” and “The Wubulous World of Dr. Seuss” for the Jim Henson Company.

Dultz’ career has spanned a quarter of a century, half of which he spent working as supervising art director for Eugenio Zanetti on an impressive collection of artistic feature films that include: “What Dreams May Come,” (for which Dultz won the 1999 Art Directors Guild Award for Excellence in Production Design), “Tall Tales,” “Last Action Hero,” “Soapdish,” “Flatliners” and “Last Action Hero.”

Other films on which he has worked as production designer include: “Snow Job,” “Beyond the City Limits,” “Nailed” and “Angels Don’t Sleep Here.” He was art director on the Goldie Hawn “Overboard.”

For television, Dultz served as production designer on “The Santa Trap,” “Greg the Bunny,” “Tim Burton’s Lost in Oz” for TriStar, “The Wubbulous World of Dr. Seuss,” “Black Tie Affair” and “Konrad.”

Dultz still enjoys doing what he did at five. His hobbies are cartooning, writing, painting, tile design and children’s theater.

TOM VOGT (Editor) started his career at Colossal Pictures in San Francisco, working as a camera assistant filming animation for “Natural Born Killers.” He has also edited animation for movie effects, television shows and commercials.

Vogt currently works as the editor on the Emmy-nominated television series “South Park.” In addition, he has worked on “That’s My Bush!” as an assistant editor, as well as second editor on the feature film “South Park: Bigger, Longer & Uncut.”

KAREN PATCH (Costume Designer) has an award-winning body of work that ranges from “The Royal Tenenbaums” (Costume Designer’s Guild - Best Costumes) to the Kate Spade campaign subsequently featured in the book “Fashion Icon: The Power and Influence of Graphic Design” and in the MOMA exhibit “Fashioning Fiction in Photography.”

Her motion picture credits also include “School of Rock,” “How to Lose a Guy in 10 Days,” “Rushmore,” “Bottle Rocket,” “Simpatico,” “The Big Picture,” “Homeward Bound: The Incredible Journey” and “My Girl.”

NORMAN TEMPIA (Puppet Designer) has 27 years of design and fabrication experience in all phases of puppetry and creature special effects. A skilled artist with a specialty in concept art, original design, puppetry and fine cosmetic finishing, Tempia began working in special effects in 1979 as a staff puppet designer/builder with Jim Henson. During his ten years with Henson, he worked on “The Dark Crystal,” “Labyrinth,” “Fraggle Rock,” “Sesame Street,” and a multitude of Muppet projects.

Tempia left Henson and after working as a freelancer, became a partner at Animated FX, Inc., specializing in original character design, refinement of existing design, sculpting, painting and cosmetic finishing of film effects with a specialty in puppet hair/fur type character.

Film projects on which Tempia has used his talent include “Along Came Polly,” “Dr. Doolittle 2,” “Stuart Little,” “Beloved,” “Meet the Deedles,” “The Edge,” “Jingle All the Way,” “Crow, City of Angels,” “Ed,” “Interview with the Vampire,” “Beethoven,” “Beethoven II,” and “Alien 3.”

Tempia’s most recent television projects were “Greg the Bunny,” a new sitcom for Fox Television and “That’s My Bush!” Other notable television projects were the characters for the long running PBS children’s series “Puzzle Place,” and “Toonces the Cat” for “Saturday Night Live,” “Land of the Lost” and “X-Files.”

CHIODO BROS. (Puppet Producers), Charles, Stephen and Edward, have spent over two decades establishing themselves as a highly creative independent production company with expertise in live action puppetry, stop-motion animation, prosthetics, make-up effects, special effects, costumes and production. Their one goal - “bring fantastic characters to life.”

After years of perfecting their craft with their effects artistry, the Chiodos produced an original 30-minute television special, "Cousin Kevin," for KABC. This award-winning show gave them the confidence to write, produce and direct their first full-length feature film, "Killer Klowns from Outer Space." They returned to television and co-produced Sid and Marty Krofft's "Land of the Lost," then later joined creative forces with Howie Mandel as executive producers and character-creators for CBS's crazy live-action "Amazing Live Sea-Monkeys."

Chiodo Bros. magic can also be seen in films such as "Elf," Spike Lee's "Tales from the Hood," "Good Burger," "Screamers," "Turbo: A Power Ranger Movie," "Ernest Scared Stupid," "Pee Wee's Big Adventure," "Apt Pupil," "Darkman," "Robocop," "Gremlins," "Sword and the Sorcerer" and "Critters 1, 2, 3 & 4."

Their television credits include Frank Herbert's "Dune" (2000-2001 Primetime Emmy Award), "The Crayon Box," "The Mr. Potato Head Show," "The Simpsons" (2000-2001 Primetime Emmy Award), "Power Rangers Time Force," "Power Rangers Lost Galaxy," "Days of our Lives," "The Man Show," "Lost on Earth," "Skwid Zone," "Shelly Duvall's Faerie Tale Theatre," "Goosebumps," "Adventures in Wonderland" (Emmy Award - Winning Television Series), "Teenage Mutant Ninja Turtles: The Next Generation," "The All-New Land of the Lost," "A Bug's Life, The Real Dirt," "Roseanne," "Crash the Curiousaurus" (Emmy nomination), and "Thriller"/The Making of "Thriller" (Grammy Award Winner - Best Video).

JOE VISKOCIL (Special Effects) has been designing, directing and executing special effects for over 30 years. His talents have been utilized on full size and miniature pyrotechnics, bullet hits, explosions, fire storms, mechanical and prop effects, break-aways, wiring and rigging. In addition, he has created all weather effects such as wind, rain, smoke, steam, dust

storms and fog.

Viskocil won an Academy Award® for his work on “Independence Day” in which he created the tidal wave of fire, destroyed Los Angeles, Washington and New York and blew up everything that flew for the Roland Emmerich film.

Viskocil has worked on numerous James Cameron films such as “Armageddon,” “True Lies,” “The Abyss,” “Terminator” and “Terminator II,” as well as David Fincher’s “Panic Room,” “Arlington Road,” “Godzilla,” Ron Howard’s “Apollo 13,” “Interview with a Vampire,” in which he set Tom Cruise on fire, the Coen Brothers film “Barton Fink,” “Batman Returns,” Sam Raimi’s “Darkman,” “Ghostbusters,” “Star Wars” and “The Empire Strikes Back.”

HARRY GREGSON-WILLIAMS (Composer) has created the scores for a long list of both animated and live-action films. On the live-action side, he most recently composed the scores for the current release “Man on Fire,” for director Tony Scott, and the upcoming “Bridget Jones: The Edge of Reason,” starring Renée Zellweger. Gregson-Williams’ live-action credits also include “Veronica Guerin,” “Phone Booth,” “Spy Game,” “Enemy of the State,” “The Match,” “The Borrowers,” “The Replacement Killers,” “Deceiver” and “Smilla’s Sense of Snow.”

Gregson-Williams previously won an Annie Award for the score for the original “Shrek,” which he co-composed with John Powell. He also earned Annie nominations for the scores for “Sinbad: Legend of the Seven Seas” and “Antz,” the latter also in partnership with Powell. In addition, Gregson-Williams co-composed the scores for “The Tigger Movie” and the clay-animated hit “Chicken Run.”

Born in England to a musical family, Gregson-Williams earned a scholarship from the music school of St. John's College in Cambridge at the age of seven. By age 13, he had been a soloist on over a dozen records, and then earned a coveted spot at the Guildhall School of Music and Drama in London. He started his film career as an orchestrator and arranger for composer Stanley Myers, and went on to compose his first scores for Nicolas Roeg's "Full Body Massage" and "Hotel Paradise."

Gregson-Williams' early credits also include a series of shorts for the BBC, the independent "White Angel," and "The Whole Wide World," for director Dan Ireland. His collaborations with other leading composers have resulted in Gregson-Williams providing additional music for such films as "The Rock," "Broken Arrow," "The Fan," "Muppet Treasure Island," "Armageddon" and "The Prince of Egypt."