

Jim Henson's Fantastic World

A Teacher's Guide

James A. Michener Art Museum
Education Department



Produced in conjunction with *Jim Henson's Fantastic World*, an exhibition organized by The Jim Henson Legacy and the Smithsonian Institution Traveling Exhibition Service. The exhibition was made possible by The Biography Channel with additional support from The Jane Henson Foundation and Cheryl Henson.

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Introduction for Teachers

The **Jim Henson's Fantastic World Teacher's Guide** is a collection of curriculum ideas based on the exhibition at the James A. Michener Art Museum. This guide was created for all subject level K-12 teachers. This Teacher's Guide is a collection of curriculum ideas for subject level K-12 teachers based on the traveling exhibition *Jim Henson's Fantastic World*. The exhibition, on view at the James A Michener Art Museum from September 12 through November 29, 2009, was produced by The Jim Henson Legacy and the Smithsonian Institution Traveling Exhibition Service.

The content of this guide is designed to introduce students and teachers to the work and key concepts in the exhibition, *Jim Henson's Fantastic World* at the James A. Michener Art Museum from September 12-November 29, 2009. The activity pages feature interdisciplinary curriculum ideas and resources to be done in the classroom and at the Museum. These enrichment activities are also designed to be used by students with a variety of learning styles and can be modified to suit any age level.

Areas in the curriculum binder such as *Looking Questions* are ways to encourage discussion and careful observation. Interdisciplinary activity ideas provided with each artwork take the students learning outside the Bucks and Philadelphia Counties, giving a wider and more global approach to learning.

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Jim Henson: A Biography

James Maury Henson, later known as Jim Henson, was born on September 24, 1939 in Greenville, Mississippi to Elizabeth Marcella Brown and Paul Ransom Henson. As a child, Henson had a natural inclination towards the arts. In his own words, he was a “quiet kid, introspective, articulate, always involved with art, a fairly good student but a terrible athlete.”¹ Henson had never intended on making a career out of puppetry and, as an ambitious young man, had always wanted to be a commercial artist, painter, or filmmaker, deeming puppetry not “the sort of thing a grown man works at for a living.”² Yet, despite his views on puppetry, Henson could not fight his early fascination with the art form.

In the 1950s, Henson, like many other American teens at the time, discovered the joys of television as television sets became a common household commodity. He was attracted to several puppetry shows as a young teen, including “Kukla, Fran and Ollie,” a puppet show that had no script and relied solely on improvisations by Burr Tillstrom, the man who voiced the puppets. Later, when Henson entered high school, he became even more involved in art and joined the puppet club. His involvements in the club furthered his interest in puppetry and, eventually, when Henson was old enough to work, he made his first puppets, Pierre, Longhorn, and Shorthorn, and landed a job as a puppeteer for WTOP, a local TV station. Unfortunately, this job did not last long and WTOP canceled the show after three brief weeks. But WRC-TV, a nearby NBC affiliate, recognized Henson’s talent and offered him a job that would last him the rest of the summer.

Henson, still bent on a future career as a commercial artist, saved up the money he had earned that summer to pay for college. In the fall of 1954, Henson enrolled in the University of Maryland, while keeping his job at WRC-TV. Soon after he completed his freshman year, WRC-TV offered Henson his own five-minute late-night show, called “Sam and Friends” that aired before the “Tonight Show.” Henson needed a second puppeteer for the show so he teamed up with a classmate, Jane Nebel. Henson and Nebel’s chemistry was undeniable and they were

¹ Don Freeman, “Muppets on His Hands,” *Saturday Evening Post*, November 1979.

² Carol A. Emmons, “Jim Henson and the People Behind the Muppet Mania,” *School Library Journal*, September 1984.

soon rewarded with early television success for their revolutionary new breed of puppets, affectionately coined “muppets.” Muppets were half puppets and half marionettes. Their heads, carved from foam rubber and covered with a fleecy cloth, were flexible enough to show expression and hard enough to support their large sizes. Muppets were also unique because of Henson’s innovative way of presenting them on stage. Instead of using a traditional puppet theater, Henson created an elevated set that had enough room for the puppeteers to hide below the stage so that the camera and the audience’s attention would be directed solely at the puppets.

After graduation, Henson decided to give up puppetry to pursue his original goal of becoming a commercial artist. He left for Europe and handed “Sam and Friends” over to Nebel. Henson toured Europe for several months, visiting such places as Germany, Switzerland, Belgium, and England, but everywhere he went, he could not escape the allure of puppetry. Europeans revered the art of puppetry and considered it as much of an art form as painting. The European love of puppetry made Henson reevaluate his views on the art form and he soon returned to America with a new zeal for the field, now seeing puppetry as a serious form of art and craftsmanship, not mere child’s play. Henson returned with his mind set on changing the way Americans viewed puppetry and on showing the American audience what European puppeteers showed him, that puppets can be as alive and as engaging as actors.

Henson’s newfound love and appreciation for puppetry led to his future success as both the creator of the Muppets and the founder of “Sesame Street”. In 1959, Henson married Jane Nebel and together, they started the Muppets Company. The following year, Henson attended the Puppeteers of America festival in Detroit, Michigan and met Burr Tillstrom of the “Kukla, Fran and Ollie” show and Don Sahlin, the brilliant puppet maker who made Tillstrom’s puppets. Both Tillstrom and Sahlin had a great impact on Henson and helped him further his puppetry career. Tillstrom introduced Henson to Bernie Brillstein, a well-known agent, and Sahlin eventually helped Henson develop the signature Muppet look. Later, as his growing company demanded more resources, Henson attended the National puppetry convention in Carmel, California, in search of potential “muppeteers.” There, Henson found Jerry Juhl and Frank Oz,

both of whom would become indispensable assets to the company—Juhl as a masterful scriptwriter and Oz as Henson’s comedic “muppeteer” partner.

By the end of the 1960s, the Muppets had become a great success in America and after making a contract with Jon Stone, the writer and producer for Children’s Television Workshop (CTW), Henson was offered a chance to puppeteer CTW’s new series, “Sesame Street.” Originally created to help preschool children in urban areas prepare for kindergarten, “Sesame Street” soon burgeoned into a show for people of all ages and from all backgrounds. The show quickly became a huge success, entertaining the younger audience with its delightful and natural way of teaching not only academics but also life lessons, and capturing the hearts of older audiences with its wit and occasional satire. “Sesame Street” won several awards throughout the years, including the George Foster Peabody Award for Meritorious Service in Broadcasting, several Grammys and over fifty Emmys.

Near the end of his life, Henson experienced several disappointments as he tried to experiment with filmmaking and produced some movies that combined puppetry with fantasy. Both of his productions *The Dark Crystal* and *Labyrinth*, although they received good reviews for their use of technologically-advanced puppetry, were box office flops. Finally, deciding he did not want to spend most of his time worrying about the business aspect of the Muppets corporation, Henson decided to sell Henson Associates to Disney. It was also, in his opinion, the best way to ensure the survival of the Muppets after his death. Unfortunately, Henson did not get to sign the contract with Disney.

On Tuesday, May 15, 1990, Henson was diagnosed with streptococcal pneumonia. He had been complaining of a sore throat and fatigue since the preceding Friday but, deeming it to be nothing more than the flu, Henson had ignored the symptoms and refused to seek medical attention. Tragically, by Tuesday, it was too late to administer antibiotics and even with heavy doses, Henson did not recover. Henson passed away at 1:21 A.M. Wednesday, May 16, 1990.

Durrett, Deanne. Jim Henson. San Diego, CA: Lucent Books, 1994.

Exhibition Text Panels

INTRODUCTORY TEXT

There are no rules, and those are the rules.

-- Cantus, *Fraggle Rock*

WELCOME TO JIM HENSON'S FANTASTIC WORLD...

...a celebration of the extraordinary imagination and creative genius of Jim Henson revealed through his art, from cartoons and posters made in his high school and college years to fully realized worlds developed for *The Dark Crystal* and *Fraggle Rock*.

In the 1950s, Jim Henson created the forerunners of the Muppets and launched a career in film and television that blossomed with the development of one magical figure after another. By his untimely death in 1990, Jim had produced elaborate imaginary worlds filled with unique characters, objects, environments, and even languages and cultures.

What started as a one-man enterprise grew into an internationally acclaimed phenomenon. Jim's work is known in dozens of languages in more than 100 countries. His originality, warmth, and enthusiasm attracted extraordinary collaborators and helped to spread Jim's vision to new generations of artists, writers, performers, and audiences.

VISUAL THINKER

I've always been most intrigued by what can be done with the visual image. I feel that is what is strongest about the work I do... the visual image.

-- Jim Henson

Jim Henson thought in images. His fertile mind continuously generated wondrous creatures and fantastic characters to inhabit his stories and songs. As a child, he drew cartoons and pictures, built mobiles, took photographs, and imagined new worlds. As an adult, he channeled these talents and more into his art.

Jim was fascinated by the many ways our mind form and process ideas, whether through words, music, or the visual image. He relentlessly explored new ways to share his optimistic view of the world.

INSPIRATIONS AND DISCOVERIES

Here in the middle of imagination, right in the middle of my head.

I close my eyes and my room's not my room, and my bed isn't really my bed.

I look inside and discover things that are sometimes strange and new.

And the most remarkable thoughts I think have a way of being true.

-- "The Imagination Song" sung by Ernie on *Sesame Street*, music and lyrics by Joe Raposo

Jim's close-knit family provided the ground in which his talent flourished. Sing-alongs around his mother's organ introduced him to a wide range of music. His grandmother, and avid needle worker, encouraged his desire to pursue art, while his father, an agricultural researcher, shared his love of nature. With his older brother, Paul, Jim experimented with photography and the construction of small objects.

Jim was inspired by cartoons, the comedy of Edgar Bergen and Stan Freberg, and childhood classics such as *The Wizard of Oz* and *Alice in Wonderland*. The new medium of television captivated his imagination with its creative possibilities.

When Jim enrolled at the University of Maryland in 1954, he turned to graphic art, creating programs and posters for campus events. In his classes, he met like-minded students, including his future wife, Jane Nebel.

NATURE

I've always been in awe of the incredible beauty of every last bit of design in nature.

-- Jim Henson

Jim's early sketchbooks are rich with images of the outdoors. He loved nature, the creeks and woodlands of his childhood in Mississippi, the movements of animals and birds, and isolated landscapes. He was especially fascinated with the complexity of tree branches and drew them often. These influences can be seen in every aspect of his art.

STORYTELLING AND STORYMAKING

When I was a child, my mother's family would gather at my grandmother's house. They would tell a tale, and somebody would try to top it. I've always felt that these childhood experiences of my family sitting around the dinner table, making each other laugh, were my introduction to humor.

-- Jim Henson

Jim Henson gave hilarious and quirky twists to familiar tales. Having always admired fairytales, he traveled to Europe in 1958 where puppeteers brought to life the traditional stories of their homelands. After his return to the United States, Jim worked on his own version of a childhood favorite, *Hansel and Gretel*.

Although the Muppets soon diverted his attention, Jim never abandoned these classic stories. Throughout the next decade, he developed a family of fairytale characters. In the late 1960s, he produced Muppetized versions of his favorite stories, always with Kermit as narrator.

In all of Jim's tales, good and evil found balance, a reflection, perhaps, of his belief that all things ultimately work for good.

FAIRYTALE CHARACTERS

Jim knew exactly how his fairytale characters should look. He started with rough sketchbook doodles then created individual designs to be handed off to the puppet builders.

He pushed the limits of storytelling and puppetry with his characters, refining them for various projects throughout the 1960s. "We had this terrible thing in *Hey Cinderella!* called Splurge," he recalled, "a seven-foot shaggy creature. At the time, people were hardly doing big body figures at all...But it did launch us into big monsters."

THE GREAT SANTA CLAUS SWITCH

In 1970, Jim Henson and Jerry Juhl developed an idea for a television special in which Santa is kidnapped and replaced by an evil magician. To illustrate the sales pitch, Jim created designs for elves and other traditional Christmas figures, plus imaginative new creatures, such as the evil Frackles. Television personality Ed Sullivan produced the show and introduced it during his usual Sunday evening time slot.

SELL, SELL, SELL!

We tried to sell things by making people laugh.

-- Jim Henson

Jim's popular television show, *Sam and Friends* (1955-1961), gained a reputation for sending a message in a fast and funny way.

Impressed with his sophisticated, off-beat humor, a Washington, D.C., coffee company hired Jim to make a series of nine-second commercials. The Wilkins Coffee spots were so successful that more than 200 were produced.

Jim's parodies of the advertising industry strongly influenced the style to come. He explained, "Some of those commercials were quite strange and macabre, which at that time was somewhat revolutionary...Ours were among the first funny commercials."

Many of Jim's Muppet characters, such as Cookie Monster and Rowlf the Dog, got their start in ads produced by Jim in the 1960s.

BUILDING CHARACTER

A good character is almost always derived from an aspect of the performer's personality. Jim's characters Ernie, the Swedish Chef, Dr. Teeth, Rowlf the Dog, Guy Smiley, and Convincing John were all a part of him, but none more so than Kermit.

-- Dave Goelz, *The Muppet Show* puppet builder and performer

Jim Henson described his characters as his palette and used many of them as expressions of his own personality. Each member of the troupe could represent a particular emotional type, and these expressive figures worked well on the same variety series featuring the Muppets interacting with human guests.

All aspects of Jim's productions were collaborative. Writers, designers, and performers contributed to the final look and personality, from Jim's original sketches, to building the puppet, and ending with the performance. Although Jim never forgot his puppets were made of foam, fleece, and fur, he and millions of viewers were emotionally attached to the believable characters they had become.

THE ZOOCUS

In 1960, Jim made notes and sketches for a variety show called *The Zoocus*. The program was never produced, but many elements of the original plan, including sets with arched colonnades, the appearance of a celebrity guest, Kermit as host, and a group of hilarious resident characters would reappear years later on *The Muppet Show*.

SELLING A SHOW

You can't take no for an answer.

You can't take no for an answer.

You can't take no for an answer.

No, no, no!

-- Dr. Teeth in *The Muppets Take Manhattan*, music and lyrics by Jeff Moss

Jim submitted colorfully illustrated proposals packed with notes and sketches to agents, networks, producers, and potential financial backers. Dozens of these projects, all based on Muppet characters, went through several versions before being produced or were never produced at all.

LAS VEGAS LIVE

In the summer of 1971, the Muppets were featured in vocalist Nancy Sinatra's live nightclub show in Las Vegas. Jim used the opportunity to experiment with full-body creatures and puppeteering techniques for the stage.

GUEST APPEARANCES

In the 1960s and 70s, the Muppets appeared on numerous television variety shows, a new testing ground for the puppet troupe and Jim's eccentric humor. The original ideas, scribbled on napkins, notepads, and any other available surface, survive through his zany characters and now-familiar TV routines.

THE MUPPET SHOW

All of this stuff is about mankind trying to see himself in perspective... This is the kind of thing puppetry does well.

-- Jim Henson

After more than fifteen years, Jim sold his idea for a television series featuring the Muppets. The show opened with an arcade setting similar to the design of *The Zooniverse* set, however, technological advancements allowed for an arrangement in which rows of characters were shot separately and then stacked on top of each other.

Long time collaborator Jerry Juhl became the head writer for *The Muppet Show*. His humor and sensitivity were central to the Muppet's irreverence and heart. One hundred and twenty episodes were produced from 1976 to 1981. At the height of its popularity, more than 235 million viewers in more than a hundred countries tuned in each week as Kermit led the high-spirited Muppets in a raucous introduction to the "most sensational, inspirational, celebrational, muppetational" *Muppet Show*.

EXPLORATIONS AND EXPERIMENTS

I believe that we form our lives, that we create our own reality, and that everything works out for the best. I know I drive some people crazy with what seems to be ridiculous optimism, but it has always worked out for me.

-- Jim Henson

In the 1960s, Jim sought to make his mark as a serious filmmaker. Taking advantage of new techniques, and opportunities for aspiring writers and directors, he produced several innovative projects about the interconnection of thoughts and emotions. These ranged from animated shorts to a design for a multimedia nightclub inspired by the psychedelic style.

In his experimental works, Jim addressed the human condition by exploring his own inner visions. His films challenged the status quo in a time of rapid and unsettling change and confronted the major issues of his generation. He blurred the line between perceived reality and illusion to reveal the inner conflicts he believed all humans experienced.

Though eclipsed by his puppetry work, Jim's films continue to resonate today as unique personal expressions of his "visual thinking" in the context of a changing world.

OPEN SESAME: TELEVISION THAT TEACHES

I believed that we can use television and film to shape the thoughts of children and adults in a positive way.

-- Jim Henson

Concerned by the lack of high quality educational television, producer Joan Ganz Cooney made it her mission to create engaging programming for children. Based on research suggesting that advertising held the attention of pre-school children, she proposed a show featuring commercial-style pieces designed to teach letters and numbers. In 1968, Children's Television Workshop was established to start work on *Sesame Street*.

Writer, director and producer Jon Stone set the action on an inner city street, like the home of the target audience. He asked Jim to populate the neighborhood with Muppets. This mix of fantasy and urban reality was a first for children's television—and it worked.

Jim and his team created a group of Muppet characters for *Sesame Street*, as well as dozens of "anything" Muppets that could be transformed into any type of character. Jim tested cinematic and animation techniques by creating short films to teach counting and other concepts.

POPULATING THE STREET

It all begins with those little sketches of characters that I or one of my associates make. They're based on a personality type or an attitude more than anything else. I look at the sketches until they seem to have a whole quality of the personality. Then we begin building the puppet.

-- Jim Henson

COUNTING FILMS

Animation is probably the one medium that is virtually limitless in capabilities. Anything is possible—the only limits imposed are those of the animator's imagination. Elephants can fly, little wooden boys can dance, and baby deer can learn to walk for the first time.

-- Jim Henson

A highlight of *Sesame Street* was the short films Jim and his colleagues created to teach children to count. Jim delighted in the opportunity these films provided to experiment with animation techniques.

FLIGHTS OF IMAGINATION

It's such a wonderful challenge to try to design an entire world... I love to feel I'm doing something for the first time.

-- Jim Henson

Jim desired to share his vision of a world with no limitations. His comical stories and songs portray the familiar with brilliant subtlety and hilarity. But his expansive mind also contained new and unseen places, and he relished the challenge of bringing them to life.

Starting in the late 1970s, Jim collaborated to create a series of fantasy-genre projects. The movies require large groups of artists, technicians, and craftspeople. Jim built his core team from the close circle of colleagues he had worked with over the years. He found his creative match in British fantasy illustrator Brian Froud, who designed *The Dark Crystal*, the first and most ambitious of these projects

After *The Dark Crystal*, Jim and his collaborators created the television series, *Fraggle Rock*. While very different in tone from Henson's other fantasy projects, the Fraggles' world received the same level of care in its design.

THE DARK CRYSTAL

With The Dark Crystal, ...we're trying to create something that people will actually believe...not so much a symbol of the thing, but the thing itself.

-- Jim Henson

In this complicated project, a team of artists and puppet builders from Jim Henson's Creature Shop worked with the best technicians in film and animation to create a world conceived by Jim and designed by Brian Froud.

Jim's story, written as a screenplay by David Odell, follows the quest of orphans Jen and Kira, who must restore unity to their divided world by finding and repairing a sacred crystal. Many creatures in the film were performed by puppeteers, who controlled the puppets with radio, hydraulic, electric, and animatronic systems. The more difficult, over-sized characters required teams of actors, dancers, mimes and acrobats.

CONCLUSION TEXT:

Jim Henson's life was filled with joy and music.

Thanks to his extraordinary talent and vision, our lives are filled with his art, funny stories, unforgettable characters, and magical places where somehow things always end up right. With his many collaborators around the world, he brought us new friends and new ideas via television and movie screens.

Jim wanted to leave the world a better place for his having been there. There is no doubt that he succeeded. His legacy continues through his enduring work, through the work of his creative heirs and colleagues, and through everyone he inspires.

*Life's like a movie, write your own ending.
Keep believing, keep pretending*

*We've done just what we set out to do
Thanks to the lovers, the dreamers, and you*

--Kermit in *The Muppet Movie*, music and lyrics by Paul Williams and Kenny Ascher

Key Characters and Projects

SESAME STREET

Premiering on Nov. 10, 1969, on National Educational Television network (NET), and later moving to NET's successor, Public Broadcasting System (PBS), *Sesame Street* is an educational television series geared towards preschoolers. This show, which incorporates both education and entertainment, has set the standard for all modern televised children shows. Spanning 4,186 episodes in 39 seasons, *Sesame Street* holds the record for the longest running show in television history. *Sesame Street* has been viewed in 120 countries around the world, has been made into over 20 international versions, and has won more Emmy Awards than any other TV program. This program uses puppets and live actors to teach young children the fundamentals of shapes, arithmetic, reading, and, in more recent shows, basic life skills, such as the importance of proper hygiene and healthy diets. Although made for younger audiences, *Sesame Street* strives to engage adults and older children, with jokes and occasional references to popular culture, so they will watch the program with their younger family members and be a part of their learning experience.

Elmo

A Muppet made in the early 1970s, Elmo was previously known as Baby Monster, appearing in many productions as a minor background Muppet. It wasn't until the start of Season 12 in 1980 that Elmo became the three-and-a-half-year-old resident of *Sesame Street* we know and love today. He almost always refers to himself in third person, once jocularly claiming that he got paid each time he said his name on the show. He currently hosts "Elmo's World," a show geared towards toddler audiences.

Big Bird

Created especially for *Sesame Street* in 1969, Big Bird is a large, yellow, six-year-old bird, reaching a massive height of 8 feet and 2 inches when standing. He lives with his teddy bear, Radar, in a large nest behind 123 Sesame Street, next to Oscar's trashcan. His best friend is Mr. Snuffleupagus, a Muppet that vaguely resembles an elephant or woolly mammoth. Big Bird encourages children to inquire and wonder, stating that "Asking questions is a good way of finding things out!"

Cookie Monster

Referred to as Cookie Monster, Cookie, or Sid, he is a Muppet with blue fur and googly eyes. As his name suggests, Cookie Monster has a voracious appetite for cookies. But cookies aren't the only things he consumes. He eats anything from letters to hubcaps to apples and pie. When he

eats, Cookie Monster makes his signature noise, a loud “AWWWM-num-num-num...” chewing sound. He speaks in a deep, growling voice with simplified diction and originated in 1966 as a monster puppet for a General Foods commercial. Recently, parents have become concerned about Cookie Monster’s influence on children’s eating habits and, as a result, Cookie Monster now holds special segments on the importance of a healthy diet.

Grover

Grover is one of the more popular *Sesame Street* characters. He has taken on more roles and worked more professions than any other Muppet on Sesame Street. He even has a superhero alter ego, Super Grover. One of the reasons Grover has become so popular over the years is his distinct way of speaking. Rarely using contractions, Grover’s way of talking is silly and entertaining. Another reason for his popularity is Grover’s love of imaginary adventures. His best friend is Kermit.

Oscar the Grouch

Inspired by a grouchy waiter from Oscar’s Tavern in Manhattan, Oscar the Grouch is the grouchiest Muppet on *Sesame Street*. Although originally purple in Henson’s early sketches, the first Oscar puppet was orange and after a month of *Sesame Street*, Henson decided to rebuild Oscar and change his color to olive green. Oscar explained to the audience that he had taken a vacation at Swamp Mushy Muddy and the slime and mold had accumulated on him, turning him green overnight. On *Sesame Street*, Oscar is a 43-year-old Muppet who lives in a trashcan between 123 Sesame Street and Big Bird’s nest. His goal in life is to make others as miserable as he is, greeting everyone who knocks on his trash can with a belligerent snarl. Although he complains that he wants to be left alone, when he truly is alone, he finds himself unsatisfied because there is nobody to irritate or complain to. His closest friend is Slimey the Worm, and he has a shaky relationship with his girlfriend, Grundgetta.

Ernie

Almost always seen with his best friend Bert, Ernie is a naïve, trouble-making, playful, and bouncy young Muppet who has a fondness for baths with his Rubber Duckie and playing the saxophone. Ernie is a live-hand Muppet, or a Muppet that requires two performers—one to perform the puppet’s mouth and left hand, and another to perform the right hand. Ernie has soft, orange skin and black hair. He is chubby and wears a lot of horizontally-striped shirts.

Bert

Acting as Ernie’s counterpart, Bert is a serious, studious, contemplative, and mature Muppet who enjoys reading *Boring Stories*, collecting paperclips, eating oatmeal, and studying pigeons. He has a pet pigeon, Bernice, and is the president of the National Association of W Lovers. Bert also has a distinctive bleating laugh and his nose comes off on a number of occasions. A light-yellow, thin Muppet with a dark mono-brow who wears vertical stripes, Bert was created to

directly foil Ernie, not only personality-wise but also appearance-wise. Together, Bert and Ernie are *Sesame Street's* comic duo.

Mr. Snuffleupagus

Mr. Snuffleupagus is a full-bodied Muppet, or a Muppet that requires two people to perform from within the puppet, one for the voice and the front end and one for the back end. Nicknamed Snuffy by friends, Mr. Snuffleupagus lives in a cave close to *Sesame Street*. Although he is of the species Snuffleupagus, Snuffy resembles a hairy elephant or toothless woolly mammoth, with long brown fur, large eyes, and long lashes. Before Henson redesigned Snuffy in Season 4, he had bright yellow eyes, immovable lids, and yellow lashes. His favorite foods are cabbage and spaghetti, and his best friend is Big Bird. At first, he was known as Big Bird's imaginary friend because Snuffy had bad timing and the adults kept missing him. But Snuffy soon became a real resident of *Sesame Street* because of increased concerns that children would learn not to tell adults important things for fear of not being believed.

Count von Count

Despite being a Count Dracula look-alike—with vampire fangs, an eastern European accent, and an otherworldly purple complexion—Count von Count is surprisingly anything but a blood-thirsty vampire. Other than his lack of a reflection in the mirror, the Count is a fairly ordinary Muppet who does not feed on blood, can not change into a bat, and enjoys sunlight. The one thing that makes the Count special, however, is his love of counting. The Count will count anything and everything. He lives in an old, cobweb-infested castle with a cat, called Fatatita, an octopus, named Octavia, and many bats, which he loves to count. Originally, the Count had hypnotic powers, was able to stun people with a wave of his hand, had a sinister laugh, and was always accompanied by lightning, moody colors, and creepy organ music. As the show continued, however, the Count became a much less foreboding character and his laugh became a throaty chuckle, reminiscent of Bela Lugosi's portrayal of Count Dracula.

Telly Monster

Originally, Telly Monster was a one-dimensional character, characterized only by his love for television. His head sprouted an antenna and his eyes would whirl when he watched TV. But this original characterization of Telly Monster was soon dropped and he became the constantly worried, easily frustrated Muppet we know and love today. He is often paired with Oscar the Grouch, whom he tries to befriend regardless of how many times his attempts are thwarted. Telly is even a member of the "Grouchketeers," Oscar's own fan club. He has an extreme love for triangles, plays several instruments, including the bassoon, the tuba, and the triangle, and enjoys jumping on a pogo stick. Telly Monster also has a hamster, Chuckie Sue, his favorite doll is named "Freddy," and he is now often seen with his close friend, Baby Bear.

Anything Muppets

Known as AMs in the studio and as Whatnots on *The Muppet Show*, Anything Muppets are Muppet extras. They have removable, interchangeable parts so they can become anything, anywhere, anytime. AMs usually make up the choruses and random people in the neighborhood. Some notable recurring Muppet characters made from AMs and Whatnots are Lew Zealand, Marvin Suggs, and Bobby Benson.

THE MUPPET SHOW

A half hour variety show, hosted by Kermit the Frog and set in the Muppet Theater, *The Muppet Show* features a number of Muppets who perform various comedic acts on stage and interact with each other backstage. During the first season, *The Muppet Show* focused mainly on plot-less, onstage, comedic performances. Later, when Jerry Juhl took Jack Burns place as the scriptwriter, the show became much more focused on characterization and plot development, shining the spotlight on Muppet interactions backstage, rather than focusing on onstage sketches. Jim Henson originally created *The Muppet Show* to counteract *Sesame Street*, a show which created the popular, misguided notion that Muppets were only a form of children's entertainment. Although *The Muppet Show* struggled in America when it first aired in Sept. 1976, it became an immediate international hit and, by the second year, captured American audiences as well. With its burgeoning success, *The Muppet Show* was able to attract many famous actors and actresses to guest star on the show. The show lasted for five years, and spanned 120 episodes. Henson ended the show not due to lack of popularity but, rather, due to his ambition for larger projects, such as *The Dark Crystal* and *Labyrinth*.

Kermit the Frog

Originating from *Sam and Friends* in 1955, Kermit is arguably Henson's most famous Muppet. He hosts and stars in *The Muppet Show*, plays a news reporter on *Sesame Street*, and is even the logo for Henson's company. Originally a lizard-like creature, the first Kermit was made from Henson's mother's old, green coat and ping pong balls. Now, Kermit is the famous Muppet frog who is best friends with Fozzie Bear on *The Muppet Show* and Grover on *Sesame Street*, and is the love interest of Miss Piggy.

Miss Piggy

Convinced that she is destined for stardom, Miss Piggy is the prima-donna pig Muppet of *The Muppet Show*. She is most famous for her karate chop but has several other talents, ranging from modeling and tap dancing to bending bars and driving trucks. She can be very effeminate and loving but also very short-tempered and bellicose when she senses that her attempts are being thwarted. She has a dog, Foo Foo, her love interest is Kermit, and she was named after the famous Miss Peggy Lee, both in homage and as a parody.

Fozzie Bear

A notoriously bad comedian, Fozzie Bear is a Muppet who always tries his best but never makes a good joke. He is best friends with Kermit and often gets Kermit to assist him in his performances, the most famous of which is a monologue titled, “Good Grief! The Comedian’s a Bear!” At first, Fozzie’s character evoked more embarrassment and pity from the audience than sympathy and love, so the scriptwriters added a perpetual optimism to Fozzie’s personality to make up for his constant failures onstage. This made Fozzie a much rounder character and he soon became one of the most popular Muppets on *The Muppet Show*. He is known for saying “wocka wocka wocka!” and “AaaAAAah!” when he tells bad jokes.

Gonzo

Originally used in *The Great Santa Claus Switch* as a Cigar Box Frackle named Snarl, Gonzo is *The Muppet Show*’s resident daredevil performance artist with an inexplicable attraction to chickens. He is best friends with Rizzo the Rat and is known for his bizarre performances combining high culture and daredevil acts. Gonzo has defused a bomb while reciting the works of Shelley, eaten a rubber tire to the “Flight of the Bumblebee,” and danced “top hat” in a vat of oatmeal, among other things. Gonzo’s species is a mystery. He has been called everything from a “whatever” and a weirdo to an alien and a vulture.

Rizzo the Rat

Originally created by Steve Whitmire after he took an interest in a bunch of old rat puppets that Don Sahlin had made from bottles for *The Muppet Musicians of Bremen*, Rizzo is a Muppet rat with a sarcastic New Yorker’s personality. He became a key Muppet after Jerry Juhl paired him with Gonzo in *The Muppet Christmas Carol*. Ever since then, he has been known as Gonzo’s best friend.

Dr. Bunsen Honeydew

As the resident scientist of *The Muppet Show* with a head shaped like a Honeydew melon, Dr. Bunsen Honeydew is always eager for new discoveries, experiments, and inventions. Unfortunately, his zeal for scientific progress usually ends badly for his assistant Beaker, the perpetual victim of Dr. Bunsen’s scientific endeavors. Dr. Bunsen Honeydew has created everything from the gorilla detector to the banana sharpener, from edible paper clips to exploding clothes.

Beaker

Beaker is Dr. Bunsen Honeydew’s hapless assistant, never failing to be harmed when one of Dr. Bunsen’s experiments or inventions goes wrong. He normally communicates through a series of high pitched “meemeeme” sounds and rarely ever speaks comprehensibly, using words.

Pepe the King Prawn

Having started his life in Madrid, Spain as a Spanish chef, Pepe punctuates his sentences with “okay?” and has a heavy Spanish accent. His full name is Pepino Rodrigo Serrano Gonzales and he is proud of being a king prawn, taking great offense when he is mistaken for a shrimp. Pepe is a smooth talker and considers himself a “crustacean Casanova.” In 2002, he starred in a Long John Silver commercial.

Statler and Waldorf

Making the stage left balcony box their home, Statler and Waldorf are two, old, Muppet men who enjoy criticizing every part of *The Muppet Show*. They are especially unforgiving to Fozzie, perhaps because, as they reveal in one episode, they know his mother.

The Swedish Chef

The Swedish Chef is, quite literally, a live-hand Muppet. This Muppet has no gloves and the performer’s hands become the Muppet’s hands. The Swedish Chef is a comical chef who sings and speaks in mock Swedish while preparing meals in the most unorthodox ways imaginable. He normally starts each comical sketch with a mock Swedish song, always ending with, “Børk! Børk! Børk!” and then, starts preparing a meal while speaking in gibberish, occasionally slipping in an English word to clue the audience in on what he is preparing. His tools of trade include firearms and tennis rackets among other bizarre things.

Scooter

As the nephew of the Muppet theater owner, Scooter is the “gofer” Muppet on *The Muppet Show*, residing backstage and operating, in Kermit’s words, as the Muppet to “go fer” coffee and sandwiches. He wears glasses with eyes imbedded into them and a green track jacket. Scooter is the only character who appreciates Fozzie’s jokes.

Rowlf the Dog

Originally made by Don Sahlin for Purina dog chow commercials in 1962, Rowlf the Dog was the first non-abstract Muppet ever created. In his early days, Rowlf starred alongside Baskerville the Hound, another Sahlin Muppet, in a series of ads for both Purina and Esskay Meats. Rowlf was the first Muppet to reach national stardom and from 1963 to 1966, he joined Jimmy Dean as his sidekick on *The Jimmy Dean Show*. On *The Muppet Show*, Rowlf is a virtuoso pianist. He also plays Dr. Bob, the silly surgeon in the recurring sketch “Veterinarian’s Hospital.” Rowlf also stars in several other Muppet productions, including *The Muppet Movie*, *The Great Muppet Caper*, *The Muppets Take Manhattan*, and *The Jim Henson Hour*.

The Electric Mayhem

The Electric Mayhem is the resident band of the Muppet Theater. They play mostly rock but also dabble in jazz, and on occasion, begrudgingly perform classical. Lead by Dr. Teeth, the Electric Mayhem drives a brightly painted bus with psychedelic swirls and is known for using huge amps during their performances. Dr. Teeth plays the keyboards, Floyd Pepper plays the bass guitar, Zoot plays the saxophone, Janice plays the lead guitar and tambourine, and Animal plays the drums. The vocals are provided by Dr. Teeth, Floyd Pepper, and Janice.

“Whatnots”

(see description for **Anything Muppets** under *Sesame Street*)

FRAGGLE ROCK

First aired on Jan. 10, 1983, *Fraggle Rock* is a children’s television series set in a colorful, playful world of Fraggles, Doozers, and Gorgs. Originally created to be easily adaptable to international audiences, *Fraggle Rock* was eventually dubbed in 13 different languages, viewed in over 90 different countries, and adapted into three different international versions for France, Germany, and the U.K. Each international version had a local actor play Doc and the other live-actors, making it easier for children of that country to relate to the show. Although *Fraggle Rock* is set in a whimsical, fantasy world, it is a show that deals with important life issues, such as personal identity and social conflict. The symbiotic relationships between Fraggles, Doozers, and Gorgs emphasize the importance of interdependence and cooperation. In *Fraggle Rock*, Henson utilizes the interactions of his characters to show the world the importance of conflict resolution.

Fraggles

Fraggles are brightly-colored, playful, frivolous creatures that live in and around Fraggles Rock, coexisting with the Gorgs and Doozers. They are always seeking out entertainment and find joy in temporary pleasures. They have snouts of varying sizes and shapes and a tufted tail that flares out when they are frightened. Fraggles live off radishes from the Gorg garden and supplement their diet with Doozer sticks. The Fraggles society emphasizes individualism and independence, allowing for competition and personal ambitions.

Doozers

Unlike the Fraggles, Doozers despise fun and spend their entire lives toiling away as miners, architects, and construction workers. Doozers use machines and vehicles to build complex constructions from Doozer sticks, which are made of radish dust. Since Doozer sticks are a Fraggles’ favorite snack food, the Fraggles eat many of the Doozers’ creations. The Doozers, however, do not mind, because if the Fraggles did not consume their buildings, the Doozers would eventually run out of space to build. The Doozer society emphasizes cooperation among

individuals to work towards a common good. Doozers are not allowed to take personal credit for creations and there is no competition among them. Doozer Muppets, which are performed with radiographic controls, are 6 inches tall and approximately knee-height to a Fraggles.

Gorg

Gorgs are giants in the world of Fraggles Rock. Although there have been mention of other Gorgs, *Fraggles Rock* only features one family of Gorgs, made up of Ma Gorg, Pa Gorge, and Junior Gorg. The Gorg family has a garden of huge plants, including radishes. Ma tells Junior that the Gorgs must feed on radishes to remain youthful and beautiful but Pa reveals the dark truth, that Gorgs will vanish if they do not consume radishes daily. Fraggles and Doozers also live off of the Gorgs' radish supply. Fraggles sneak into the garden to steal radishes, while Doozers mine from underground and turn radish dust into Doozer sticks.

Doc

Doc lives a renovated, old room with his dog and best friend, Sprocket. This room, which Doc calls the workshop, is directly connected to the Fraggles Rock caves through a hole in the wall. Doc used to be a barber and now, is a scientist, inventing everything from the Rocket Sprocket to the Collapsible Bookcase. He was even named the Man of the Year by the North American Society of Tinkerers. Doc receives many postcards addressed to Gobo Fraggles, from Uncle Traveling Matt, and not knowing who "Gobo Fraggles" is, constantly throws the postcards in the trash. Gobo makes trips into Doc's workshop to retrieve these postcards and always manages to leave without attracting the Doc's attention.

Sprocket

Doc's best friend, Sprocket, is an intelligent sheepdog who often notices Gobo when he is retrieving one of Uncle Traveling Matt's postcards. Unable to speak human words, Sprocket uses lively barks, facial expressions, pointing, and charades to get his thoughts across to Doc. Yet, no matter how hard Sprocket tries, Doc never notices Gobo and can not fathom the existence of Fraggles. Sprocket befriends the Fraggles after Gobo helps free him from the hole in the workshop's wall, which he got stuck in trying to fetch his ball.

Gobo Fraggles

One of the five main Fraggles of *Fraggles Rock*, Gobo Fraggles takes after Uncle Traveling Matt and spends most of his time exploring Fraggles Rock's many caverns and uncharted frontiers. He is the only Fraggles brave enough to go into Doc's Workshop to retrieve Uncle Traveling Matt's postcards. He finds inspiration from those postcards when the Fraggles are in trouble. Always dressed in a purple-striped, yellow sweater and brown vest, Gobo is an adventurous, clever, and kind Fraggles. He is a good leader but can become conceited and overbearing at times. He shares a room with his best friend Wembly Fraggles, has a good singing voice, plays the guitar, and is allergic to radish bars.

Wembley Fraggle

Roommate and best friend of Gobo Fraggle, Wembley is the youngest of the Fraggles, always cheerful and energetic but with a tendency to be insecure and indecisive. He usually agrees with everyone to avoid conflict, works as a siren for the Fraggle Rock Volunteer Fire Department, and is allergic to cave cotton, rock dust, and bonkleberries. Wembley can be identified by his yellow-green skin, long nose, big movable eyes, tuft of yellow hair, and signature banana tree shirt.

Red Fraggle

Yellow-skinned with orange hair and always sporting a red sweater, Red Fraggle is the most athletic and energetic of the five main Fraggles. She is the fastest and strongest Fraggle in the Rock and loves sports, particularly diving and swimming. Red, however, can get excessively competitive, especially with Gobo, and her competitive streak usually lands her in trouble. Her dislike for admitting mistakes creates even more problems. Red works at the pool in the middle of Fraggle Rock, cleaning the pool and teaching swimming lessons there. Her best friend is Mokey Fraggle.

Mokey Fraggle

Mauve-skinned with long turquoise hair and wearing a long gray robe-like sweater, Mokey is a dreamy Fraggle who loves to paint, write poems in her diary, and simply enjoy her surroundings. She is the oldest of the five main Fraggles and acts as a mother to the others. Always ready to help a friend in need, she is very emotional and cares a lot about others. Mokey's job is picking radishes in Gorg's Garden. She shares a room with her best friend, Red, has a soft spot for Gobo, and has a pet plant, Lanford.

Boober Fraggle

Green-skinned with bright red hair and no visible eyes, Boober is a Fraggle who does not enjoy fun and games and would rather spend his days worrying about things. Boober is easily frightened, constantly frets, has various phobias, and continuously warns others of impending doom or disease. He is very knowledgeable about health and has many superstitions, possessing a lucky charm for just about everything. Boober also enjoys doing laundry and cooking, and can be identified by his brown cap and orange scarf. In his dreams, he has an alter ego, Sidebottom, who acts as a foil to Boober's personality.

Cantus the Minstrel

The leader of a group of traveling musicians known as The Minstrels, Cantus is a bard who plays a magic pipe. When a Fraggle is in touch with his/her "inner song," he/she can simply blow into the pipe and it will magically play a song. Cantus does not only perform for Fraggles. He also

performs for Doozers and Gorgs. Cantus is a yellow Fraggles with pink and orange hair who wears a long, silvery robe and speaks in riddles.

THE DARK CRYSTAL

With the help of production designer Brian Froud, *The Dark Crystal* was Jim Henson's first attempt at producing a fantasy film using Muppet technology. This film told the story of the UrSkeks, a group of people that were split into two races, the Skeksis and the Mystics, when the Crystal cracked a thousand years ago. A prophecy spoke of a Great Conjunction, or a rejoining of the two races, that would occur if a Gelfling healed the Crystal. As a result, the Skeksis, who wanted the land of Thra to be forever under their rule, set out to slaughter the entire Gelfling race. Fortunately, they missed two Gelflings in the massacre, Jen and Kira, who were saved by the Mystics and Podlings, respectively. These two eventually set out to heal the Crystal and bring peace to Thra. Although a modest financial success and a box-office disappointment, *The Dark Crystal* received a lot of attention and praise from film critics. Henson's use of innovative technology and visual effects won *The Dark Crystal* several awards, including the Saturn Award for Best Fantasy Film and the grand prize at the Avoriaz Fantastic Film Festival. It was also nominated for the Hugo Award for Best Dramatic Presentation.

Mystics

One of the two races that the UrSkeks broke into is the four-armed Mystics, also known as the urRu. The Mystics hold all the sorrows of the world in their hearts and possess a boundless, mystical wisdom of the world, but are powerless to use their wisdom outside of their own valley. As full-body puppets, the Mystics are performed by mimes and dancers while their facial movements, such as blinking and moving eyes, are electronically operated with remote controls.

Skeksis

The other race that the original UrSkeks broke into is the Skeksis, a race of evil, vulture-like creatures that possess all of the negative attributes of the UrSkek society and none of the positive ones. The Skeksis constantly plot against one another and struggle for a hold on Thra. They use the Dark Crystal to drain the life essence out of Podlings and turn the little creatures into mindless slaves. The Skeksis despise the Gelflings and believe that they have exterminated the entire race and, thus, prevented the prophecy from being fulfilled and secured their rule over Thra. The Skeksis are also full-body puppets and they are operated like Big Bird: a puppeteer wears the puppet like a suit, operating the mouth of the creature with one hand and moving one of the arms of the puppet with the other hand.

Podlings

Also known as Pod People, Podlings are simple, kind-hearted creatures who live in the Village of Pod People in the forests of Thra. Brian Froud, the production designer, based the appearance

of these creatures on potatoes, giving them oddly shaped, bumpy heads. The Podlings love singing, dancing, celebrating, and being close to nature. They have their own language and are the people who found and raised Kira. Unfortunately, the Skeksis kidnap Podlings to drain them of their essence, a liquid substance that has age-reversing effects when drunk, and to use them as slaves.

Jen

Jen is a young male Gelfling with olive skin and dark, silver streaked, shoulder-length hair. He wears a pale, cream-colored tunic and carries a flute and an urRu token called *firca* around his neck. His family was slaughtered along with the other Gelflings leaving Jen a young orphan. He was raised by the urRu and always believed that he was the only surviving member of the Gelfling species. When Jen's dying master, urSu, sends him on a quest to find the missing shard of the Crystal, Jen stumbles upon Kira, another Gelfling who survived the slaughter. The two of them become friends and they set out on the quest together.

Kira

Kira is a Gelfling who survived the slaughter of her people because her mother hid her in a hollow tree trunk. From there, she witnessed the death of her mother at the claws of Garthim. She was later found and raised by a village of Podlings who taught her to speak with animals and appreciate nature. Kira has a pet Fizzgig who runs into Jen one day and, as a consequence, brings Kira and Jen together as friends on a quest for the missing shard of the Crystal. Kira has a pale complexion, long fair hair verging on white, and wears a golden-brown dress and a brown cloak.

Fizzgig

Fizzgig is Kira's cuddly, loveable pet. His facial features are tiny and he resembles a slightly brown, slightly red, slightly gray ball of fur. Fizzgig yaps and growls like a dog but moves by rolling, though he seems to have at least two legs. When his mouth is open, it is almost the size of his body and has two sets of sharp teeth. He is fiercely loyal to Kira, has an aggressive temper, and is wary of unusual things.

Aughra

A one-eyed, wild-haired seer with goat horns, Aughra is known as the Watcher of the Heavens and the Keeper of Secrets. She is a keen astronomer and is said to have seen, in the stars, the coming of the Great Conjunction. Jen sets out to meet Aughra because she holds the shard. Aughra is a bundle of mysteries, being not only both male and female but also the only member of her unidentified species. Although she is both male and female, it is said that Aughra's male side withered leaving her predominantly female. Aughra is also neither good nor evil, choosing neutrality and indifference.

LABYRINTH

Jim Henson, disappointed with the minimal success of *The Dark Crystal*, produced another fantasy film released on June 27, 1986, titled *Labyrinth*. In this film, a fifteen year old girl, Sarah, inadvertently wishes that goblins would come and take her baby step-brother away. Jareth, the King of Goblins, happily complies, and makes plans to turn Sarah's baby brother into a goblin. To save her brother, Sarah must reach the Castle at the center of the Labyrinth within 13 hours. Henson gathered a diverse team of creative geniuses to produce *Labyrinth*, enlisting Terry Jones as the scriptwriter, David Bowie as the music composer and main villain, and Brian Froud and Trevor Jones as production designers. Despite how much creative talent Henson's production team possessed, *Labyrinth* was not a box-office hit when it was first released. It has since, however, provided Columbus TriStar with a steady profit in its VHS and DVD releases.

Sarah

Caught up in her daydreams and fantasies, Sarah is a 15-year-old girl who wallows in self-pity and sees herself as a Cinderella when, in reality, her life is perfect and she is quite spoiled. One day, in a fit of frustration, Sarah wishes that goblins would take her baby half-brother Toby away. When the goblins actually come to take Toby away, Sarah must put aside her childish fantasies and take responsibility for her actions. On her quest to save Toby, Sarah learns the importance of courage and love, and finally matures.

Jareth

As the King of the Goblins, Jareth is the main villain of the film, ruling over all the creatures of the Labyrinth and Goblin City. Although the goblins do not mind Jareth's rule, the other creatures of the Labyrinth, including Sarah's eventual friends, Hoggle, Ludo, and Sir Didymus, are extremely unhappy living under Jareth's tyranny. When Sarah wishes her brother away, Jareth, who is smitten with Sarah, is more than willing to comply. He takes Toby away with ambitions to turn the baby boy into a goblin. Jareth uses crystals as a medium for his magic. In the film, he is able to use his magic to change himself into a white owl, speed up time, and move the heavens and stars.

Hoggle

Hoggle is a dwarf who lives in the Labyrinth. He spends most of his time exterminating fairies because, in the Labyrinth, fairies are pesky creatures that tend to bite. At first callous and uncooperative, Hoggle is tricked into helping Sarah and eventually befriends her. Through helping Sarah on her quest, Hoggle learns to overcome cowardice as he is forced to choose between friendship and his fear-induced fidelity towards Jareth. Hoggle is extremely afraid of the Bog of Eternal Stench so Jareth constantly threatens the dwarf with it.

Ludo

Ludo is a gigantic beast that has been locked away and tortured by the goblins. Sarah stumbles upon him on her quest to save her brother and she rescues him. Despite his large size and formidable appearance, Ludo is, in fact, extremely gentle and playful. He speaks in simple, broken English and refers to himself in third person. Ludo is also able to summon rocks out of thin air, their sizes ranging from small pebbles to large boulders.

Sir Didymus

Sir Didymus is a fox terrier whose job is to guard the bridge that crosses over the Bog of Eternal Stench. With enough courage for a dozen people if not more, Sir Didymus is always the first to charge and the last to retreat, but his small size renders him more of a nuisance than a threat. He has a canine steed, named Ambrosius, and he is not afraid of King Jareth's rule.

EARLY CHARACTERS

Wilkins and Wontkins

Starring in one of Henson's earliest and longest-running commercial series, Wilkins and Wontkins advertised Wilkins Coffee through funny, short commercials. Named after the advertised product, Wilkins is a happy Muppet who smiles a lot and *will* drink Wilkins Coffee. Wontkins, on the other hand, is a grumpy, disagreeable Muppet who frowns all the time and won't drink Wilkins Coffee. The Wilkins Coffee commercials were among the first funny television commercials, featuring gags that ranged from Wilkins blowing Wontkins up to Wilkins feeding Wontkins to a large monster Muppet.

La Choy Dragon

Starring in 11 commercials from 1965 to 1969, Delbert the La Choy Dragon advertised La Choy, a brand of easy-to-make, ready-to-go Asian foods. Two Muppet versions of Delbert were made, one that was a full body and one that was a live-hand Muppet. The full-bodied Delbert engaged with actors in a supermarket setting while the live-hand Delbert appeared in later commercials with Mert, a meek, balding old man with glasses. Delbert was loud and clumsy, forcefully asserting the excellence of his product. He is known for cooking with bursts of dragon fire.

Taminella Grinderfall

First starring in *Tales of Tinkerdee* in 1962, Taminella was a master of disguises and used her cunning to try to steal Princess Gwendolina's presents. King Goshposh did not invite Taminella to his daughter's birthday party so, overcome with anger and resentment, Taminella decides to disguise herself as several people and steal the royal presents. Taminella's disguises include Pierre, the famous sculptor of Tinkerdee, Santa Claus, and the Princess. Unfortunately, *Tales of Tinkerdee* never aired, but Taminella was reused in the Frog Prince, as a much more menacing

witch who turns Robin the Brave into Robin the Frog and bewitches Prince Melora to speak a nonsense language known as “wackbirds.”

King Goshposh and Featherstone

Created for the unaired pilot *Tales of Tinkerdee* in 1962, King Goshposh was a king who liked parties and presents, and who spoke in a broad Texan accent. He reappeared in *Our Place* (1967), *Hey Cinderella!* (1970) as Prince Arthur Charming’s father, *The Perry Como Winter Show* (1972) as a hotel manager, and *The Frog Prince* (1971) as King Rupert the Second. King Goshposh is the only Muppet who smokes a lit cigar. Featherstone is the king’s right hand man in both *Hey Cinderella!* and *The Frog Prince*, playing the role of an advisor, announcer, and prime minister.

Frackles

A group of monsters who first appeared in *The Great Santa Claus Switch* as Cosmo Scam’s henchmen, the Frackles later became nameless, gender-less, personality-less monster Muppets, much like what-not’s and anything Muppets (see **Anything Muppets** under **Sesame Street**). Gonzo, from *The Muppet Show*, was created from a Cigar Box Frackle.

Mahna Mahna and the Snowths

A purple Muppet with wild orange hair and a signature furry green tunic, Mahna Mahna is most famous for his nonsense song “Mahna Mahna” with the Snowths. Mahna Mahna is only able to say his name and scat while the two Snowths provide the back up vocals, which sound a lot like, “Doo doo doo.” The Snowths are pink, furry, horned Muppets with round yellow lips.

OTHER KEY CREATIVE PROJECTS

Sam and Friends

A five-minute show that featured daily on WRC-TV, Sam and Friends ran from May 9, 1955 to December 15, 1961. Early episodes primarily comprised of Muppet characters lip-synching to popular songs or comedy routines, while later episodes experimented with voice acting. Earlier episodes were in black and white but later episodes were colored. The main character of this show was a humanoid Muppet named Sam. His friends included Kermit, who was a lizard-like creature at that time, Yorick, Harry the Hipster, Professor Madcliffe, Chicken Liver, Hank, and Frank.

Time Piece

An experimental film, with a reel time of slightly under 9 minutes, *Time Piece* was a side-project that Henson worked on from spring 1964 to May 1965 between other bigger projects. In May 1965, the finished film was shown at the Museum of Modern Art (MOMA) in New York City. Henson played the lead, a nameless man who lies in a hospital bed waiting to be examined.

During his wait, the protagonist experiences banal daily activities that are interrupted by surrealistic sequences and pop-culture references. The passage of time is a major motif, reinforced both visually through the appearance of various clocks and aurally through the use of a percussion-heavy soundtrack. The protagonist repeats a desperate cry for “help,” the only dialogue in the entire film. In *Time Piece*, Henson employed rapid montage cutting, superimposed objects, and experimented with animation to create an impressionistic feel for the production.

The Cube

Written by Jerry Juhl and Jim Henson, *The Cube* was an avant-garde, hour long drama that aired on NBC on February 23, 1969 as a part of *Experiments in Television*. The drama focuses on a nameless protagonist trapped in a white, cubed space with walls made of rectangular panels. This protagonist has several visitors, some who know the man and others who just want to give advice, but all of whom are unhelpful in revealing how the protagonist got in the cube, where exactly he was, and how he could leave. Some recurring visitors are Arnie, the maintenance man, and Mr. Thomas, the manager, who apparently exit through their “own door.” The protagonist covers many philosophical, ethical, and spiritual topics in his conversations with his visitors, including racism, sexuality, spiritual exploration, the meaning of reality and sanity, and freedom versus captivity.

Cyclia

A nightclub project of which only a few reels of film and sketches still exist, *Cyclia* was one of Henson’s failed projects. He worked on this production from 1967 to 1970.

The Zoocus

Created around 1960, *The Zoocus* was a precursor to *The Muppet Show*. Derived from the words “zoo” and “circus,” *The Zoocus* was meant to be a variety show with Muppets interacting not only amongst themselves but also with human guest stars. Some existing character designs include a philosopher who often misquotes sources, answers questions incorrectly, and relays generally useless and impractical information; Mr. Ripple, either a round creature resembling a dinosaur or a puppet with four tentacled arms resembling an octopus; Carburetor Jones, a motorcyclist who is always on the go and speaks mostly of motors and engines; and a crew-cut cat who speaks in jazzy riffs.

Tales of Tinkerdee

Produced by Jim Henson and Jerry Juhl, *Tales of Tinkerdee* was an unaired pilot shot in Atlanta in the summer of 1962. This production featured Kermit, Taminella, and King Goshposh, characters that would later reappear in *Tales from Muppetland*. Kermit played the role of narrator as he sat in the grass with his lute and sang quatrains filled with terrible puns and horrifying rhymes, but accompanied by a sweet, melodious music.

The Jim Henson Hour

An hour-long prime-time anthology series that aired from April 14 to July 30, 1989, *The Jim Henson Hour* was unfortunately an unsuccessful production that ran only nine episodes (out of the twelve that were produced) on NBC before it was cancelled due to low ratings. Later, in 1992 and 1993, the last episodes were aired as specials on Nickelodeon. The anthology format of the show was greatly influenced by the well-known Sunday-night series by Disney, which had several titles including *Disneyland*, *Walt Disney Presents*, and *The Wonderful World of Disney*.

The Storyteller

Inspired by Lisa's, Henson's daughter's, folklore class at Harvard University, *The Storyteller* was a show that successfully combined humor with magic and history. The show began airing independently on January 31, 1987 on NBC but later episodes were incorporated as a part of *The Jim Henson Hour*. Totalling nine half-hour episodes, *The Storyteller* used both human actors and creatures from the Jim Henson Creature Shop to retell classic, but often overlooked, folk tales, myths, fables, and legends. Written by Anthony Minghella, *The Storyteller* was both a national and international success, airing in its entirety in Japan, Australia, and the United Kingdom.

THE MUPPET MOVIES

The Muppet Movie, 1979

The first live-action musical starring the Muppets, *The Muppet Movie* is a movie within a movie. The movie starts with Kermit and his friends gathering for the first screening of *The Muppet Movie*, and the production starts with Kermit enjoying an afternoon at the swamp, singing to his banjo. An agent soon approaches Kermit and encourages him to bring his talents to Hollywood. As Kermit sets off on his bike, however, the evil Doc Hopper begins to pursue him, wanting Kermit to be the new mascot of his struggling French-fried frog legs restaurant. Kermit meets a lot of friends on his journey to Hollywood, including Fozzie Bear, Dr. Teeth, the Electric Mayhem, Gonzo and his chicken girlfriend, Camilla, and Miss Piggy. All the while, Kermit consistently evades Doc Hopper's clever stratagems to capture, brainwash, and blackmail him. Yet, in the end, Kermit decides to face Doc Hopper, refusing to be bullied forever, but the confrontation is in vain and Doc Hopper remains resolute in his nefarious ways. In the end, it is Animal who manages to scare Doc Hopper away, by accidentally ingesting a few of Dr. Bunsen Honeydew's growth pills.

Great Muppet Caper, 1981

The second live-action Muppet film production, *The Great Muppet Caper* tells the story of Kermit and Fozzie Bear, twin brothers and newspaper reporters for the Daily Chronicle. Accompanied by their photographer, Gonzo, Kermit and Fozzie Bear set out to investigate the

theft of an expensive diamond necklace of the fashion designer, Lady Holiday. When they reach Lady Holiday's house in London, England, they are greeted by Miss Piggy, Lady Holiday's receptionist. Immediately falling in love with Kermit, Miss Piggy decides to impersonate Lady Holiday, and is unfortunately framed for the robbery by Lady Holiday's evil brother, Nicky. Kermit must apprehend Nicky to rescue Miss Piggy from prison and to solve the crime.

Muppets Take Manhattan, 1984

The third Muppet movie and the first film directed by Frank Oz, *Muppets Take Manhattan* relates the story of Kermit and ten of his friends trying to make their way onto Broadway. At the start of this film, the Muppets are graduating from Danhurst College, where they performed a variety show on campus. Their goal is to take their act to New York City and become a huge Broadway success. Unfortunately, after a few months, Kermit and his friends realize that their funds are running dangerously low and they are forced to break up and find temporary jobs to raise some money. When Kermit finally finds a producer who is willing to fund his show, he is so happy that he runs out into the street and gets hit by an oncoming vehicle. Kermit wakes up with no memory of his past, decides his name is Phillip Phil, and joins a group of fellow frogs who write ad campaign slogans. Soon Kermit's friends are reunited in NYC and decide to put on a show at a diner. Despite Kermit's absence, his friends decide to go on with the show, performing in his honor. Coincidentally, Kermit decides to visit the diner and his friends immediately recognize him. Miss Piggy is able to kick some sense into him and Kermit finally regains his memories, in time to see the show become a tremendous hit. During the finale, Kermit and Miss Piggy are joined in marriage.

Pre-Visit Activities

ELEMENTARY

Visual Arts/Theater Arts

- *Create:* Expressive faces are at the root of creating an exciting character. Draw some characters of your own invention. Explore the simple and complex ways you can give your character some expression.
- *Create:* Sock puppets, rod puppets, finger puppets, and more! Explore a variety of puppet making techniques, from simple to complex. Get inspired at www.childdrama.com, www.nationalpuppetryfestival.org, and www.magicalmoonshine.org.
- *Create:* Make a puppet out of an everyday object. Experiment with the contrasting personalities that can emerge as a result of using organic and/or man-made materials.
- *Perform:* Select a short story or a chapter from a book to create a puppet production. Teach your audience that audience participation, common in Germany and Austria, will help the puppet show come alive.

Language Arts

- *Write:* Write a story in which you are a major character. Meet a Muppet. What happens in the story?
- *Build:* Read *The Winter Child* by Wendy Froud and Terri Windling. Study the combination of hand made dolls and natural materials used as illustrations for the text. Create a diorama that combines fantasy characters in a natural setting, or natural characters in a fantasy setting.
- *Read:* Read *Outside Over There* by Maurice Sendak (1981). Make a connection between Ida in Sendak's classic changeling story with Sarah in Henson's *Labyrinth*.

Technology

- *Video:* Become familiar with video recording technology in your classroom and at home so you take full advantage of the video monitor/puppetry station when you get to the Resource Room in the Henson exhibition at the Michener.
- *Video:* Produce a short television program that will teach a young child a basic skill. Colors, numbers, and the ABC's are a good place to start.
- *Create:* What is Ernie's favorite cereal? Where does Oscar the Grouch go for vacation? What is Cookie Monster's favorite restaurant? Create a computer-generated poster that advertises a product you feel one of the Muppet characters would love. The product could be real or imaginary!

Social Studies

- *Video:* View one episode from *Sesame Street*. How does the program deal with the concept of “neighborhood” as it exists in your community?
- *Video:* View an episode of *Fraggle Rock*. Talk about examples of conflict resolution you observe in the program. Compare what you see with an issue that is important in your classroom, your school, your community or the world.
- *Write:* Bert and Ernie are the best of friends, but sometimes they get into arguments. Write a script for an argument they have, being sure to resolve their problem in a peaceful way at the end of the dialogue. Perform the script as a puppet show or play if you have time.

MIDDLE SCHOOL

Visual Arts/Theater Arts

- *Imagine:* Create a painting, drawing or sculpture that represents an imaginary world you have always wanted to see come to life. Write a story that describes the world in depth. Make a visual family tree outlining the relationships of all the characters. Create a storyboard about a particular event in the life of this imaginary world.
- *Create:* Shadow puppets are a wonderful way to tell Greek myths. From Athena to Zeus, Poseidon to Demeter, and Mercury to Hera, there are endless characters for an entire classroom to create.
- *Watch:* Did you know Mozart’s opera *The Magic Flute* has been created as a marionette performance by the Salzburg *Marionettentheater* in Austria? Watch the opera at www.youtube.com.
- *Write:* Let the Salzburg Marionettes inspire an original musical puppetry creation based on an opera or any favorite song.
- *Create:* Sock puppets, rod puppets, finger puppets, and more! Explore a variety of puppet making techniques, from simple to complex. Get inspired at www.childdrama.com, www.nationalpuppetryfestival.org, and www.magicalmoonshine.org .

Language Arts

- *Read:* Read *Outside Over There* by Maurice Sendak (1981). Make a connection between Ida in Sendak’s classic changeling story with Sarah in Henson’s *Labyrinth*.
- *Write:* The theme song to the *Sesame Street* television show is called “Sunny Day.” Without the music, it is a simple rhyming poem. Write an original poem that you would title “Sunny Day.” For an extra challenge, set it to original music using Garage Band or some other computer-based music composition software.
- *Video:* Walt Disney’s *Pinocchio* is a retelling of a classic Italian tale about a puppet who becomes a real boy. Imagine what would happen if one of Jim Henson’s Muppets became real. Write a story that describes the adventure that would take place.
- *Write:* Dave Goelz, *The Muppet Show* puppet builder and performer, once said, “A good character is almost always derived from an aspect of the performer’s personality. Jim’s characters Ernie, the Swedish Chef, Dr. Teeth, Rowlf the Dog, Guy Smiley, and

Convincing John were all a part of him, but none more so than Kermit.” How does this quote apply to a favorite character you have encountered in a book? Write an essay that establishes the connection.

Technology

- *Video*: Become familiar with video recording technology in your classroom and at home so you take full advantage of the video monitor/puppetry station in the Family Resource Center at the Michener.
- *Invent*: Use what you know about simple machinery to design a vehicle or toy with moving parts that might appear in a Jim Henson production.
- *Create*: Jim Henson used animation for his *Time Piece* film. He also designed the sequencing of several of his educational movies in the roots of animation. Using what you know about animation, create a flip book that shows something in sequence, like the alphabet, the numbers, or even the colors of the rainbow. When you come to see the *Jim Henson’s Fantastic World* exhibition, compare your work with Henson’s sketches for various film projects.

Social Studies

- *Watch*: View an episode of *Fraggle Rock*. Talk about examples of conflict resolution you observe in the program. Compare what you see with an issue that is important in your classroom, your school, your community or the world.
- *Research*: *Sesame Street* has been viewed in 120 countries around the world, has been made into over 20 international versions. Research the geographical locations of these countries. What country, other than the United States, was the first to welcome *Sesame Street* into its international borders? Do different countries have favorite characters? What does “Sunny Day” sound like when sung in different languages? Create a visual display that represents the international scope of *Sesame Street* productions.
- *Create*: In *The Dark Crystal*, orphans Jen and Crystal must restore unity to their divided world by finding and repairing a sacred crystal. The concept of sacred journeys is not unique to the history of humankind. Research such a journey, and develop a written paper or visual display to document your findings.

HIGH SCHOOL

Visual Arts/Theater Arts

- *Create*: Jim Henson created several experimental silkscreen prints that expressed a variety of emotions. Create some prints of your own, either monoprints, linocuts, collographs, or silkscreen prints. Use emotions as the theme for your imagery. Compare your works to Henson’s *Hilarity* (1957-58), *Melancholy* (1957-58), and *Conceit* (1957-58) when you see them at the *Jim Henson’s Fantastic World* exhibition.
- *Perform*: Turn your senior project into a puppet play. Write an original script, design and construct the puppets, and perform the play for your school or community. Take it one step further and bring your show on the road. Local preschools and shelters would welcome the enrichment your performance would provide for their audiences.

- **Create:** Sock puppets, rod puppets, finger puppets, and more! Explore a variety of puppet making techniques, from simple to complex. Get inspired at www.childdrama.com, www.nationalpuppetryfestival.org, and www.magicalmoonshine.org.

Language Arts

- Read *Outside Over There* by Maurice Sendak (1981). Make a connection between Ida in Sendak’s classic changeling story with Sarah in Henson’s *Labyrinth*. Research the concept of the changeling in literature.
- Write an essay that further explains the following Jim Henson quote: “All of this stuff is about mankind trying to see himself in perspective... This is the kind of thing puppetry does well.” Bring a draft of the essay to the *Jim Henson’s Fantastic World* exhibition. Add notes from the exhibition to your essay to build content and support your thesis. Complete the essay after viewing the exhibition.
- **Write:** Neither Jim Henson’s *Dark Crystal* nor *Labyrinth* was success at the box office when they were first released. They have since become film classics. View either film, and write a film review. Websites including www.rogerebert.suntimes.com, www.movies.nytimes.com, and www.newyorker.com will help you view a variety of film review formats and author styles before you begin.

Technology

- **Research:** Video technology has evolved tremendously since *Sesame Street* first went on screen in 1969. Research the technologies that were available to Jim Henson when he started producing *Sesame Street* for television, and compare them with what is available to film artists today. Present your findings in the form of a research paper or visual display.
- **Video:** Create a film about the history or evolution of your favorite Jim Henson character. Finalize the edits after you see *Jim Henson’s Fantastic World*.
- **Listen:** Jim Henson loved music, including jug bands, mariachi bands, orchestra music, and jazz. He incorporated music into most of his Muppet entertainment. Listen to the music while watching these programs. Research the artists who made these musical styles famous. Create some music of your own using Garage Band or similar computer-based music composition software.

Social Studies

- **Write:** As an adolescent, Henson was fascinated with television. His desire to work for the blossoming industry was inadvertently realized through the craft he considered merely a hobby---puppetry. Write an essay about what fascinates you today, and how that might impact your future career choices.
- **Write:** Time is an important concept in Jim Henson’s 1965 experimental film, *Time Piece*. In this film, Henson is interested in communicating ideas about “the restrictions of time.” Write an essay that describes your interpretation of the restrictions of time, and the impact those restrictions have on your daily life, school life, family life, community

life or the patterns of modern society. If you were going to create a film about the restrictions of time, what would it look like?

- *Research: Sesame Street* has been viewed in 120 countries around the world, has been made into over 20 international versions. View some of the international versions of the show available at www.YouTube.com. Observe how the graphics, language, and style change with each version. What observations about international cultures can you make after noting the differences in each edition of *Sesame Street*? Present your findings in a panel discussion.

Museum Activities

With some inspiration and ingenuity, these activities can be adapted to any grade level for gallery or classroom use.

ELEMENTARY

- *Museum Mystery: Explore Jim Henson's Fantastic World*
- *Create The Script!*
- *Create Your Own Character!*
- *Line Scavenger Hunt*
- *ABC Scavenger Hunt*
- *Color Scavenger Hunt*
- *Counting and Art*
- *Shape Scavenger Hunt*
- *Spell the Word*
- *Marvelous Monologues*
- *Write the Script!*
- *Drama in the Galleries*
- *Scriptwriting with Puppets*
- *Tell a Story with Art*

MIDDLE SCHOOL/HIGH SCHOOL

- *Design Your Commercial*
- *The Artwork is Alive!*
- *Creative Conversation*
- *Be the Scriptwriter*
- *One Minute Monologue*
- *Tell a Story with Art*

Museum Mystery: Explore *Jim Henson's Fantastic World*

Museum Activity

Begin your visit of the exhibition in the section called "Visual Thinker".

This character was originally made with Jim Henson's **mother's coat** and a **ping pong ball**. Who am I? (**Hint:** I am green!!) _____

Find the sketch that has many **eyes**. What am I? _____

Who was Jim Henson inspired by to create this sketch? _____

Now continue to the section to the right, called "Storytelling".

Find the characters that were used in Henson's projects based on **fairytale**s. (**Hint:** I am royalty!) Who are they? _____

Do they remind you of any characters used today? _____

Now continue to the section to the right, called "Sell, Sell, Sell!"

Jim Henson was inspired to create a commercial about **coffee**. Find the **characters** that he used. Who were they? _____

Find the other **characters** that got their start in **commercials**. Who were they? (**Hint:** I love dog bones! I breathe fire!) _____

Now continue to the section to the right, called "Building Characters" and find the area on "The Muppet Show".

Find one of the characters that were featured in *The Muppet Show*. Who were they and what did they do on the show? _____

Now, continue to the section on "Sesame Street".

These characters were **best of friends**. Who are they? _____

This character lives in a **trash can**. Find the drawing of him. Who is he? How is the drawing different from how he is today? _____

Find one more character that was featured on Sesame Street in this exhibit. What was he? _____

Stop at the section on "Flights of the Imagination".

I am a "Pod Person". What movie was I featured in? _____

My name is **Cantus**, and my friend is **Gobo**. What show were we a part of? _____

End your visit in the Henson Resource Room and explore the techniques and processes used by Jim Henson!

Create the Script!

Museum Activity



In the exhibition, find the characters, **Ernie and Bert**, created for the famous TV show, *Sesame Street*. These two characters were great friends.

Many of Henson’s characters had unique personalities! Think about how Ernie and Bert were portrayed on TV. How are their **personalities** different? What were each of their likes and dislikes?

The writers of *Sesame Street* created the **scripts** for many different performances with these two characters. Through the performances of these puppets, we learned about their favorite songs, their hobbies, and what they said a lot! Bert loves pigeons, and Ernie loves his rubber duckie!

With a friend, pretend you are these **characters**. If you could create a conversation between these two characters, what would it be? Would be funny? Serious? Playful? Try it out below! Since *Sesame Street* is a TV show that teaches us about various ideas, what would Bert and Ernie’s **conversation** teach us? Use the other side of this paper if necessary.

Title of Script: _____

Image Credits: Bert & Ernie; Photo by John E. Barrett. TM & © 2007; Sesame Workshop. All Rights Reserved.

Create Your Own Character!

Museum Activity

Now that you have seen the many different characters developed by Jim Henson in his various programs, is there a **character** that you would like to see featured? If you could contribute a character to *The Muppet Show* or *Sesame Street*, who would it be?

Think about how Jim Henson used the **eyes** to create the personality of the character, along with other details like the **facial features** and the **costume**.

What would the **personality** of your character be? What would it like? Dislike? How would it talk? Answer the questions below to help you build your character's personality.

Next, **sketch out** what your character looks like on the opposite side of this page!

Character's Name: _____

I. Who Am I?:

A. Background/Personality Characteristics:

Family: _____

Education: _____

Occupation: _____

Hobbies: _____

Values: _____

Beliefs: _____

Temper: _____

Likes/Dislikes: _____

Strong Emotions: _____

Weak Emotions: _____

Continued on next page...

II. What do I look like, and how do I act?

A. Posture: _____

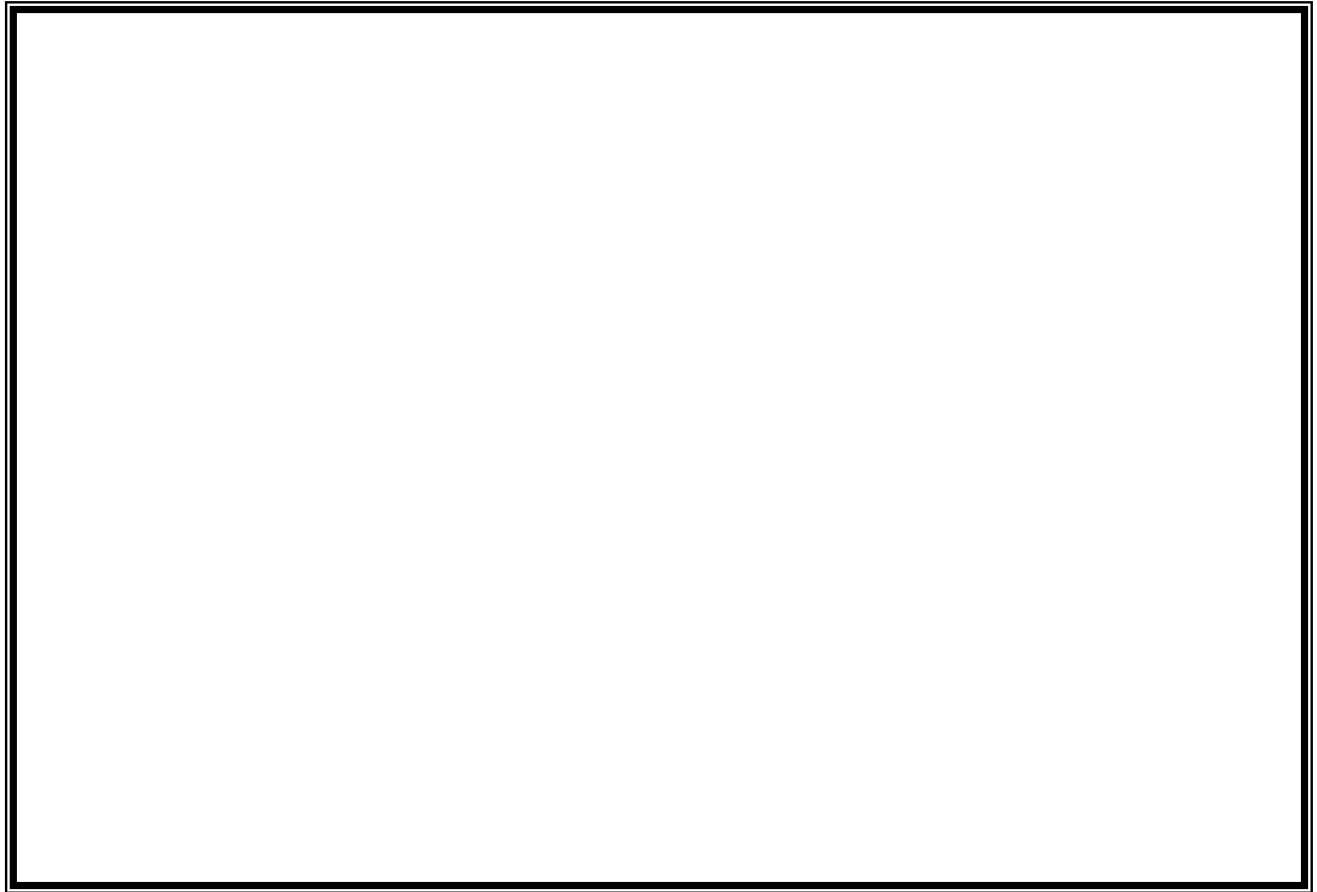
B. Movements and gestures: _____

C. Mannerisms: _____

D. Voice: _____

E. Dress: _____

Sketch of my character:

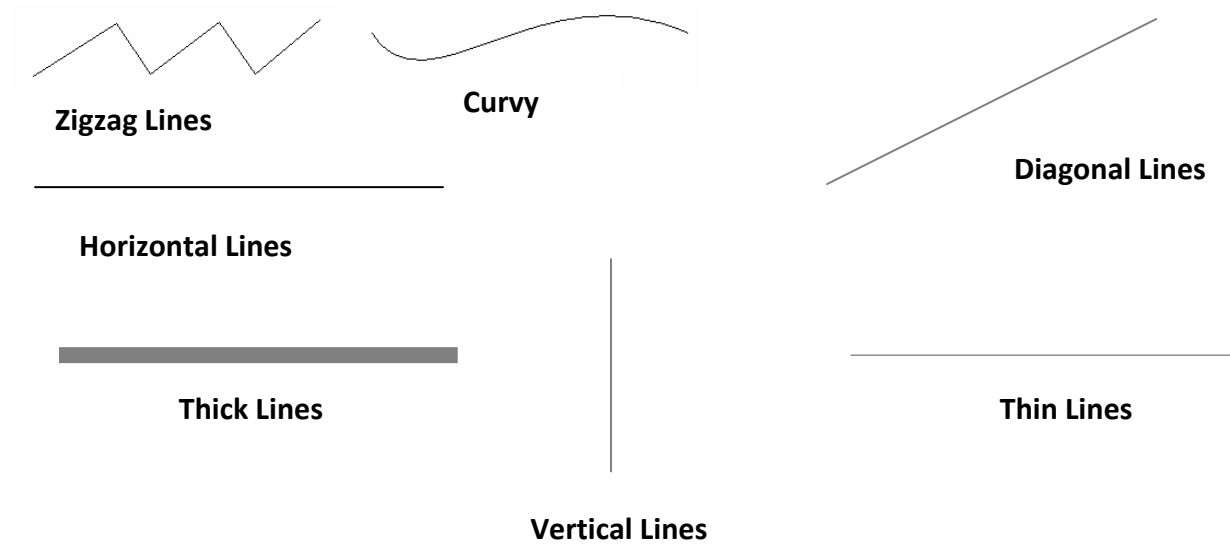


Line Scavenger Hunt

Museum Activity

Explore the museum to answer the following questions below!

Below are a variety of ways **lines** can appear.



Look around at the **artwork** in the museum. See how many lines you can find! Can you spot each of these lines in the artwork? List the artworks below!

Zigzag _____

Curvy _____

Horizontal _____

Vertical _____

Diagonal _____

Thick _____

Thin _____

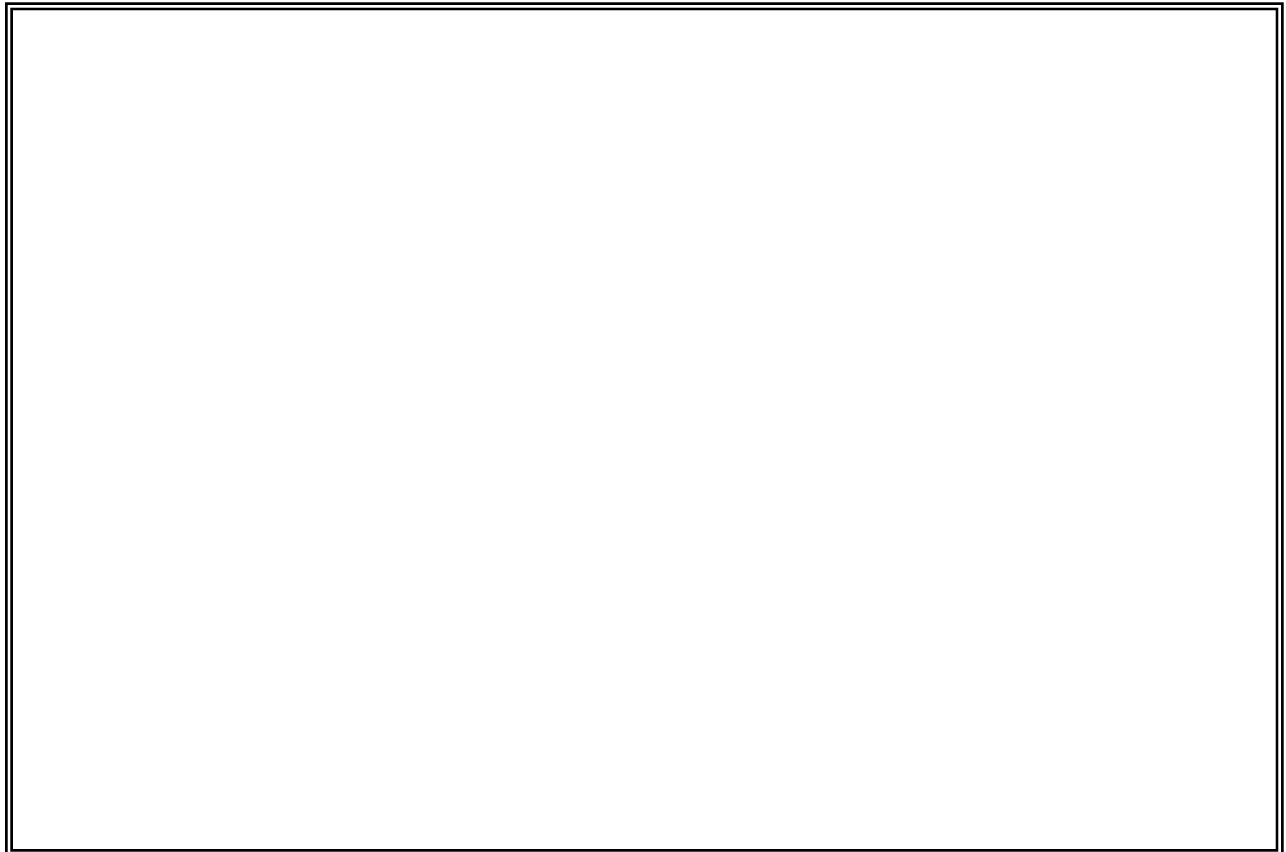
Do any of the artworks use **more than one** type of line?

Look at one of the artworks you found. How are the **lines** used in this artwork?
Do they break up things into shapes? Do they outline objects?

Do lines create **texture** in any of the paintings? Do you see any lines **overlapping**?

How are **straight** and **diagonal** lines used in the **Nakashima Reading Room**?

Try drawing some lines below. See how many you can create with your pencil!



ABC Scavenger Hunt

Museum Activity

Walk through the museum and see if you can find **objects** or **elements** in the **artworks** that start with the letters of the alphabet. You can also use artist's names! Write your answers below. Be creative and use your imagination!

A _____

B _____

C _____

D _____

E _____

F _____

G _____

H _____

I _____

J _____

K _____

L _____

M _____

N _____

O _____

P _____

Q _____

R _____

S _____

T _____

U _____

V _____

W _____

X _____

Y _____

Z _____

Great job! Share your answers with a friend or a family member!

Color Scavenger Hunt

Museum Activity

Explore the Henson exhibit to answer the following questions below!

Do you know your **colors**? Name them here: _____

What **two colors** do you mix together to get **ORANGE**? _____

How about **GREEN**? _____

PURPLE? _____

Look at the color wheel on the other side of this paper to find out!

Find a puppet in the exhibition with the color **RED**. What is the name of this puppet? _____

Find a puppet in the exhibition with the color **ORANGE**. What is the name of this puppet? _____

Find a puppet with the color **YELLOW**. Who is he? _____

What Muppet is the color **GREEN**? _____

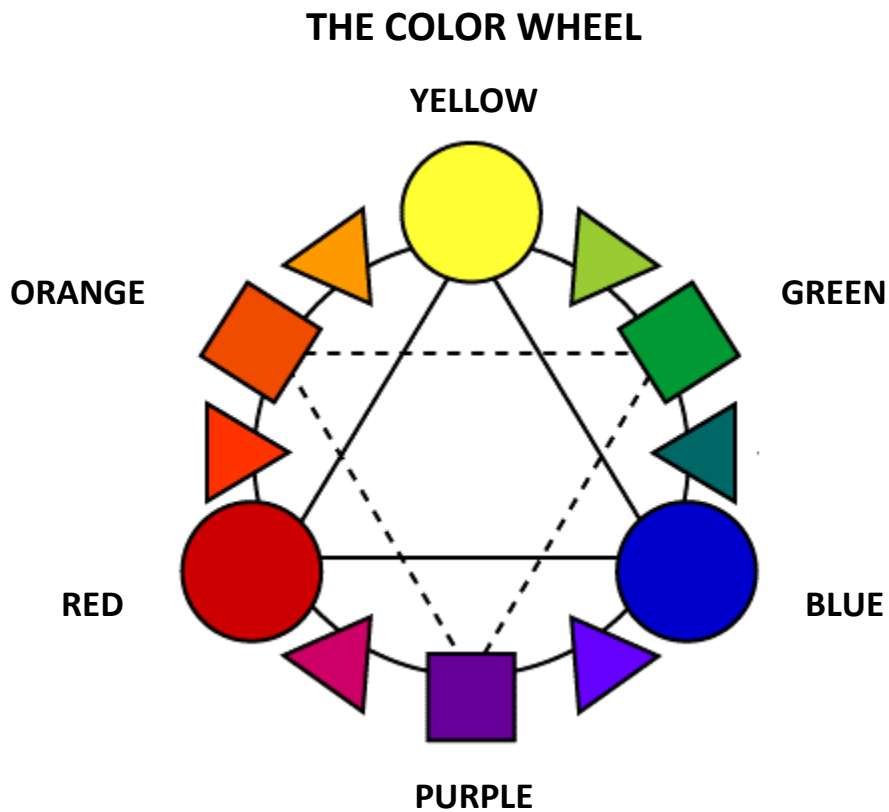
Name a Muppet that is **BLUE**: _____

Can you name a **PURPLE** Muppet? _____

Great job! Next, look at some of the other artworks in the museum, and see how many **colors** you can find! Choose one **painting** and one **sculpture** to look at! Write down all the colors you see. Look on the other side of this sheet.

Painting: _____

Sculpture: _____



Counting and Art

Museum Activity

Explore the museum to answer the following questions below!

In the exhibit, *Jim Henson's Fantastic World*:

How many **puppets** are in the Jim Henson exhibition? _____

How many **stools** are in the Henson Resource room? _____

In the *Nakashima Reading Room*:

How many **chairs** are in the Nakashima Reading Room? _____

How many **geometric shapes** can you find in the Nakashima Reading Room?

In the Museum galleries:

How many artworks in the Museum (paintings and sculpture) feature **animals**?

How many **circles** can you find in the painting *Cicada*? _____

How many artworks feature a **person** in them? _____

In the exhibit, *James Michener: A Living Legacy*:

How many photos of James A. Michener are there in this exhibit?

How many **medals** are on display in this room? _____

How many **baseballs** are on Michener's desk? _____

In the *Pfundt Sculpture Garden*:

How many **sculptures** involving water are in the Sculpture Garden?

How many gray **benches** are in the Sculpture Garden? _____

Shape Scavenger Hunt

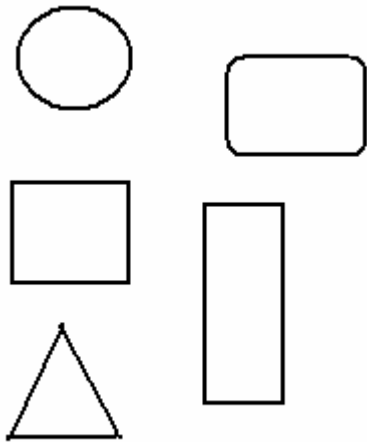
Museum Activity

Museum Activity Sheet: Preschool-Elementary

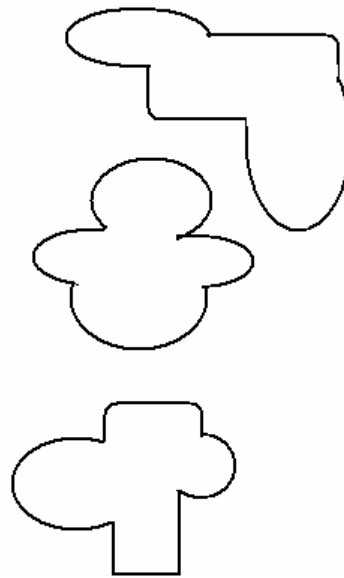
Explore the museum to answer the following questions below!

Below are a variety of ways **shapes** can appear.

Geometric



Organic



Name the **geometric** shapes above! Do the **organic** shapes remind you of anything?

Geometric shapes include shapes like circles, squares, and triangles. Can you name any others?

An **organic shape** is a shape that relates to natural, soft edge, plant-like forms. A **flower** could be considered an organic shape.

Look at some of the **puppets** in the exhibit, *Jim Henson's Fantastic World*. Can you name any **shapes** used for their faces or bodies?

Now, look around the Museum. Find **artworks** that have **geometric** shapes in them. How many are there?

Look around the Museum again. This time, find **artworks** that have **organic** shapes. How many are there?

Can you find artworks that have both **geometric** and **organic** shapes? Name the artworks and identify the shapes in them.

Look around the **Pfundt Sculpture Garden**. Can you find sculptures that have **geometric** shapes in them? Name the sculptures and the shapes you found.

Do any of the sculptures have **organic** shapes? If so, which sculptures?

Draw a shape you found in one of the artworks below!

Spell the Word!

Museum Activity

The sentences below need your help to complete them! Look to the **artwork** in the museum to help you fill in the empty spaces.

1. This room is all **blue** and **white**! It has a TV, a mirror, and a big comfy _____.
2. A painting by Clarence Carter shows a painting of _____ looking at us.
3. In the painting with the **twin girls**, *The Twins: Virginia and Jane* by Joseph Pearson, there is an orange _____ under the table.
4. The **largest** painting in the museum, *A Wooded Watershed*, by Daniel Garber, has four _____ in the woods.
5. The painting, *Cicada* by Rob Evans, shows a really large _____ on the tree.
6. Jim Henson created many different kinds of _____ that were seen on **TV**.
7. _____ and _____ were best of friends on *Sesame Street*.
8. This _____ by George Nakashima is something you can sit on.
9. There is a _____ burning down a **bridge** in this painting by Edward Redfield.
10. **James Michener**, for whom this Museum is named for, wrote many _____ during his lifetime.

Answers:

1. Bed
2. Fox
3. Box
4. Deer
5. Bug
6. Puppets
7. Bert, Ernie
8. Chair
9. Fire
10. Books

Marvelous Monologues

Museum Activity

Do you know what a **monologue** is? It is a script to be performed by **one** actor or actress. Have you ever performed one before?

Visit *Jim Henson's Fantastic World* and select one of the puppets in the exhibit for this activity. Pretend this puppet has come to life! What will he or she say? Write a **monologue** for this puppet below.

Name your **character**: _____

Where will this performance take place? _____

How does your character **feel**? _____

Write your **monologue** below! Use the other side of this paper if necessary.

Don't forget to **perform** your monologue in front of family or friends!

Museum Activity #2: Portrait Personalities!

Select a character from one of the **paintings** or **sculptures** in the Michener Art Museum's galleries. If this person could come to life, what would his or her **monologue** sound like? Write it and perform it next to that painting!

Write the Script!

Museum Activity

Create a **script** for the puppets found in the *Pine Street Puppet Theater* in the *Henson Resource Room*. Think about what things your puppets will **talk** about, what **actions** they will make, what they **see** around them, and how they are **feeling**.

Select the puppets that you will use. **Who** will be in the play? (**Characters**)

Where will it take place? (**Setting**: Time and Place)

What will happen in the play? (**Plot**: Main conflict)

How do your characters **feel**? What is the **mood** of the story?

Write your **script** below! Use the other side of this paper if necessary. See a **SAMPLE SCRIPT** on the other side of this page!

Remember to **perform** your script for your friends, family or other museum visitors!

KUNG FU PANDA

Written By Jonathan Aibel & Glenn Berger

NARRATOR: Legend tells of a legendary warrior whose Kung Fu skills were the stuff of legend. The warrior, his identity hidden beneath his flowing robe and wide-brimmed hat, gnaws on a staff of bamboo.

NARRATOR (CONT'D): He traveled the land in search of worthy foes.

CUT TO: INTERIOR BAR

The warrior sits at a table drinking tea and gnawing on his bamboo. The door BLASTS open. The MANCHU GANG rushes in and surrounds him.

GANG BOSS (to warrior): I see you like to CHEW! (beat) Maybe you should chew on my FIST!!

The Boss punches the table.

NARRATOR: The warrior said nothing for his mouth was full. Then, he swallowed.

He swallows.

NARRATOR (CONT'D): And then, he spoke.

WARRIOR (dubbed hero voice): Enough talk. Let's FIGHT! SHASHABOOEY!

WHAM! The warrior delivers a punch and the whole gang goes flying.

NARRATOR: He was so deadly in fact that his enemies would go blind from overexposure to *pure awesomeness*.

The gang members blindly flail about.

NINJA CAT: MY EYES!

GATOR: HE'S TOO AWESOME!

ONLOOKERS swoon.

SMITTEN BUNNY: And ATTRACTIVE!

GRATEFUL BUNNY: How can we repay you??

WARRIOR: There is no charge for awesomeness, or attractiveness.

ONE HUNDRED ASSASSINS appear and surround the warrior.....

Excerpt from Film, *Kung Fu Panda*, from: http://www.paramountguilds.com/movies/script/KFP_script.pdf
Retrieved August 18, 2009

Drama in the Galleries

Museum Activity

Visit the Michener Art Museum's galleries and select a **painting** or a **sculpture** that contains at least one person in its subject matter.

Pretend this artwork has become a live performance! It is your job to write the **script** for the characters. Think about what these characters would say to each other, what they would do, how they **feel** and what they **see** around them. Use the **visual clues** (colors, objects, textures, clothing, background, etc.) in the artwork to help set up your story for your script.

Name of the **artwork**: _____

Who are your **characters**? _____

What is the **setting** (time and place)? _____

What is the **mood** of your story? How do the characters **feel**?

What will happen in your play (**plot**)? _____

Write your **script** below! Use the other side of this paper if necessary.

Don't forget to **perform** your script in front of family or friends!

Scriptwriting with Puppets

Museum Activity

Select at least **two puppets** you have seen in the Henson exhibition today. Use your imagination, and pretend these puppets have come to life. Write a **script**, or a **conversation**, of what these characters might say to each other. Also think about what **actions** they will make, what they **see** around them, and how they are **feeling**.

Who will be in the play? (**Characters**)

Where will it take place? (**Setting**: Time and Place)

What will happen in the play? (**Plot**: Main conflict)

How do your characters **feel**? What is the **mood** of the story?

Write your **script** below! Use the other side of this paper if necessary.

Perform your script with a friend or family member!

Tell a Story With Art

Museum Activity

Storyboards are a series of drawn panels (like a comic book) that tell a **visual story**. They are used to describe each scene and shot of a movie, TV show or commercial, using images.

Take a look at the paintings in the galleries. Pretend the landscapes, seascapes, etc. that you see in the galleries are the **settings** for your story. Now, select **four paintings** (or more) to combine into a storyboard.

Some of the paintings you select might not have **characters**. Be creative and add them! Think about how each painting will be one shot in your storyboard and what details you will add to link them together.

Be sure to use one **close up** shot, a **wide angle** shot, and one **long distance** shot.

Think about what else you should include in your storyboard! What are the characters saying? What are they doing? How are they moving?

Briefly **sketch** out the paintings you selected on the other side of this paper before moving onto good paper!

Paintings Selected: _____

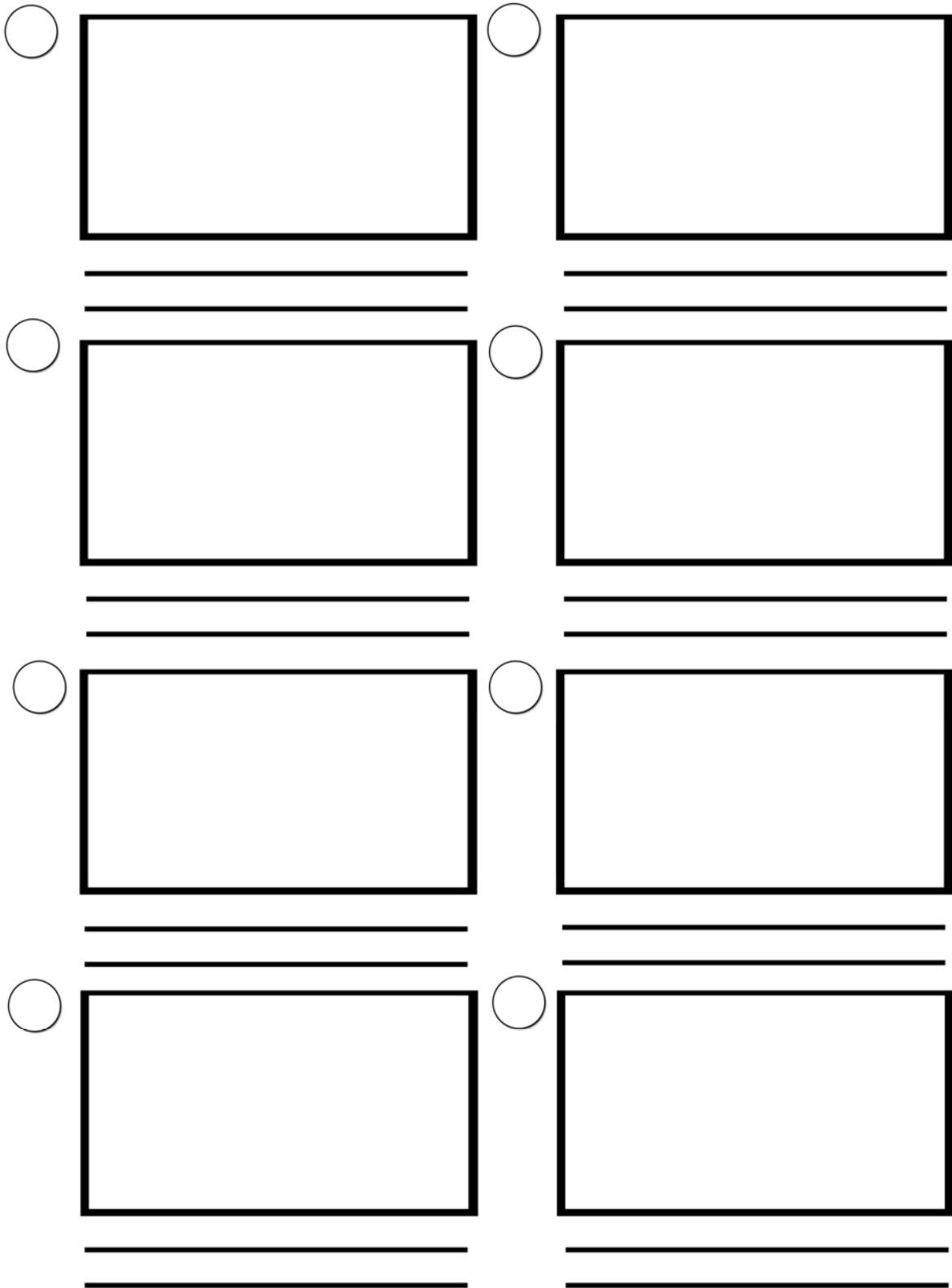
Title: _____

Characters: _____

Setting: _____

Plot (Main Action): _____

Mood/Emotion of Story: _____



UTOPIAN PRODUCTIONS STORYBOARD TEMPLATE

Design Your Commercial

Museum Activity

Early in Jim Henson’s career, he developed **characters** for **commercials**. He used Wilkins and Wontkins for Wilkins Coffee. **Rowlf** was used for a Canadian Purina Dog Chow Commercial, and the **LaChoy Dragon** was used to sell LaChoy Chinese Food. The commercials were very popular, even though they were only ten seconds long!

Are you ready for a challenge? Can you be as persuasive as Jim Henson’s commercials were? Here is what you have to do.

1. Today, commercials are written by teams, so form a **team**.
2. Since commercials today are usually thirty seconds, your commercial can be less, but never more than thirty seconds. Don’t forget to count the introduction and the final shot of the product.
3. Your **product** is a new cereal. What characteristics should the cereal have?
4. Develop a **character/puppet** for the cereal. You need to develop voice and characteristics for this character that will show through when you are selling the product.
5. Is there going to be **dialogue** in the commercial? If so, who are the other characters?
6. When writing your **script**, use short sentences with action and descriptive words.
7. Use the space below and on the back of this sheet to write your commercial. You may need to develop a **storyboard** for your commercial.
8. Be ready to **perform** it for your class. Videotape it if you can!
9. Advertising teams have to work fast since they are usually on a deadline. Watch your time limit!

Product name: _____

Characters: _____

The Sell: _____

Continue on the back of this page if necessary.....

The Artwork is Alive!

Museum Activity

Visit the Michener Art Museum's galleries and select a **painting** or a **sculpture** that contains at least one person in its subject matter. Use your **imagination** to pretend that this artwork has come to life. What will the characters in the artwork say? What will they do? What do they see around them? How do they feel?

It is your job to write the **script** for these characters. Using the elements and **visual clues** in the artwork (such as color, objects, textures, clothing, background, etc.) will help set up your story. Be sure to add **camera directions** and details like **sound effects** in your script.

Name of the **artwork**: _____

Who are your **characters**? _____

What is the **setting** (time and place)? _____

What is the **mood** of your story? How do the characters **feel**?

What is the **plot** or the main conflict in your story? _____

Write your **script** below! Use the other side of this paper if necessary. Don't forget to **perform** your script in front of family or friends!

Title: _____

Script:

Continue on other side...

Creative Conversation

Museum Activity

Select at least **two puppets** you have seen in the Henson exhibition today. Pretend these puppets have come to life in the gallery. What will they say to each other? Use your imagination to write a **script**, or a **conversation** between them. Be sure to add details in your script to help describe their **actions** and their **moods**.

List your **characters** here: _____

Describe the **setting**. _____

Briefly describe the **main conflict**, or the **plot**, in your story.

Describe the **mood** of your story.

Write your **script** below. Use the other side of this paper if necessary.

Remember to **perform** your script with a friend or family member!

Be the Scriptwriter!

Museum Activity

Develop and write a **script** for the puppets at the *Pine Street Puppet Theater* in the *Henson Resource Room*. Think about what things your puppets will **talk** about, what **actions** they will make, what they **see** around them, and how they are **feeling** or the **mood** of your play. Be sure to add **camera directions** and details like **sound effects** to your script. In writing this script, you can **collaborate** with a friend or family member! Use the other side of this paper if necessary.

Select the **puppets** that you will use. Who will be in your production?

Select the **setting** for your play. Think about time and place.

What is the **plot**, or the main conflict in your story?

How do your characters **feel**? What is the **mood** of the story?

Write your **script** on the other side of this paper. Remember to **perform it** for your friends, family or other museum visitors! See a sample below for inspiration.

INTERIOR WELTON ACADEMY HALLWAY - DAY

A young boy, dressed in a school uniform and cap, fidgets as his mother adjusts his tie.

MOTHER: Now remember, keep your shoulders back.

A student opens up a case and removes a set of bagpipes. The young boy and his Brother line up for a photograph.

PHOTOGRAPHER: Okay, put your arm around your brother. That's it. And breathe in.

The young boy blinks as the flash goes off.

PHOTOGRAPHER: Okay, one more.

An old man lights a single candle. A teacher goes over the old man's duties.

TEACHER: Now just to review, you're going to follow along the procession until you get to the headmaster. At that point he will indicate to you to light the candles of the boys.

MAN: All right boys, let's settle down.

The various boys, including NEIL, KNOX, and CAMERON, line up holding banners. Ahead of them is the old man, followed by the boy with the bagpipes with the two youngest boys at the front.....

Continue on next page...

One-Minute Monologue

Museum Activity

Here is your 60 seconds in the spotlight! Pretend you are the **puppeteer** manipulating one of the puppets that you have seen in the exhibition, *Jim Henson’s Fantastic World*. It is your job to develop a **monologue** for this character, which is a script performed by one actor or actress. Have you ever performed a monologue before?

For fun, have a friend or a family member give you a **topic** for your monologue. This could be anything – ice cream, nightmares, shoes, vacation, etc. Be silly! Be serious! It’s up to you.

Remember to add **details** to your monologue such as the **actions** of the character, **sounds**, and a description of the **environment** around them.

Name your **character**: _____

Where will this performance take place? _____

How does your character **feel**? _____

Write your **monologue** below! Use the other side of this paper if necessary. Don’t forget to **perform** your monologue in front of family or friends!

Continue on reverse...

Tell a Story With Art

Museum Activity

Storyboards are a series of drawn panels (like a comic book) that tell a **visual story**. They use images to describe each scene and shot of a film.

After you have seen the storyboards in *Jim Henson's Fantastic World*, look at the paintings in the galleries. Pretend the landscapes, seascapes, etc. that you see in the galleries are the **settings** for your story. Now, select **four paintings** (or more) to combine into a storyboard.

Some of the paintings you select might not have **characters**. Be creative and add them! Think about how each painting will be one shot in your storyboard and what details you will add to link them together. Be sure to use one **close up** shot, a **wide angle** shot, and one **long distance** shot.

Your storyboard should also include: what the characters are doing, what the characters are saying, instructions that show how the characters are moving, and the location of the characters.

Briefly **sketch** out ideas on the other side of this paper before moving onto good paper!

Paintings Selected: _____

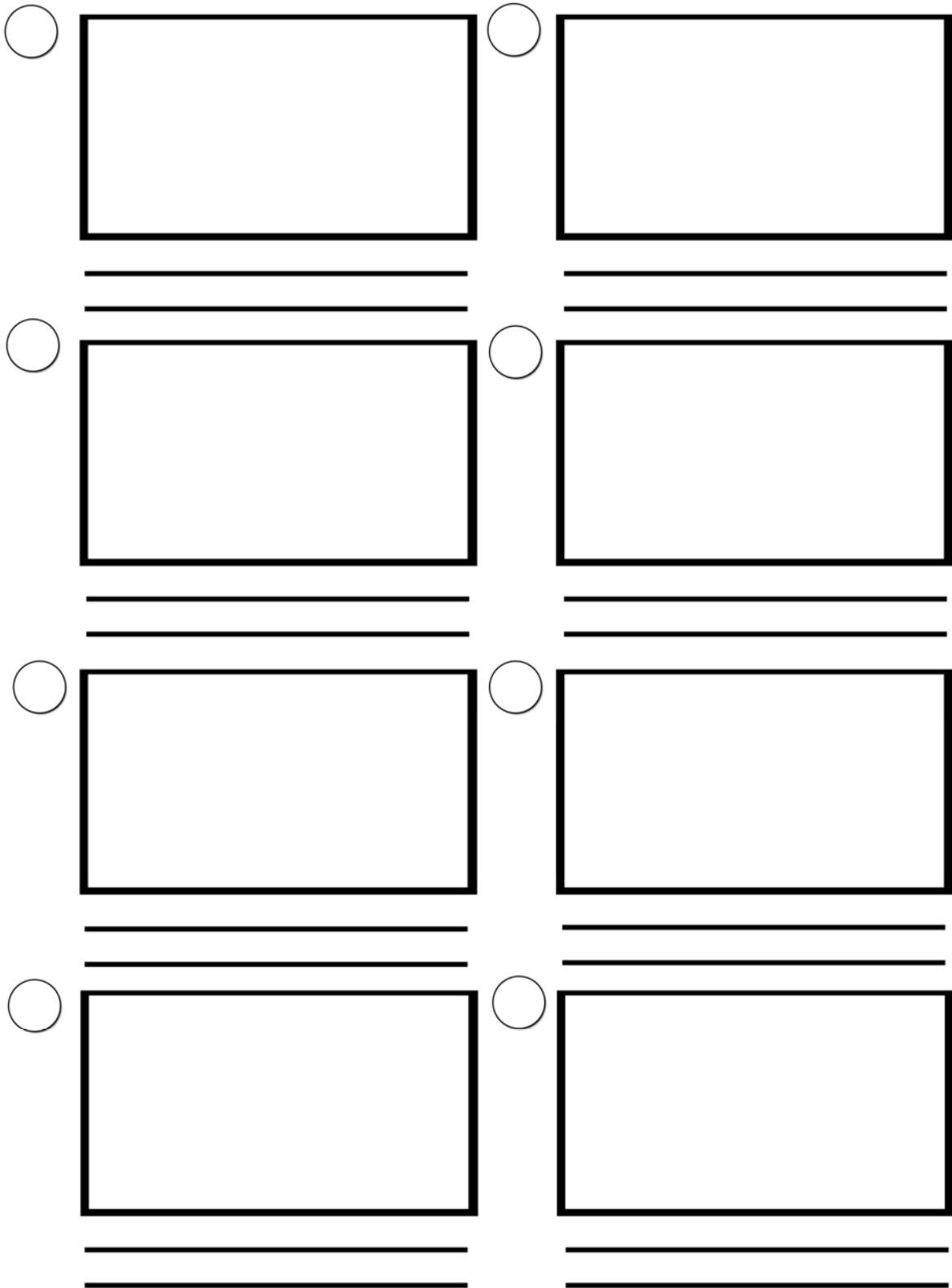
Title: _____

Characters: _____

Setting: _____

Plot (Main Action): _____

Mood/Emotion of Story: _____



UTOPIAN PRODUCTIONS STORYBOARD TEMPLATE

Post-Visit Activities

ELEMENTARY

Visual Arts/Theater Arts

- **Create:** Let the inspiration of the puppet theatre in the *Jim Henson's Fantastic World* exhibition inspire a puppet theatre you create for your classroom. A simple curtain, a large cardboard box, or building blocks can lead to the creation of an excellent theatre. Let your imagination get to work, and you will have a classroom (or at home) theatre to enjoy throughout the year.
- **Draw:** How quickly can you create a character? How many lines do you need to give the character personality and pizzazz? How do different eye styles change the personality of a character? How do curved or hard-edged lines establish the mood of a character? Experiment with cartooning as Jim Henson did early in his career. Create a series of drawings that explore these basic cartooning questions.
- Several of Jim Henson's Muppet/puppet/character creations were based on animals and animal forms. Choose your favorite animal (Jim Henson's was a frog!) and create an original puppet based on that animal. When performing with the puppet, consider the attributes of the animal and how they could be exaggerated to make the character more comical and fun.

Language Arts

- **Write:** Using what you have learned about children's education, imagery and fun by viewing the *Jim Henson's Fantastic World* exhibition, write a simple children's book that will teach children a basic concept. Shapes, colors, numbers, and the ABCs are a good place to start.
- **Read:** *Jim Henson's Doodle Dreams* is an excellent combination of ideas and dreams combined with fun and fantastic doodles. Read through the book, and find a quote that inspires you. Type or print it on a page, and then decorate the borders with your own doodles. You may use a favorite quote, and let Jim Henson's doodle styles inspire you to illustrate it.
- **Write:** The Jim Henson Foundation was initiated in 1982 to promote the fine art of puppetry in the United States. Write the Jim Henson Foundation a thank you note for collecting the works you see in the *Jim Henson's Fantastic World* exhibition. Describe your favorite pieces, share what you learned, and tell them why the exhibition was meaningful to you. Mail your letter to *The Jim Henson Foundation / 37-18 Northern Blvd., Suite 400 / Long Island City, NY 11101.*

Technology

- *Invent*: Doc, a popular character from *Fraggle Rock*, was Man of the Year for the North American Society of Tinkerers. Top his achievement by creating an invention inspired by the *Jim Henson's Fantastic World* exhibition. Hold a contest to see who is the "Man (or Woman) of the Year" in your class. Display the inventions in a school-wide "Invention Convention," or other technology-fair related venue.
- *Create*: Create a brochure that advertises *Jim Henson's Fantastic World* at the Michener Art Museum. Incorporate details and art works you saw in the collection to entice people to come to the exhibition. Incorporate Jim Henson's love of cartoons and bright colors into your publication.
- *Video*: Study the evolution of live action characters commingled with animated or puppetry characters on film, as is seen in *The Muppet Show*. This art form first emerged in Walt Disney's *Song of the South* (1946), *Mary Poppins* (1964), and then again in *Who Framed Roger Rabbit* (1988)? In what other films does this technique appear? How has the technique changed over time? How have advances in technology brought about advances in this film style? What are the challenges actors face when acting with puppets and cartoons? Share your findings in an oral presentation or visual display.

Social Studies

- *Write*: *Sesame Street* is well known for its vision of the perfect neighborhood. Write a story or play about a neighborhood that includes Henson's ideals of diversity with its "friendly neighbors," a clean environment "where the air is sweet," opportunity "where every door will open wide," and adventure "it's a magic carpet ride." How do these elements weave together in your perfect neighborhood?
- *Write*: One of the graphic panels in the *Jim Henson's Fantastic World* exhibition focuses on "Building Character." Describe what character means, in Jim Henson's view of foam, fleece and fur puppets, and in the broader sense, as in the character traits of Bert, Ernie, the Count, Big Bird and Elmo. How can you "build" character?
- *Video*: View two films, *Big Bird in China* (2004) and *Big Bird in Japan* (2004). What do these films teach you about Asian culture, language, music and mythology? Imagine a movie that would feature Big Bird visiting your home state. What important elements of your culture would he explore?

MIDDLE SCHOOL/HIGH SCHOOL

Visual Arts/Theater Arts

- *Draw*: Using what you learned about proportions in the Henson Resource Room, create a realistic portrait of an imaginary character. How are the realistic proportions distorted or exaggerated to create expression or mood, and establish character?
- *Create*: Explore the art of shadow puppets. Create a traditional Japanese shadow puppet based on Indonesian myth and culture. Learn more at www.discover-indo.tierranet.com.
- *Explore*: Between 1916 and 1925 Paul Klee (1879-1940) made approximately 50 hand puppets for his son, Felix, of which 30 are still in existence. For the heads, he used

materials from his own household including beef bones and electrical outlets, bristle brushes, leftover bits of fur, and nutshells. Soon he began to sew costumes. Learn more by reading *Paul Klee: Hand Puppets (Emanating)* by Christine Hopfengart (2006).

- **Create:** Marionettes are a complex art form, and yet they can be created in a variety of simple ways. Study marionettes by watching videos such as *Scott Land Marionettes* at www.YouTube.com, by reading books such as *The Complete Book of Marionettes* by Mabel and Les Beaton (2005), and online at www.cashoremarionettes.com. After you see Henson's puppet works in the exhibition, and after doing thorough research, create a unique marionette of your own.
- **Explore:** Contemporary artists bring a new eye to old practices, and help puppeteers remember that their performance tools are also sculpture in motion. Study contemporary artists who use puppetry in their work such as Louise Bourgeois, Kiki Smith, Kara Walker, and Dennis Oppenheim. *Note: some work contains adult content. Educators are strongly advised to preview work of artists before addressing them in the classroom.*
- **Watch:** View these two puppet films by contemporary artists, Laurie Simmons *The Music of Regret* (2006) and Pierre Huyghe's *This Is Not a Time for Dreaming* (2004).
- **Build:** Alexander Calder created mobile sculptures and performed his nostalgic, and only half ironic, *Circus* (1926-31) with small figures fashioned from wire. Jim Henson's *Big Boss Man* (photo, 1971) appears to be a large-scale work also made of wire. Create a wire figure of your own, and add the element of motion in an original way.
- **Commercial/Mass Media:** Discuss how Henson's commercials made an impact on the advertising industry. Discuss how commercials have evolved from Henson's time to today and where we see various forms of advertising. Discuss hidden messages in other forms of TV/film. Think about how mass media/commercials influence our lives today. Do advertising/commercials influence your choices? What do you think? Do you think there is too much advertising today? Why or why not?

Language Arts

- **Write:** Develop a script for an original play. Perform the play for your class, school or community using live characters or puppets.
- **Write:** Create a storyboard for a film commercial that would advertise the *Jim Henson's Fantastic World* exhibition. Use images from sketches you created in the galleries, from memory, or find images online for inspiration.
- **Write:** The Jim Henson Foundation was initiated in 1982 to promote the fine art of puppetry in the United States. Write the Jim Henson Foundation a thank you note for collecting the works you see in the *Jim Henson's Fantastic World* exhibition. Describe your favorite pieces, share what you learned, and tell them why the exhibition was meaningful to you. Mail your letter to *The Jim Henson Foundation / 37-18 Northern Blvd., Suite 400 / Long Island City, NY 11101.*

Technology

- **Video:** Create an iMovie or similar film art form using original storyboard drawings combined with photographic or collage still images and video clips from www.YouTube.com. Base your film on a theme inspired by the *Jim Henson's Fantastic World* exhibition.
- **Mechanical Devices:** Use what you learned about armatures and puppet mechanisms in the *Jim Henson's Fantastic World* exhibition to build a machine, puppet, or toy that has moving parts. If your school has a Cybersonics or Robotics team, encourage them to get involved in this project.
- **Computer Graphics:** Create a virtual exhibition about an artist, like Jim Henson, who has used his craft to influence popular culture.
- **Video:** What would puppets have to say about famous works of art? View *Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art*. Create your own version of this movie, using Henson characters or original puppets as inspiration, and the James A. Michener Art Museum as the setting.

Social Studies

- **Research:** Research the history of puppetry around the world. Learn about the puppet traditions of a specific culture. Compare and contrast western and non-western puppet traditions. How has Jim Henson's work had an impact on contemporary puppetry around the world?
- **Watch:** View an episode of *Fraggle Rock*. Talk about examples of conflict resolution you observe in the program. Compare what you see with an issue that is important in your classroom, your school, your community or the world.
- **Write:** Create a one-act play using the element of satire/humor. Use the play to make a comment about contemporary society. While performing the play, combine live actors with puppets, sculptures or imaginary characters as inspired by *Sesame Street*, *The Muppet Show*, *Labyrinth*, or *Dark Crystal*.
- **Parody:** Miss Piggy was created as a parody of jazz singer, songwriter, composer, and actress Miss Peggy Lee (1920-2002). Create an original puppet or character that is a parody of a famous person, entertainer or otherwise, that you admire. Write a monologue that the character would deliver based on factual information about the person that inspired the parody.
- **Video:** *The Muppet Show* featured some of the most famous celebrities of its time. Watch some episodes of the Henson classic. Do you recognize any of the entertainers? How does their humor reflect current events for the years in which the programs were created?
- **Debate:** *Sesame Street* is hailed by some as the greatest achievement in children's television. Others feel the short, "snippet" style of the show have actually shortened the attention span of early learners and negatively impacted their school readiness skills. Research both points of view, and debate the issue in a class-wide or school-wide forum.

Creative Cartooning

Post Visit Activity

Jim Henson liked to create different **characters**. Sometimes the characters were puppets, but he also made **cartoon** characters.

Jim Henson's Muppet Babies was a cartoon show that was on television for six years. The story was about Muppet babies in a daycare center. The action in the cartoon showed events from the babies' **point-of-view** as they sat on the rug. Only the legs and shoes of grown-ups were shown since that is how the babies saw them.

How do you think it would be for a tiny creature to live in our world? Imagine you are a **bug** or even a **kitten**. How do you think things would look from this **point-of-view**? Draw a **cartoon** showing this!

First, plan out your cartoon by answering the questions below.

What is the **name** of your cartoon?

Who are your **characters**?

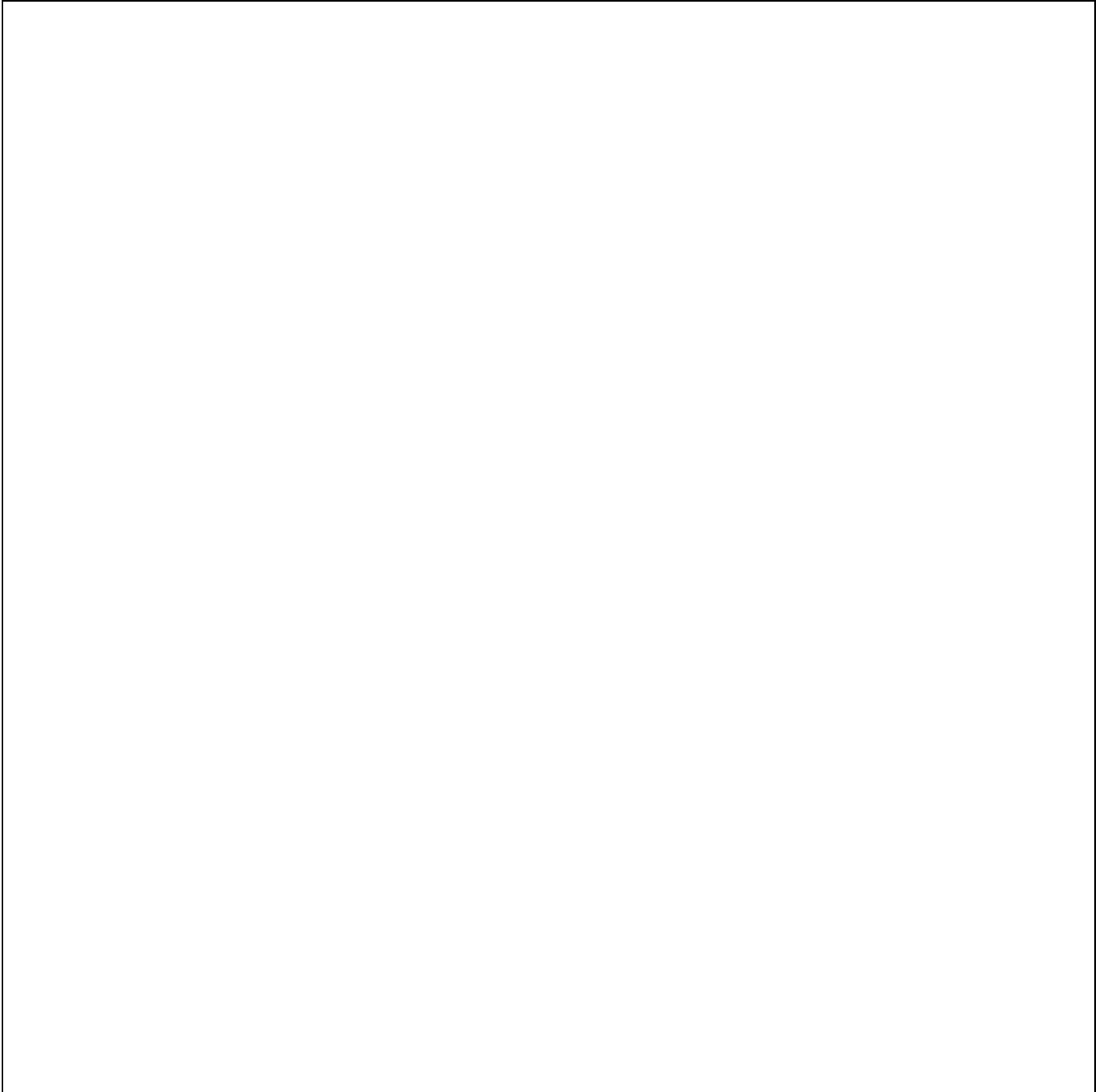
Where does this cartoon take place? This would be the **setting**, including **time** and **place**.

What **action** is going to happen in this cartoon? Is something going to happen to your character, or is your character going to do something?

You may need to sit on the floor and look around you to see what everything looks like from a lower **perspective**. How is it different? Be sure to show that in your cartoon.

What are your characters going to say? Include what they will say in “word bubbles” above them. If you have trouble, look at the Sunday comics in the newspaper for inspiration!

Draw your cartoon below! When you are finished, share with your friends and family.



Contemporary Puppetry

Post Visit Activity

Puppetry continues to be explored today in various ways. Innovative puppeteers like Jim Henson have revolutionized puppetry so puppetry forms go beyond the traditional “puppet theater”.

One advancement in the field of puppetry has been the development of **animatronics** in which electronics and robotics are used with puppets to make them appear to be alive. Following Jim Henson’s death in 1990, and debuting in April 1991, the series, *Dinosaurs* went into production, which used animatronic puppet heads.

Animatronics has mostly been used in films and theme parks. The technology used in this medium has become more advanced over the years. Do research to investigate this medium and what **films** have used **animatronics** in their productions.

Contemporary artists also use puppetry in their work, including artists such as: Laurie Simmons, Louise Bourgeois, Kara Walker, Pierre Huyghe and Dennis Oppenheim. Visit the website of *Art in the 21st Century* through PBS at: www.pbs.org/art21/index.html for more information on some of these artists. Look up work of other artists using the Internet or your local library.

Select one or more of these artists to compare/contrast with the work of Jim Henson. In addition, answer the following questions:

- How does the artist use puppetry in his/her art?
- How do these puppets interact with the viewer?
- What messages are being communicated in the artwork through the use of puppets?

Write some of your initial findings below.

Explore Puppetry Around the World

Post Visit Activity

Jim Henson and his works had a large impact on **puppetry** around the world. *Sesame Street*, for example, can be seen in various countries. Some countries have even co-produced their own unique versions of *Sesame Street*, in which the characters and segments represent the culture of their country.

Puppetry is believed to be an ancient art form of theater and performance dating back thousands of years. Puppetry is used in almost all societies both as entertainment and in ceremonies, such as rituals and celebrations. Most of all, puppetry involves **storytelling**, and this storytelling can relate many ideas and traditions of a culture.

Select a **country** to explore in the continents of Asia, Europe or Africa. These could include countries such as Japan, China, India, Thailand, Italy, Germany or Egypt. Use your local library or the Internet to discover more about the culture of this country, and how puppetry has been used historically, and it is used today. Then, create a puppet that represents this country.

Be sure to share your creation and discoveries with your family and friends! Be sure to discuss how the form of puppetry you have researched is similar and different to the puppetry of Jim Henson.

Use this sheet to begin your research and sketch out a puppet on the opposite side of this sheet!

Country: _____

Types of Puppetry Forms: _____

Traditions with Puppetry: _____

Jim Henson: A Chronology

1936	<p>James Maury (Jim) Henson is born September 24 in Greenville, MS.</p> <p><i>"I was a Mississippi Tom Sawyer, rarely wore shoes. It was an idyllic time. I rode my horse through the cotton fields. We had a beautiful big barn and we had a creek running in front of the house for fishing. I had a BB gun and I'd shoot the Water Moccasins in the swamps just to wake 'em up."</i></p>
1954 Age 18	<p>Jim graduates from Northwestern High School (Hyattsville, Maryland) and enters the University of Maryland. Jim meets Jane Nebel in a puppetry class.</p> <p><i>"At the University of Maryland, I was interested in theatre design, stage design, or television design, but at that particular college, the advertising, art, costume design, interior design, layout, and puppetry were in Home Ec. And a puppetry teacher said, if you switch over to Home Ec., you can take more art courses. So I switched over to Home Ec. on that basis and also ended up in classes — I think there were about 6 guys and 500 girls."</i></p> <p>First television appearance on the <i>Junior Morning Show</i>, WTOP/CBS, Washington, DC. featuring Jim's first puppets: Pierre the French Rat, Longhorn, and Shorthorn.</p> <p><i>"It was the early 1950s and I was between high school and college and needed a job. There was this job available for a puppeteer on a local NBC station in Washington, DC. I figured it would be a pretty good job, so I applied for it and got it. The job turned out to be perfect for me. I kept it all the time I was going to school and it served as the best possible training ground for the things I was to do later."</i></p>
1955 Age 19	<p><i>Sam and Friends</i> begins airing live on WRC-TV, Washington, DC.</p> <p>Muppet appearances on <i>Afternoon with Inga</i> and <i>Footlight Theatre</i>, also on WRC-TV.</p> <p><i>"We tried some way-out things, and since nobody threatened censorship or complained. I was convinced that no one else at the station ever watched the program."</i></p>
1956 Age 20	<p>Appearances on <i>The Arthur Godfrey Show</i>, <i>The Steve Allen Show</i>, and <i>The Will Rogers, Jr. Show</i>.</p>
1957 Age 21	<p>First Wilkins Coffee commercial taped.</p>

	<p>By the late 1950s, the term “Muppets” is firmly established, and the Hensons are performing on numerous local and national variety shows and creating hundreds of humorous commercials for clients around the country.</p> <p><i>“Till the agencies believed that the hard sell was the only way to get their message over on television. We took a very different approach. We tried to sell things by making people laugh.”</i></p>
<p>1958 Age 22</p>	<p>Jim travels to Europe; develops <i>Hansel and Gretel</i> upon return.</p> <p><i>“All the time I was in school I didn’t take puppetry seriously. [But in Europe,] I saw that puppetry was truly an art form. It was something that could be done artistically, with creativity.”</i></p> <p><i>“[After the trip to Europe,] I saw [puppetry] was something you can do artistically. But in the United States I [had] never realized it, because there just aren’t that many puppeteers here...In Europe everybody goes to puppet shows.”</i></p> <p><i>“It was at that point I realized that puppetry was an art form, a valid way to do really interesting things. I came back from that trip all fired up to do wonderful puppetry.”</i></p> <p>Jim’s <i>Sam and Friends</i> wins a local Emmy award.</p> <p>Company incorporated as Muppets, Inc.</p> <p>Appearance on <i>The Jack Paar Show</i>.</p>
<p>1959 Age 23</p>	<p>Jim Henson and Jane Nebel are married.</p>
<p>1960 Age 24</p>	<p>The Muppets appear for the first time on the <i>Today Show</i>, beginning regular appearances in 1961.</p> <p>Graduates with a B.A. in Home Economics.</p> <p>Lisa Henson is born.</p>
<p>1961 Age 25</p>	<p>Writer/performer Jerry Juhl joins the Henson Company. Juhl (1938-2005) quickly becomes head writer for the Muppets and one of Jim’s most important collaborators.</p> <p>USDA show, Hamburg, Germany.</p>

	Cheryl Henson is born.
1962 Age 26	<p>USIA show, Berlin, Germany.</p> <p><i>Tales of the Tinkerdee</i> is taped in Atlanta.</p> <p><i>“The whole show was strongly influenced by Rocky and Bullwinkle, and it was really just a half an hour of one-line jokes. We’d done those kinds of gags before...but this was the first time we’d stretched them to fill thirty minutes.”</i></p> <p>Rowlf is built by Don Sahlin (1928-1978) for a Purina dog food commercial. Sahlin is often credited with the Muppet look as we know it.</p>
1963 Age 27	<p>The Muppets and the Henson family move to New York, with a small office on 53rd Street.</p> <p>Rowlf (performed by Jim) begins regular appearances on <i>The Jimmy Dean Show</i>.</p> <p><i>“It was wonderful training. Buddy Arnold was one of the writers and he was an old fashioned “sock-it-to ‘em” joke person. You can learn a lot from guys like that. You learn to put the funniest word at the end of the line. You learn to deliver that line really clean and sharp. It’s got to be completely clear and understandable. If you stumble over a phrase going into it, you’ve killed the laugh.”</i></p> <p>Performer Frank Oz (b.1944) joins the company and becomes Jim’s closest performing partner. To Jim’s Kermit, Oz was Miss Piggy; to Jim’s Ernie, Oz was Bert.</p> <p>Brian Henson is born.</p>
1964 Age 28	<i>Timepiece</i> , Jim’s Academy Award-nominated short film, begins production.
1965 Age 29	First meeting films are developed for IBM. When IBM executive David Lazer joins Jim’s team, meeting films for other clients become a standard part of the Muppet repertoire. Lazer eventually serves as the executive producer of <i>The Muppet Show</i> and other Muppet movies.

	<p><i>Hey, Cinderella!</i> early pilot taped</p> <p><i>Perry Como Christmas Show</i> appearance.</p> <p>John Henson is born.</p>
1966 Age 30	<p>Regular appearances on <i>The Ed Sullivan Show</i> begin, lasting until 1971.</p> <p>Muppets continue to make commercials for various clients including La Choy, FHA, Wilson's Meats, Southern Bell, and Royal Crown Cola.</p> <p>First licensed products, Kermit, Rowlf, and Snarf dolls, are created with Ideal Toys.</p> <p>Performer Jerry Nelson (b. 1934) joins the company. His versatility as performer spawns such memorable characters as The Count, Robin the Frog, Floyd Pepper, and Gobo Fraggle.</p>
1967 Age 31	<p>Incorporation of Cyclia Enterprises, a nightclub project that is eventually abandoned in 1970.</p> <p>First films made for IBM; Rolf becomes mascot and salesdog.</p>
1968 Age 32	<p><i>Youth '68</i>, a look at contemporary youth culture, is produced for the NBC Experiment in Television series.</p> <p><i>"In those days, I used to think in terms of having two careers going. One was accepted by the audience and was successful, and that was the Muppets. The other was something I was very interested in and enjoyed very much, but it didn't have any commercial success- which didn't bother me because I got so much pleasure from working on those noncommercial projects...I thought of myself as an experimental filmmaker back then and I was interest in the visual image and all [the] different ways of using it."</i></p> <p><i>Muppets on Puppets</i> — PBS special.</p> <p><i>Hey, Cinderella!</i> filmed in Toronto.</p>
1969 Age 33	<p><i>The Cube</i>, a drama co-authored by Jim Henson and Jerry Juhl, is produced for the NBC Experiment in Television series.</p> <p><i>Sesame Street</i> pilot and first show are taped; Big Bird, Bert, Ernie, and other characters created.</p>

	<p><i>"I remember telling [my manager], 'Incidentally, I'm working on this little children's show. It's an educational thing and I'm only doing it because I believe in it.' There was no thought that it would ever become a big thing."</i></p>
<p>1970 Age 34</p>	<p><i>The Great Santa Claus Switch</i> — TV special.</p> <p>First <i>Sesame Street</i> album, <i>Sesame Street Original Cast Album</i>, recorded.</p> <p>Heather Henson is born.</p>
<p>1971 Age 35</p>	<p>Muppet guest appearances on <i>The Flip Wilson Show</i>, <i>Pure Goldie</i> (Goldie Hawn special), the <i>Tom Jones Show</i>, and the <i>Dick Cavett Special</i>.</p> <p><i>The Frog Prince</i> — TV special.</p> <p>Muppets are featured in Nancy Sinatra's Las Vegas night club act and TV special.</p>
<p>1972 Age 36</p>	<p><i>Muppet Musicians of Bremen</i> — TV special.</p> <p>Muppet appearance on the <i>Perry Como Christmas Show</i>.</p>
<p>1973 Age 37</p>	<p><i>Muppet Valentine Special</i> with Mia Farrow.</p>
<p>1974 Age 38</p>	<p>Muppet guest appearances on the <i>Tonight Show</i>, the <i>Today Show</i>, <i>What's My Line?</i>, <i>The Herb Alpert Special</i> (first appearance of Miss Piggy), and others.</p> <p><i>The Muppet Show: Sex and Violence</i> — TV series pilot.</p>
<p>1975 Age 39</p>	<p>First Muppet Meeting Films taped.</p> <p>Muppets guest appearances on the <i>Cher TV Special</i>, <i>The Mike Douglas Show</i>, <i>The Julie Andrews Special</i>, and others.</p> <p>New Henson creatures make weekly appearances on <i>Saturday Night Live</i>'s first season.</p> <p><i>"I don't like anything we did on that show. I loved the characters. I loved the look of them. But we never made them work."</i></p> <p>First Bert and Ernie placed in the Smithsonian's National Museum of American History.</p>

1976 Age 40	<i>The Muppet Show</i> first season.
1977 Age 41	<i>Emmet Otter's Jug Band Christmas</i> — TV special. "Emmet Otter was the first time we had gotten into those kinds of elaborate sets where we had floors in the interiors and we would take a wide-angle shot with characters coming up through holes in the floor."
1978 Age 42	<i>The Muppet Movie</i> begins production.
1979 Age 43	<i>The Tonight Show</i> is hosted by Kermit the Frog. <i>The Muppets Go Hollywood</i> — TV special. <i>60 Minutes Report: Backstage at "The Muppet Show."</i> <i>The Muppet Movie</i> premieres. <i>John Denver and the Muppets: A Christmas Together</i> — TV special. <i>The Art of the Muppets</i> exhibit opens at Lincoln Center. Miss Piggy's first calendar is published.
1980 Age 44	Prototype Sesame Place play park opens near Philadelphia. First arena show, <i>Sesame Street Live</i> , begins touring. Jim produces the largest-ever International Puppetry Festival in Washington, DC, for the Union Internationale de la Marionette.
1981 Age 45	<i>Of Muppets and Men</i> — TV documentary. <i>The Muppets Go to the Movies</i> — TV special. <i>The Great Muppet Caper</i> movie premieres.
1982 Age 46	Henson Foundation established to promote, develop, and encourage public interest in the art of puppetry.

	<p><i>The Fantastic Miss Piggy Show</i> — TV special.</p> <p><i>The Dark Crystal</i> movie premieres.</p> <p><i>“All in all we spent over five years working on the film. It’s probably the hardest thing that I’ve ever worked on. It was the most work. It was the most difficult. But it was the most fun. It was the most rewarding. And of all the projects I’ve ever worked on, it’s the one that I’m the most proud of.”</i></p>
<p>1983 Age 47</p>	<p><i>Fraggle Rock</i> debuts on HBO.</p> <p><i>“We wanted to do a show that had to do with international understanding. A lot of problems of the world happen because there are different people who don’t understand each other. So on <i>Fraggle Rock</i>, we wanted to sort of portray that and show how that happens.”</i></p> <p><i>John Denver and the Muppets: A Rocky Mountain Holiday</i> — TV special.</p> <p><i>The World of the Dark Crystal</i> — documentary.</p> <p><i>Muppet Magazine</i> published.</p>
<p>1984 Age 48</p>	<p><i>The Muppets Take Manhattan</i> movie premieres.</p> <p><i>Jim Henson’s Muppet Babies</i> - animated TV series.</p>
<p>1985 Age 49</p>	<p><i>Follow That Bird</i> — <i>Sesame Street</i> movie.</p> <p><i>The Muppets: A Celebration of 30 Years</i> — TV special.</p>
<p>1986 Age 50</p>	<p><i>The Tale of the Bunny Picnic</i> — TV special.</p> <p><i>Labyrinth</i> movie premieres.</p> <p><i>“People say that you shouldn’t work with babies, puppets, or animals. And of course, we work with puppets all the time. And I had worked with animals a little bit, but this was the first time I’d ever worked with a baby.”</i></p>

	<p><i>So now I understand why people say that. Working with a baby had its problems. Then I tried directing chickens.”</i></p> <p><i>Inside the Labyrinth</i> — documentary.</p> <p><i>The Christmas Toy</i> — TV special.</p> <p>Kevin Clash joins the company.</p>
1987 Age 51	<p><i>The Storyteller</i>, “Hans, My Hedgehog” and “Fearnot” — TV series.</p> <p><i>“Some time ago we got to wondering what it would be like to combine ancient Eastern European folktales with the visual punch and pace of today’s music videos, and that idea gave birth to our series The Storyteller.”</i></p> <p><i>Down At Fraggle Rock</i> — documentary.</p> <p><i>Animated Fraggle Rock</i> — TV series.</p> <p><i>A Muppet Family Christmas</i> — TV special.</p> <p>Jim is inducted into the Academy of Television Arts and Sciences’ Television Hall of Fame.</p>
1988 Age 52	<p><i>The Storyteller</i>, “A Story Short” and “The Luck Child” — TV series.</p>
1989 Age 53	<p><i>Sesame Street: 20 and Still Counting</i> — TV special.</p> <p><i>The Jim Henson Hour</i> — TV series.</p> <p><i>“They cancelled us after the fifth show was on the air, so that was a bit of frustration. Though we had six Emmy nominations from it, the ratings were quite bad. They put us in a time slot that they had been consistently not doing very well in, and we also did not do very well.”</i></p> <p><i>The Ghost of Faffner Hall</i> — TV series.</p> <p><i>Teenage Mutant Ninja Turtles</i> built by Jim Henson's Creature Shop.</p>
1990 Age 54	<p><i>Jim Henson’s Muppet Vision 3-D</i> produced for Walt Disney World/MGM Studios Theme Park.</p> <p><i>“I love the Disney parks. They’ve always been favorite places of mine and</i></p>

	<p><i>my children. I like the idea of our characters being at Disney and living on in their parks. I've always wanted to design things for those parks. I feel like a kid in a candy store."</i></p> <p><i>The Muppets at Walt Disney World</i> — TV special.</p> <p><i>The Witches</i> movie, produced by Jim, premieres featuring special effects by Jim Henson's Creature Shop in London.</p> <p><i>"Witches is about a little boy that gets turned into a mouse. In order to do that, we had to build three scales of mice because we're inter-cutting between real mice-sized mice and puppet mice. The finished film is absolutely fine, but at the end all our builders in London were saying, God, please don't let us do any more literal realistic creatures."</i></p> <p><i>The Muppets Celebrate Jim Henson</i> — TV special.</p> <p><i>Jim Henson's Mother Goose Stories</i> — TV series.</p>
1990	Jim dies May 16 in New York City.
1991	Jim is honored with a star on the Hollywood Walk of Fame.
1992	<p>The Jim Henson Legacy is established by Jane Henson to preserve Jim's contributions to puppetry, television, motion pictures, special effects, and media technology and to make his creative work available to the public through presentations and exhibits.</p> <p><i>"When I was young, my ambition was to be one of the people who made a difference in this world. My hope is to leave the world a little better for having been there."</i></p>

Vocabulary

Animatrons: robots that look, move, and speak much like human beings.

Animation: the making of movies by filming a sequence of slightly varying drawings or models so that they appear to move when the sequence is shown; currently through use of computers.

Anthropomorphic: portraying nonhuman forms with human characteristics.

Art: the creation of beautiful or thought provoking works, for example, in painting, music, or writing. Art is also work produced through creative activity.

Arm rods: thin rods connected to the puppet's hands, and used to move the hands.

Artist: a man, woman, or child who creates art.

Camera: a device for taking photographs by letting light fall onto a sensitized film or by converting images into electrical signals for television, video recording or digital storage.

Cartoons: movie made using animation instead of live actors, a sequence of drawings that tell a short story.

Character: an individual portrayed with particular traits that will remain associated with the individual in any appearance, for example, a deep voice, a way of walking, etc.

Computer assisted animation: production of moving images by computer techniques, resulting in smooth and realistic animations.

Cut: shorten a film or production by removing sections of the film using a sharp blade.

Draw: making a line, picture or plan on a surface using pencil, pen or crayon rather than paints; the technique of making a drawing.

Detail: a part of something that can be separated from the whole; one of several items of information; an element of a work of art that can be considered separately.

Fabric: any type of cloth made from woven, knitted, or felted thread or fibers.

Fantasy: the creative power of the imagination, an image or dream created by the imagination.

Felt: a fabric made from wool or animal hair by compressing, heating or treating the fibers with chemical.

Foam: flexible material made of a latex polymer that is easy to shape and to manipulate; used for heads of the Muppets starting in 1978-79 season.

Full- Body puppet: larger than life-size character with performer inside, Big Bird is an example.

Hand puppet: one that fits over the hand like a glove and is operated by the user's thumb and fingers.

Hand-rod puppet: controlled by both hands; one hand operate the mouth and facial features, the other manipulates arm rods.

Live-action: appearing, or performing in front of an audience or in person, rather than recorded or filmed.

Live-hand puppet: large hands on the puppet are actually gloves allowing the puppeteer to manipulate objects, pick things up or play a piano. These puppets tend to be large to stay in proportion with the large human-sized hands.

Marionette: a puppet operated by means of strings attached to its hands, legs, head and body.

Metatheatrical: reflects comedy and tragedy at the same time allowing the audience to laugh at the protagonist while feeling empathetic to the situation.

Muppet: considered half puppets and half marionettes, they have expressive faces and large bodies and are presented on an elevated set for television production

Oral tradition: a community's cultural and historical background passed on from one generation to the next in spoken stories and song rather than being written down.

Outline: a line drawn around and defining the shape of something.

Overlap: to position things in such a way that the edge of one thing is on top of and extending past the edge of another.

Pattern: a plan or model used as a guide.

Pitch tape: a presentation made to promote or sell an idea or a show. It is usually presented to producer to obtain backing for a production.

Pilot: a trial television program; a broadcast of a show made as a prototype for a projected series.

Puppet: a figure that is moved using the hands inside the form or by moving rods, strings, or wires attached to it.

Puppeteer: someone who operates puppets or gives puppet shows.

Reel: a wheel-shaped device around which something is stored, such as film or sound tape.

Script: the printed version of a play, movie, radio or television broadcast that usually has both the words to be spoken and the technical directions.

Scriptwriter: individual who writes the printed version of a play, movie, radio or television production.

Storyteller: individual who relays orally or in writing a story either original or a folk tale; someone who carries on the oral tradition of a community.

3-D films: visual presentation system that attempts to maintain or recreate moving images of the third dimension, the illusion of depth as seen by the viewer.

Storyboard: a set of sketches arranged in panels, outlining the scenes that will make up something to be filmed or televised, a visual presentation of a story.

Variety show: a theatrical show made up of a number of short performances of different kinds.

Video: the visual part of a television broadcast; something that has been recorded on videotape, especially a movie.

Yarn: a twisted strand of wool, cotton or synthetic fiber used to decorate or to sew materials together; fibers used in knitting and weaving.

For Further Reading

The books listed below address exhibition themes in greater depth and are recommended starting places for your own research into the life and works of Jim Henson.

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Related Websites

<http://www.jimhensonlegacy.org>

Established in 1993, The Jim Henson Legacy was created by family and friends in response to the extraordinary interest in the life and work of Jim Henson. The organization's website includes a biography, Henson facts (including awards and honors), and a link to the Henson Legacy's Amazon.com shop.

<http://www.henson.com>

The official website of The Jim Henson Company and The Creature Shop includes information on current releases, a history of the company, and biographies of the Henson family.

<http://www.lib.umd.edu/digital/henson>

The Jim Henson Works at the University of Maryland is a collection of over 70 digital videos spanning 35 years of Henson's groundbreaking work in television and film. The video index summarizes each project's plot and notable highlights groundbreaking elements. However, these full-length videos are only available for viewing at public computer stations in the Michelle Smith Performing Arts Library, McKeldin Library, and Hornbake Library at the University of Maryland.

http://muppet.wikia.com/wiki/Muppet_Wiki

This collaborative encyclopedia written by and for Muppet fans offers a wealth of information on anything and everything related to Jim Henson and the Muppets.

<http://www.sesameworkshop.org>

The Official Website of Sesame Workshop, producers of *Sesame Street*, includes lots of great learning games for kids, featuring characters created by Jim Henson, and educational advice for parents. The website also offers information about the television show and related special events.

<http://www.muppetcentral.com>

This comprehensive website contains information on the latest Muppet happenings, a news articles archive, episode guides, characters descriptions, fan forums, Muppet trivia, and a radio station that plays Muppet music 24 hours a day.

<http://muppets.go.com/main.html>

Disney's official Muppet website features Kermit and the rest of The Muppet Show characters in online games and other fun interactives. Muppets.com includes recent press releases and information about new and upcoming Muppet videos.

<http://www.toughpigs.com/>

This fan-created blog offers quality commentary on Jim Henson and the Muppets. It also includes script excerpts, summaries, and images from Muppet episodes and films.

<http://www.fragglerocker.com>

The unofficial *Fraggle Rock* includes pictures, music, theme songs, video, mp3's, lyrics, episode guides, games, and the latest *Fraggle Rock* news.

<http://lavender.fortunecity.com/tomatoes/168/darkcrys/index-b.html>

The Dark Crystal Unofficial Home page featuring character guides, maps, audio clips, illustrations, fan art, photos, trivia, news articles, and analysis of the Skeksis language.

<http://labyrnth.tripod.com/labyrinth/index2.html>

The Unofficial Home Page for Labyrinth features in-depth character descriptions, maps, behind-the-scenes photos, trivia, photos, and merchandise information.

<http://magicalmoonshine.org>

Creative website with resources for several unusual puppetry styles.

<http://movies.nytimes.com>

New York Times movie review website.

<http://nationalpuppetryfestival.org>

Website of the National Puppetry Festival, held annually in Atlanta Georgia.

<http://www.newyorker.com>

Website of film critiques and reviews published in *New Yorker* magazine.

<http://www.pbs.org/parents/sesame/index.html> PBS Sesame Street, Parents and Teachers

<http://pbskids.org/sesame/index.html> PBS kids Sesame Street

<http://rogerebert.suntimes.org>

Website that hosts brief and lighthearted film reviews by film critic Roger Ebert.

<http://YouTube.com>

Website hosts extensive film and video clips, both contemporary and classic.

<http://www.childdrama.com>

Website features several activities for dramatic play involving puppetry and theat

<http://www.marionetten.atre>.

Official homepage of the Salzburger Marionetten Theatre in Salzburg, Austria.

Filmography

The following is a list of film projects in which Jim Henson participated as producer, director, writer or performer.

** Commercially available*

FILMS

Muppet Vision 3-D (1991)
The Witches (1990)
*Sesame Street Presents: Follow that Bird (1985)**
*Inside the Labyrinth (1986)**
*Labyrinth (1986)**
*The Muppets Take Manhattan (1985)**
*The World of the Dark Crystal (1983)**
*The Dark Crystal (1982)**
*The Great Muppet Caper (1981)**
*The Muppet Movie (1979)**
Tales from Muppetland: The Frog Prince (1972)
The Cube (1969)
Time Piece (1965)

TELEVISION SERIES

*The Storyteller: Greek Myths (1990)**
The Ghosts of Faffner Hall (1989)
The Jim Henson Hour (1989)
*The Storyteller (1988)**
Animated Fraggles Rock (1987)
Jim Henson's Muppet Babies (1984)
*Fraggle Rock (1983-1987)**
The Orson Welles Show (1979)
*The Muppet Show (1976-1981)**
*Sesame Street (1969-present)**
Our Place (1967)
Tales of the Tinkerdee (1962)
Sam and Friends (1955-1961)

TELEVISION SPECIALS AND VIDEOS

The Muppets at Walt Disney World (1990)
Sesame Street: 20 and Still Counting (1989)
Wow! You're a Cartoonist! (1988)
Sesame Street Special (1988)
Puppetman (1987)
A Muppet Family Christmas (1987)
Down in Fraggle Rock: Behind the Scenes (1987)*
The Christmas Toy (1986)
Learning About Numbers (1986)
The Muppets: A Celebration of 30 Years (1986)
The Tale of the Bunny Picnic (1986)
Muppet Video: Muppet Moments (1985)
Fozzie's Muppet Scrapbook (1985)
Muppet Video: Muppet Treasures (1985)
Muppet Video: Rock Music with the Muppets (1985)
Muppet Video: Gonzo Presents Muppet Weird Stuff (1985)
Muppet Video: Rowlf's Rhapsodies with the Muppets (1985)
Muppet Video: The Kermit and Piggy Story (1985)
Muppet Meeting Films (1985)
Children's Songs and Stories with the Muppets (1985)
Muppet Video: Country Music with the Muppets (1985)
Don't Eat the Pictures: Sesame Street at the Metropolitan Museum of Art (1983)
Big Bird in China (1983)
Big Bird in Japan (1983)
The Fantastic Miss Piggy Show (1982)
John Denver & the Muppets: Rocky Mountain Holiday (1982)
Of Muppets and Men (1981)
The Muppets Go to the Movies (1981)
John Denver and the Muppets: A Christmas Together (1979)
The Muppets Go Hollywood (1979)
60 Minutes Report: Backstage at "The Muppet Show." (1979)
A Special Sesame Street Christmas (1978)
Emmet Otter's Jug-Band Christmas (1977)*
The Muppet Show: Sex and Violence (1975)
The Muppet Valentine Show (1974)
The Muppet Musicians of Bremen (1972)
Pure Goldie (1971)
The Great Santa Claus Switch (1970)
Hey, Cinderella! (1969)
Muppets on Puppets (1968)
Youth '68 (1968)

TELEVISION APPEARANCES

Dolly (1987)
Alive from Off Center (1987)
Reading Rainbow (1985)
The Tonight Show Starring Johnny Carson (1979)
Saturday Night Live (1975-76)
The Mike Douglas Show (1975)
Cher TV Special (1975)
The Julie Andrews Special (1975)
The Today Show (1974)
What's My Line? (1974)
The Herb Alpert Special (1974)
The Flip Wilson Show (1971)
The Tom Jones Show (1971)
The Dick Cavett Special (1971)
The Ed Sullivan Show (1966-1971)
Perry Como Christmas Show (1965)
The Jimmy Dean Show (1963)
The Jack Paar Show (1958)
The Arthur Godfrey Show (1956)
The Steve Allen Show (1956)
The Will Rogers, Jr. Show (1956)
Junior Morning Show (1954)

Pennsylvania Education Standards

The Pennsylvania Arts and Humanities Standards addressed in this curriculum packet include:

- 9.1.** Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts
- 9.2.** Historical and Cultural Contexts
- 9.3.** Critical Response
- 9.4.** Aesthetic Response

The Pennsylvania Standards for Reading, Writing, Speaking and Listening addressed in this curriculum packet include:

- 1.2.** Reading Critically in All Content Areas
- 1.3.** Reading, Analyzing and Interpreting Literature
- 1.4.** Types of Writing
- 1.5.** Quality of Writing
- 1.6.** Speaking and Listening

Credits

This educational curriculum was developed by Michener Art Museum Education Staff including:

Adrienne Neszmelyi-Romano, Curator of Education

Ruth Anderson, Assistant Curator of Education

Kip Malloy, Art on the Move Coordinator

Megan Moyer, Museum Staff

Diana Fang, Intern

Additional information provided by:

SITES (Smithsonian Institution Traveling Exhibition Service). Components include: *Jim Henson's Fantastic World* Exhibition Text Panels, Chronology, Bibliography, and Filmography.