



**Fort Wayne Civic Theatre
IN THE WINGS Arts-in-Education Program
Study Guide**



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TABLE OF CONTENTS

The Characters	3
The Songs	4
Story Synopsis	5-6
History of <i>Elf</i>	7
Differences from the film	8
Who's Who Creatively	9
Fun Facts	10
History of Santa	11
Stop-Motion History	12-14
Elf: Pop Quiz	15
Questions for Discussion	16
Christmas Word Search	17
A Buddy Coloring Picture	18
Sources	19



THE CHARACTERS

Buddy: Born a human but raised at the North Pole as a Christmas Elf, Buddy is eager to find his place in the world. He is a child at heart and that child-like curiosity makes him both endearing and gets him into trouble.

Jovie: Buddy's girlfriend. She works at Macy's and has a bit of a cynical outlook on life and love because of the men she's dated. She is caught off guard by Buddy's genuinely big heart.

Walter: Buddy's workaholic father. He is a Children's book writer, but lacks any of the childlike spirit that Buddy has. He is selfish, tense, and generally angry with life.

Emily: Walter's wife. Though she is sweet and willing to take him in, she thinks Buddy is crazy at first. Wishes her husband would spend more time with the family.

Michael: Buddy's stepbrother who is excited to have a new friend and brother. Unlike his mother, he doesn't take much convincing to have Christmas spirit, but like his mother, he wishes his father would spend more time with the family.

Deb: Walter's secretary. Takes an instant liking to Buddy simply for the novelty of it. Though she aims to please and is a bit of a suck-up, she feels under appreciated.

Manager: A heavy-set manager at Macy's. He is a good, friendly guy just trying to do his job and get by.

Greenway: Walter's boss. He is what Walter will become if he continues down the path he is on. A tyrannical, workaholic who cares nothing about the people around him or who work for him.

Santa: Just another workingman. Loves his job and Christmas, but also likes to kick-back and watch the game when a rare opportunity arises. A natural storyteller.

Chadwick: One of Walter's right-hand men. He is desperate to keep his job, and perhaps the dumber of the two.

Matthews: One of Walter's right-hand men. He is desperate to keep his job and is the schemer of the two.

Ensemble

Mrs. Claus, Elves, Charlie, Shawanda, Mr. Narwhal, Teenager, Employees, Security Guard 1&2, Customer 1&2, Saleswoman, Store Elf 1&2, Fake Santa 1, 2, & 3, Boy, Mother, Policeman 1&2, Sarah, Jim, Vendor, Waitress, Charlotte, Man, Woman



THE SONGS

Act 1

1. Overture	Orchestra
2. Christmastown	Buddy and Company
3. World's Greatest Dad	Buddy
4. In the Way	Deb, Walter, Emily, Michael and Company
5. Sparklejollytwinklejingley	Buddy, Store Manager, and Company
6. I'll Believe in You	Michael and Emily
7. In the Way (Reprise)	Emily and Walter
8. Just Like Him	Buddy, Deb, and Company
9. A Christmas Song	Buddy, Jovie, and Company
10. World's Greatest Dad (Reprise)	Buddy and Company

Act 2

1. Entr'acte	Orchestra
2. Nobody Cares About Santa	Fake Santas, Store Manager, and Buddy
3. Never Fall in Love	Jovie
4. There Is a Santa Claus	Michael and Emily
5. The Story of Buddy the Elf	Buddy, Michael, Walter, and Company
6. Nobody Cares About Santa (Reprise)	Santa
7. A Christmas Song (Reprise)	Jovie, Buddy, Emily, Michael, Walter, and Company
8. Finale	Full Company

Note: Subsequent productions including the Broadway revival and West End production replaced "Christmastown" with "Happy All the Time" and "I'll Believe in You (Reprise)" with "World's Greatest Dad (Reprise)"



SYNOPSIS

Act One

When he sits down to watch TV after his Christmas deliveries and realizes that the football game he tried to TiVo has been recorded over, Santa decides to tell the Christmas story of Buddy, the Elf.

Lights up on Buddy, an oversized elf, excitedly getting ready for another day's work in Santa's workshop ("Christmastown"). At work, Charlie, the shop manager, informs the Elves that they must work twice as hard this year because more and more humans no longer believe in Santa, and that Christmas spirit is what makes Santa's sleigh fly. Later, Charlie checks on Buddy's progress at making toys. As usual, he is way behind the others and feels terrible about it. Charlie asks him to take a break and, as he does, Buddy overhears a conversation in which Charlie reveals that Buddy is actually a human – Buddy's worst nightmare. Santa sits Buddy down and tells him the story of how he accidentally brought him back to the North Pole when Buddy's mother died. He tells Buddy that his father lives and works in New York City but is on the "naughty list". Determined to save his father with Christmas spirit, Buddy sets off for New York ("World's Greatest Dad").

When he arrives at the office of his father, Walter, in the Empire State Building, Buddy finds him ranting to his wife and son about Christmas being a complete annoyance ("In the Way"). Walter is stunned to hear Buddy's declaration that he is his son and calls security to take him away. They drop him at Macy's, where a manager mistakes him for an employee, sent down from the corporate office to check on things. As they decorate the store, all of the employees begrudge their overly happy new co-worker until they, too, catch Buddy's infectious Christmas spirit ("Sparklejollytwinklejingle"). When everyone goes to leave for the night, Buddy asks Jovie, his favorite co-worker, on a date. She accepts. The next morning, a department store Santa arrives. Buddy accuses him of being a fake, and they fight. The police are called and take Buddy to his father's apartment.

Emily and Michael are at home, trying in vain to build Michael's science project. Buddy agrees to help if they will, in turn, muster up some Christmas spirit to write letters to Santa. They sit down to ask for the one thing they never get: some quality time with Walter ("I'll Believe in You"). Buddy fixes the science project to high-fives and hugs just as Walter walks in. Resistant at first, Emily talks him into allowing Buddy to stay the night. In the morning, a Fed-Ex man arrives with the results of a DNA test. When they first met, Emily plucked one of Buddy's hairs to send off for testing, and the results confirm that he is Walter's son ("In the Way – Reprise"). Buddy is elated, but Walter is not... especially since he must take Buddy with him to work so Emily can attend a meeting.

Newly clothed in a business suit, Buddy is excited to accompany Walter to work ("Just Like Him"). When Walter's boss comes in and threatens to fire him, Buddy's rambunctious curiosity and playfulness are not a welcome distraction. Later that night, Jovie and Buddy go on their date. At first, it isn't going well, but things soon turn around. Buddy promises to give Jovie a real Christmas, starting with a Christmas Eve dinner at Tavern on the Green like she's always dreamed ("A Christmas Song"). They kiss. Meanwhile, Walter is still at work and has just been given a manuscript for a children's story that could save his job. Buddy bursts in to tell Walter that he's in love and, while Walter talks with colleagues, Buddy decides to make "snow" by putting the manuscript through the shredder. With the manuscript destroyed, Walter explodes with anger and tells Buddy to get out of the apartment and his life ("World's Greatest Dad – Reprise").

Act Two

The Santa from the beginning of the play hurries back from intermission to take up the tale of Buddy, the Elf, once again.

Back at the apartment, Buddy leaves a letter to apologize and say goodbye to Walter, Emily and Michael. He then wanders NYC until he ends up at a Chinese restaurant with several other "Santas" and "Elves" on Christmas Eve.



They complain about the state of Christmas and children these days ("Nobody Cares about Santa"). When they leave to return home to their families, Buddy remembers that he was supposed to go on another date with Jovie. Elsewhere, she waits in front of Tavern on the Green, upset that Buddy is two hours late ("Never Fall in Love"). Buddy arrives, apologizes and gives Jovie the snow globe that Santa gave him when he left the North Pole. Still upset, Jovie leaves.

When Emily and Michael find Buddy's note, they are deeply saddened. Emily tells Michael that, although she loves him, Buddy is crazy for believing in Santa at thirty years of age. Just then, Santa's sleigh flies through the sky and makes a renewed believer out of both of them ("There Is a Santa Claus").



They rush to Walter's office to tell him, finding him desperately trying to come up with an idea for a new children's book before his boss arrives to hear the pitch. The boss, Greenway, arrives and, as Walter begins his awful pitch, Buddy enters. As a present to Walter, Buddy gives Greenway the story of Buddy the Elf ("The Story of Buddy the Elf"). Greenway loves it, but he wants to change the elf to a horse... and he wants Walter to work on it all through Christmas Eve and the next

day. Walter quits, having finally decided to spend time with his family, as Greenway storms out.

When Michael tells Buddy that they saw Santa's sleigh land, Buddy realizes that the sleigh has run out of the Christmas spirit that allows it to run. They run to help, finding Santa sitting glumly beside his sled ("Nobody Cares About Santa – Reprise"). Buddy spots a camera news crew nearby and grabs the microphone to beg all of New York to believe, sing and spread Christmas spirit so that Santa can fly again. Jovie arrives and is convinced, as other random New Yorkers join the movement ("A Christmas Song – Reprise") and Santa's sleigh again takes flight. Santa invites Buddy to return to the North Pole with him, but Buddy decides to stay, finally feeling like he belongs.

We transition back to the Santa that began both acts as he closes the storybook and goes to answer the knock at the door. In enters Michael, Emily, Walter, Buddy, Jovie... and their new baby, Buddy Hobbs, to celebrate Christmas as they now do every year ("Finale").

A HISTORY OF *ELF*

David Berenbaum wrote a spec script in the early 1990's. After sitting around in development for nearly ten years, a few uncredited writers did some work on the script. At one point, comedian Jim Carrey was attached to star. Ultimately the film wound up at New Line Cinema with Carrey dropping out. In 2003, director Jon Favreau and actor Will Ferrell introduced the world to an unlikely new Christmas hero in the movie *Elf*. A contemporary fable for a weary post-9/11 world, this comic film charmed audiences and critics alike, and Buddy the Elf soon became the unofficial mascot for the holiday season in 21st Century America. Buddy, played to childlike perfection by Saturday Night Live alumnus Ferrell, reminds us that there is still room for magic in our world of social media and Black Friday sales and that the most precious gift of all is the love of family.

In 2009, composer Matthew Sklar and lyricist Chad Beguelin, along with book writers Thomas Meehan and Bob Martin, began to fashion the story into a musical. These people were also involved in the creation of *The Drowsy Chaperone*, *The Wedding Singer*, *Annie* and *Hairspray*. *Elf: The Musical* opened in 2010 and broke Broadway box office records and toured the country before being snatched up by regional theatres across America.

In 2014 elements of the film and stage production merged together to become *Elf: Buddy's Musical Christmas*. This television special originally aired on NBC on December 16, 2004. This animated one-hour special used the classic stop-motion technique which was used for many of the classic Christmas specials, like Rudolph the Red-Nose Reindeer. It also the technique used for the north pole creatures in the live action *Elf* that say goodbye to Buddy. This special also made use of the songs composed for the stage production.

By 2018, Buddy the Elf is a familiar part of the holiday theatre season, alongside the Whos of *How the Grinch Stole Christmas* and the leg lamp of *A Christmas Story* (both movies have also been transformed into popular stage musicals in the past few years).



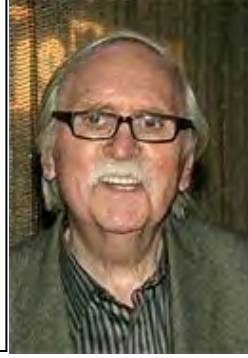
DIFFERENCES FROM THE MOVIE

- No Papa Elf: In the film, the narrator (and person who raised Buddy) is Papa Elf, portrayed by Bob Newhart. In the stage musical, these actions are given to Santa Claus. The Papa Elf character is removed.
- The story in the musical is said to begin just 3 years ago, not 30, as in the film.
- The department store is Macy's, not Gimbels.
- Buddy is dropped off at Walter's house, instead of Walter bailing Buddy out of jail.
- The musical adds a subplot about Michael and Emily's disbelief in Santa.
- The visit to the mailroom is gone from the stage show.
- Buddy rescuing Michael in the snowball fight is not in the stage show. Instead, they work on a science project together.
- Walter Hobbs is significantly different. In the film he is portrayed as work obsessed, he neglects his own family, and he is extremely greedy. In the film, it is more that Walter is bumbling and overworked.
- The stage show does not have the Miles Finch character.



WHO'S WHO

Thomas Edward Meehan (book co-writer) was an American writer. He was best known for writing the books for the musicals *Annie*, *The Producers*, and *Hairspray*. Meehan also wrote the books for the musicals *Young Frankenstein* and *Cry-Baby* and co-wrote the books for *Elf: The Musical* and *Limelight: The Story of Charlie Chaplin*. He received the Tony Award for Best Book of a Musical three times—in 1977, in 2001, and in 2003. He also wrote or contributed to a number of screenplays, including Mel Brooks' *Spaceballs*. He died on August 21st, 2017.



Bob Martin (book co-writer) co-wrote and starred in the 2006 Broadway musical *The Drowsy Chaperone*, for which he won a Tony Award for Best Book of a Musical. Martin is one of the creators of the television cult hit *Slings & Arrows* (2003-06).



Matthew Sklar (composer) composes for musical theatre, television, and film. His works have appeared on Broadway, the West End, and many theatres worldwide. Sklar has written primarily with lyricist Chad Beguelin, having written music for their Broadway shows *The Wedding Singer*, which earned him a 2006 nomination for Tony Award for Best Original Score, and *Elf the Musical*. Sklar is working on two new stage musicals: *The Prom* and *Half Time*.



Chad Beguelin (lyricist) is a playwright and four-time Tony Award nominee. He wrote the book for *Disney's Aladdin*, as well as additional lyrics for the score. He was nominated for Best Original Book and Best Original Score for *Aladdin*. He is also known for his collaborations with composer Matthew Sklar, having written the lyrics and co-written the book for the Broadway musical *The Wedding Singer* and the lyrics for the Broadway musical *Elf the Musical*.



FUN FACTS

The Film



➤ Jim Carrey was originally offered the role of Buddy, but ultimately turned it down.

➤ Buddy's outfit and his animal friends at the North Pole were inspired by the 1964 classic stop-motion animation *Rudolph the Red-Nosed Reindeer*

➤ Director Jon Favreau appears in a cameo as the pediatrician who performs Buddy's DNA test, as well as the voice of the stop-motion Narwhal at the North Pole.

➤ Actor Peter Billingsley, most famous for his portrayal of Ralphie in the 1983 movie *A Christmas Story*, appears in an uncredited role as an elf named Ming Ming in Santa's workshop.

➤ No computer-generated imagery (CGI) was used in the film, outside of a few snow effects. Stop-motion animation and forced perspective are used to achieve all of its visual tricks.

➤ Gimbels Department Store closed in 1987. Ironically enough, an actual Macy's was used in the film to represent Gimbels.

The Musical

➤ The actor who originated the role of Buddy on Broadway, Stephen Arcelus, is descended from the Romanovs, the Russian royal family that was violently overthrown in the Russian Revolution.

➤ The production broke the weekly box office record for the Al Hirschfeld Theatre three times during its limited runs in the 2010 and 2012 holiday seasons. Most recently it played Broadway in 2017.



A HISTORY OF SANTA CLAUS

In 2010, staff of history.com wrote an article that deals with the history of the beloved jolly old Santa Claus.:

“The legend of Santa Claus can be traced back hundreds of years to a monk named St. Nicholas. It is believed that Nicholas was born sometime around 280 A.D. in Patara, near Myra in modern-day Turkey. Much admired for his piety and kindness, St. Nicholas became the subject of many legends. It is said that he gave away all of his inherited wealth and traveled the countryside helping the poor and sick. One of the best known of the St. Nicholas stories is that he saved three poor sisters from being sold into slavery or prostitution by their father by providing them with a dowry so that they could be married. Over the course of many years, Nicholas’s popularity spread and he became known as the protector of



children and sailors. His feast day is celebrated on the anniversary of his death, December 6. This was traditionally considered a lucky day to make large purchases or to get married. By the Renaissance, St. Nicholas was the most popular saint in Europe. Even after the Protestant Reformation, when the veneration of saints began to be discouraged, St. Nicholas maintained a positive reputation, especially in Holland.

St. Nicholas made his first inroads into American popular culture towards the end of the 18th century. In December 1773, and again in 1774, a New York newspaper reported that groups of Dutch families had gathered to honor the anniversary of his death.

The name Santa Claus evolved from Nick’s Dutch nickname, Sinter Klaas, a shortened form of Sint Nikolaas (Dutch for Saint Nicholas). In 1804, John Pintard, a member of the New York Historical Society, distributed woodcuts of St. Nicholas at the society’s annual meeting. The background of the engraving contains now-familiar Santa images including stockings filled with toys and fruit hung over a fireplace. In 1809, Washington Irving helped to popularize the Sinter Klaas stories when he referred to St. Nicholas as the patron saint of New York in his book, *The History of New York*. As his prominence grew, Sinter Klaas was described as everything from a “rascal” with a blue three-cornered hat, red waistcoat, and yellow stockings to a man wearing a broad-brimmed hat and a “huge pair of Flemish trunk hose.”

Gift-giving, mainly centered around children, has been an important part of the Christmas celebration since the holiday’s rejuvenation in the early 19th century. Stores began to advertise Christmas shopping in 1820, and by the 1840s, newspapers were creating separate sections for holiday advertisements, which often featured images of the newly-popular Santa Claus. In 1841, thousands of children visited a Philadelphia shop to see a life-size Santa Claus model. It was only a matter of time before stores began to attract children, and their parents, with the lure of a peek at a “live” Santa Claus. In the early 1890s, the Salvation Army needed money to pay for the free Christmas meals they provided to needy families. They began dressing up unemployed men in Santa Claus suits and sending them into the streets of New York to solicit donations. Those familiar Salvation Army Santas have been ringing bells on the street corners of American cities ever since.

In 1822, Clement Clarke Moore, an Episcopal minister, wrote a long Christmas poem for his three daughters entitled “An Account of a Visit from St. Nicholas.” Moore’s poem is largely responsible for our modern image of Santa Claus as a “right jolly old elf” with a portly figure and the supernatural ability to ascend a chimney with a mere nod of his head! Although some of Moore’s imagery was probably borrowed from other sources, his poem helped popularize the now-familiar image of a Santa Claus who flew from house to house on Christmas Eve—in “a miniature sleigh” led by eight flying reindeer—leaving presents for deserving children. “An Account of a Visit from St. Nicholas” created a new and immediately popular American icon. In 1881, political cartoonist Thomas Nast drew on Moore’s poem to create the first likeness that matches our modern image of Santa Claus. His cartoon, which appeared in *Harper’s Weekly*, depicted Santa as a rotund, cheerful man with a full, white beard, holding a sack laden with toys for lucky children. It is Nast who gave Santa his bright red suit trimmed with white fur, North Pole workshop, elves, and his wife, Mrs. Claus.”

STOP-MOTION HISTORY

The creators of the film *Elf* definitely wanted it to seem that the North Pole of Buddy's existence was the same as the classic 1964 *Rudolph the Red-Nose Reindeer*. So much so that they got permission from the copyright holders of *Rudolph* to use similar designs.

This is most obvious during the snowman sequence with Buddy. Later, as Buddy leaves the North Pole to find his father in New York, many of Buddy's animal friends stop to see him off on his adventure. This was also how the 2014 animated musical adventure would be brought to life, through the magic of stop-motion animation.



What is stop-motion animation? Wikipedia gives a basic definition as: "Stop motion is an animated-film making technique in which objects are physically manipulated in small increments between individually photographed frames so that they will appear to exhibit independent motion when the series of frames is played back as a fast sequence. Dolls with movable joints or clay figures are often used in stop motion for their ease of repositioning. Stop-motion animation using plasticine figures is called clay

animation or "clay-mation". Not all stop motion; however, requires figures or models: stop-motion films can also be made using humans, household appliances, and other objects, usually for comedic effect. Stop motion using humans is sometimes referred to as pixilation or pixilate animation."

Stop-motion animation has a long history in film. It was often used to show objects moving as if by magic, but really by animation. The first instance of the stop-motion technique can be credited to Albert E. Smith and J. Stuart Blackton for Vitagraph's *The Humpty Dumpty Circus* (1897), in which a toy circus of acrobats and animals comes to life. In 1902, the film *Fun in a Bakery Shop* used the stop trick technique in the "lightning sculpting" sequence. French trick film maestro Georges Méliès used stop-motion animation once to produce moving title-card letters in one of his short films, and a number of his special effects are based on stop-motion photography. In 1907, *The Haunted Hotel* is a new stop-motion film by J. Stuart Blackton, and was a resounding success when released. Segundo de Chomón (1871–1929), from Spain, released *El Hotel Eléctrico* later that same year, and used similar techniques as the Blackton film. In 1908, *A Sculptor's Welsh Rarebit Nightmare* was released, as was *The Sculptor's Nightmare*, a film by Billy Bitzer. Italian animator Roméo Bossetti impressed audiences with his object animation tour-de-force, *The Automatic Moving Company* in 1912. The great European pioneer of stop motion was Wladyslaw Starewicz (1892–1965), who animated *The Beautiful Lukanida* (1910), *The Battle of the Stag Beetles* (1910), and *The Ant and the Grasshopper* (1911).

One of the earliest clay animation films was *Modelling Extraordinary*, which impressed audiences in 1912. December 1916 brought the first of Willie Hopkins' 54 episodes of *Miracles in Mud* to the big screen. Also in December 1916 the first woman animator, Helena Smith Dayton, began experimenting with clay stop motion. She would release her first film in 1917, an adaptation of William Shakespeare's *Romeo and Juliet*.

In the turn of the century, there was another well-known animator known as Willis O' Brien (known by others as O'bie). His work on *The Lost World* (1925) is well known, but he is most admired for his work on *King Kong* (1933), a milestone of his films made possible by stop-motion animation.

O'Brien's protege and eventual successor in Hollywood was Ray Harryhausen. After learning under O'Brien on the film *Mighty Joe Young* (1949), Harryhausen would go on to create the effects

for a string of successful and memorable films over the next three decades. These included *The Beast from 20,000 Fathoms* (1953), *It Came from Beneath the Sea* (1955), *Jason and the Argonauts* (1963), *The Golden Voyage of Sinbad* (1973) and *Clash of the Titans* (1981).

In the 1960s and 1970s, independent clay animator Eliot Noyes Jr. refined the technique of "free-form" clay animation with his Oscar-nominated 1965 film *Clay (or the Origin of Species)*. Noyes also used stop motion to animate sand lying on glass for his musical animated film *Sandman* (1975).

Stop motion was used by Rankin/Bass Productions on some of their television programs and feature films including *The New Adventures of Pinocchio* (1960–1961), *Willy McBean and his Magic Machine* (1963, 1965) and most notably seasonal/holiday favorites like *Rudolph the Red-Nosed Reindeer* (1964), *Mad Monster Party?* (1966, 1967), *The Little Drummer Boy* (1968), *Santa Claus is Comin' to Town* (1970) and *Here Comes Peter Cottontail* (1971). Under the name of "Animagic", the stop-motion works of Rankin/Bass were supervised by Tadahito Mochinaga at his MOM Production in Tokyo, Japan.

In the 1970s and 1980s, Industrial Light & Magic often used stop-motion model animation in such films as the original *Star Wars* trilogy: the chess sequence in *A New Hope*, the Tauntauns and AT-AT walkers in *The Empire Strikes Back*, and the AT-ST walkers in *Return of the Jedi* were all filmed using stop-motion animation, with the latter two films utilizing go motion: an invention from renowned visual effects veteran Phil Tippett. The many shots including the ghosts in *Raiders of the Lost Ark* and the first two feature films in the *RoboCop* series use Tippett's go motion.



Since the general animation renaissance headlined by the likes of *Who Framed Roger Rabbit* and *The Little Mermaid* at the end of the 1980s and the beginning of the 1990s, there have been an increasing number of traditional stop-motion feature films, despite advancements with computer animation. *The Nightmare Before Christmas*, directed by Henry Selick and produced by Tim Burton, was one of the more widely released stop-motion features and became the highest grossing stop-motion animated movie of its

time, grossing over \$50 million domestic. Henry Selick also went on to direct *James and the Giant Peach* and *Coraline*, and Tim Burton went on to direct *Corpse Bride* and *Frankenweenie*.

In 2014, a television special was aired on NBC called *Elf: Buddy Musical Christmas*. This hybrid contain plot elements from both the live action movie and the live stage musical was animated in the stop-motion style. This was done to evoke some of the same feelings and emotions the audience connected to *Rudolph* and *Santa Claus is Coming to Town*.



ELF: POP QUIZ

True/ False

- | | | |
|--|---|---|
| 1. Jim Carrey was originally attached to star in the stage musical version of <i>Elf</i> . | T | F |
| 2. Gimbels is the store in the stage version where Buddy attacks the fake Santas. | T | F |
| 3. Ed Asner starred as Santa in the film, the original Broadway cast, and tv special. | T | F |
| 4. In the stage version, Michael and Buddy do not get into a giant snow ball fight. | T | F |
| 5. The stop-motion characters appear in the stage production, only as live actors. | T | F |
| 6. Emily and Michael believe in Santa again when he gets stuck in their chimney. | T | F |
| 7. Walter's office is in the Empire State Building. | T | F |
| 8. In the stage production, Buddy makes the sales pitch for the children's book. | T | F |
| 9. Buddy is taken to jail in the stage production, after attacking a fake Santa. | T | F |
| 10. Buddy and Jovie have a baby daughter at the end of the film. | T | F |

Multiple Choice

- The actual department store used for filming the version of *Elf* was:

a. Sears	b. Macys	c. Gimbels	d. Target
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- The city where Buddy goes to meet his Dad is: _____

a. New York	b. Chicago	c. San Francisco	d. Atlanta
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- Book co-writer Thomas Meehan did NOT receive a Tony award in which year? _____

a. 1977	b. 1988	c. 2001	d. 2003
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- Which Mel Brooks' property did Thomas Meehan NOT work on in any capacity? _____

a. <i>Spaceballs</i>	b. <i>The Producers</i>	c. <i>Young Frankenstein</i>	d. <i>Blazing Saddles</i>
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- Book co-writer Bob Martin starred in which Broadway musical? _____

a. <i>Annie</i>	b. <i>The Drowsy Chaperone</i>	c. <i>Evita</i>	d. <i>Oklahoma!</i>
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QUESTIONS FOR DISCUSSION

1. What are your favorite Christmas/Holiday movies, songs, books, or television programs? What makes them special to you? Do you think Elf could find its way on to someone's list of favorite movies/musicals? Why or why not?

2. A common critique is that the Holidays have become 'too commercialized.' Corporations make big profits off of concepts like peace and love. Would you change that if you could? Is there anything wrong with that? If you wanted to stop this over-commercialization, how would you?

3. Research a depiction of Santa from a different culture/nation outside of America. How is he different? How is he the same?

4. Compare and contrast the stage and film versions. Are there elements in the movie you feel would be impossible to stage in a live theatre? How would you do it if you had to find a way? Are there elements the stage show leaves out you feel make it weaker? Are there changes that make it stronger?

5. Research the origins and folklore associated with Santa, elves, the North Pole, etc. Why did they originate from? How did they change over time? What aspects of them have remained consistent?

6. Choose a Christmas song from the following list. Research its origins and present your findings. Are there any artists you feel best connect with the song?

The Coventry Carol, Have Yourself a Merry Christmas, We Need a Little Christmas, Silent Night/Stille Nacht,

Baby It's Cold Outside, The Little Drummer Boy, Do They Know It's Christmastime At All, River, Christmas Time is

Here, In the Bleak Midwinter, Rudolph the Red-Nose Reindeer, Blue Christmas, Holly Jolly Christmas, Sleigh Ride,

The Carol of the Bells, Pat-a-Pan, White Christmas, The Christmas Song (Chestnuts Roasting on an Open Fire),

Winter Wonderland, I Saw Three Ships, The Hallelujah Chorus

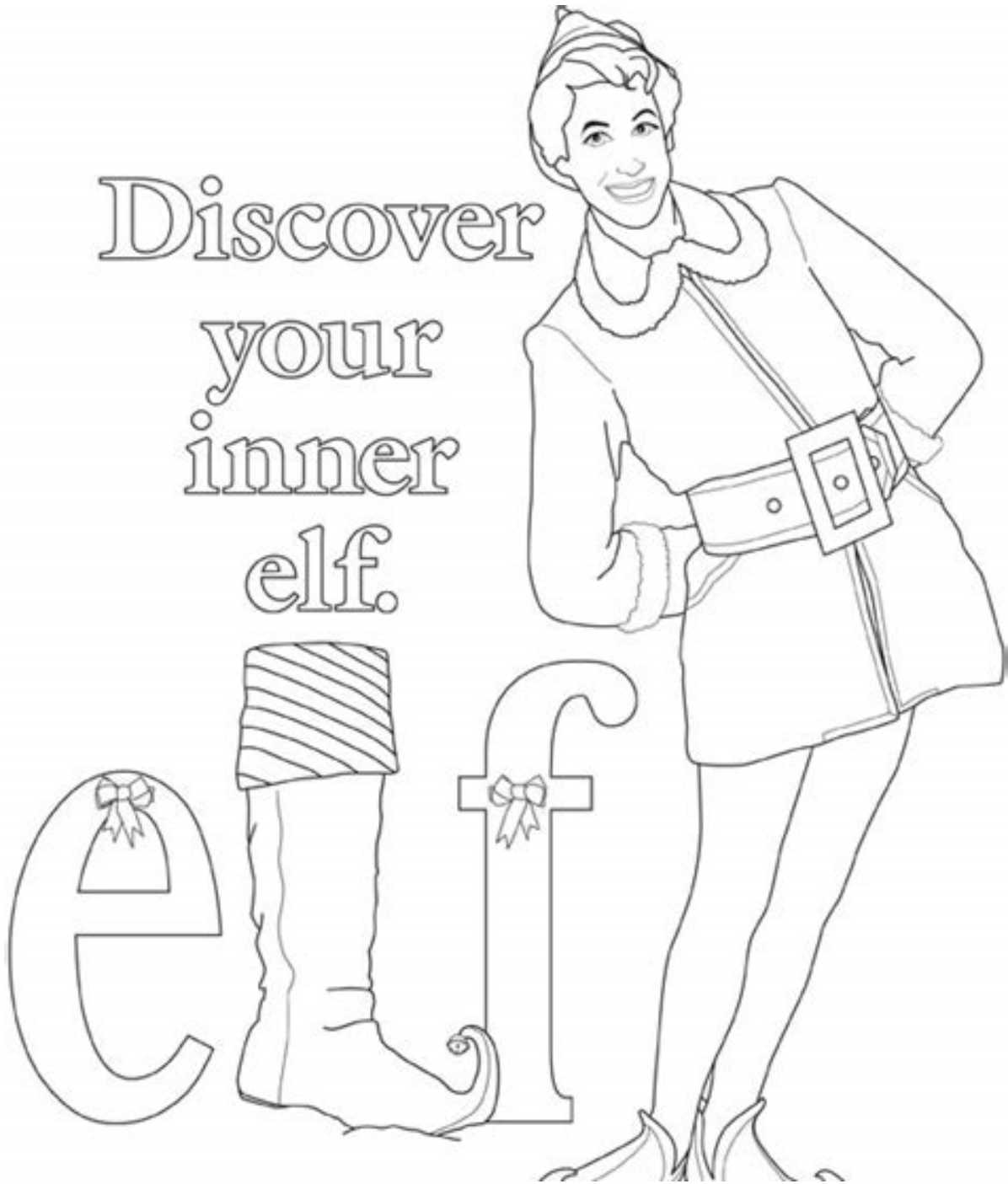
Santa Word Search

X U R S C T X B O J I W W I Y
 S O W X H O Q T O C N F F I Q
 L W K T I Y M T Q O A S F D Q
 R F F B M S E Q A I U C Y Z B
 V E K Y N S R S R H S O H L K
 K Y I V E X L I U L G Q Q C C
 T H C N Y U E E L U G I S K I
 M D C E D S K E D X H E E Z N
 J O L L Y E B U G C V E O L T
 F U O J D H E H P L O D U R S
 Z E U C G T D R E N K O W X Q
 W F I I G Q J Z G E H W C M D
 D X E L O Y P J H I W K X Z Y
 N L N O R T H P O L E O S L Z
 S T Y R V U D M Q A W K U Z A

Chimney	Rudolph
Elves	Sled
Fairies	Sleigh
Jolly	Sleigh Bells
North Pole	St. Nick
Reindeer	Toys



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