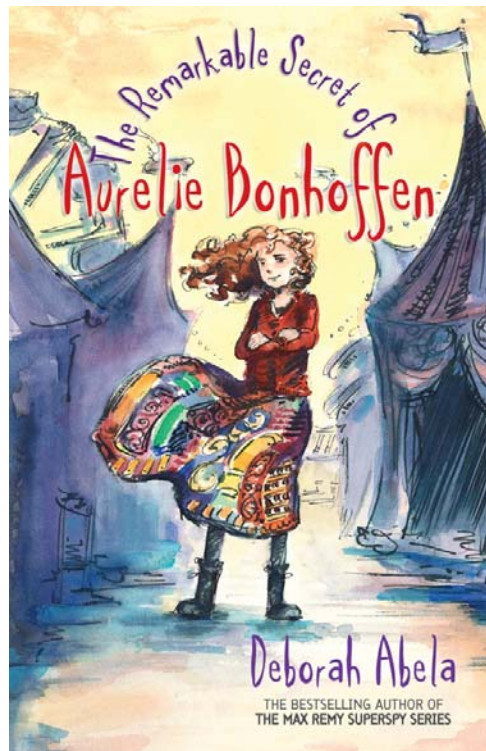


The Remarkable Secret of Aurelie Bonhoffen

A novel for readers aged 8 to 12

By Deborah Abela



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1. PLOT SUMMARY

Aurelie Bonhoffen is a 12-year-old girl with everyways hair who lives with her extended family on Bonhoffen's Seaside Pier, a rundown amusement park in a town that once saw the pier as its centre. Aurelie's family work the pier as three generations of their family did before them, but times are grim and they face crippling taxes, dwindling audiences, mounting repairs and the constant pressure of developers to sell.

Aurelie's family are different – their circus lifestyle, their unconventional extended family and the fact that Aurelie is the first Bonhoffen to go to school. Some of them are also ghosts, a fact that Aurelie stumbles upon on the night of her twelfth birthday.

Aurelie earns her keep at the pier by helping out in performances. She might be the back end of a cow in the marquee or the maiden who wakes from the dead when the ghost train and its screaming passengers rattle past.

The principal and fellow students at Gribblesea College think she's different, even a little bit weird, but when Aurelie begins chatting to the mayor's son, Rufus, they soon become friends.

Aurelie stumbles onto Mayor Bog's secret plan to destroy the Pier. Businessman Lucien B. Crook wants to build luxury new housing on the pier and Bog, for all his seemingly fair, nice-guy appearance, agrees to help. In return he will pocket a hefty sum of money and a statue will be built in his honour.

With the help of Rufus and some friendly ghosts, they thwart Bog's plans and teach him a scrooge-like lesson so that the pier will not only survive but be completely revamped.

2. ABOUT THE AUTHOR

When Deb was young, she always wrote. She'd read her stories out loud to people to see what they thought and give them away as presents. She'd read everything she could: bus notices, traffic signs, billboards, backs of cereal boxes. It drove her mum crazy.

After leaving school, she studied Teaching (Secondary School) before she realised she needed to see the world. She travelled for three years from America to the UK to Africa, Europe and Asia. After that, she came home and felt like studying again so she went to the University of Technology, Sydney, and completed a Bachelor of Communication majoring in writing and film theory, which meant she got to write, read and watch a lot of films.

She was then given a great job in the script department at the production house Southern Star, before moving to Network Ten as the Assistant Producer then Producer/Writer of the children's show *Cheez TV*. Her main job was coming up with the

ideas for the shows and writing the scripts. She'd also find guests, direct the studio and location segments and edit stories together. It was a great job that she did for seven years, getting to travel to lots of fun places like New Zealand, New York, England and the snowfields of Australia.

She left that job in December 2001 to write the *Max Remy Superspy* series about a feisty eleven-year-old Superspy and her best friend Linden. Over ten books, Max and Linden fight bad guys from Hollywood to the Amazon Jungle and even to the middle of Max's mother's wedding.

Deb was also lucky enough to work with one of Australia's greatest soccer heroes in writing the *Jasper Zammit (Soccer Legend)* series, three books about kids who love their soccer and dream of being a legend just like Johnny Warren.

You can find out more about spies, soccer and ghosts at www.deborahabela.com and write to Deb at max@maxremy.com.au

3. AUTHOR'S INSPIRATION

Deb's family is very haunted. Only not in a terrible way. Ghosts appeared in her mother's family at all sorts of times and places, never spookily but always like a relative popping in for a cup of tea. Her nana's stories about ghosts never scared Deb, so she says, and she always knew she'd like to write a story about them one day, but wondered where she should set it. When she visited Brighton Pier in England, with its ice-creams, fairy floss, Ferris wheel and merry-go-rounds all overlooking the sea, she knew she'd found her answer.

4. PRE-READING ACTIVITIES

Ghost stories

Have you or anyone you know ever seen a ghost? Or seen or heard something that couldn't easily be explained?

Write down your story. Remember, it is a ghost story, so it's up to you whether it's real or not. Think about the best way to begin so that you set the tone of your story. What sequence of events will follow, making your listener want to know more? How will your story end? Will it answer all the questions created in your listener's mind or will it leave some tantalising aspects unanswered? When you get to a scary part, is it more scary to use short or long sentences?

Now tell your ghost story to the class in the most suspenseful way you can. Think about your voice – when to be quiet, what part of your story could be louder.

Secrets

Aurelie's family have had a remarkable secret in their family for over 100 years. What do you think that remarkable secret could be?

Book cover

Study the book cover. From what Aurelie looks like, what kind of personality do you think she has? Does the pier look like it's in good condition? Are there any other clues about what the story might be about, in the title, back cover blurb or illustrations?

Seaside amusement parks

Find examples of real-life seaside amusement parks, such as Brighton Pier in England, Luna Park in Sydney or Coney Island in New York. What kind of rides do they have? Why do you think amusement parks are built near the sea? Have you ever been to an amusement park?

5. THEMES

The themes in *The Remarkable Secret of Aurelie Bonhoffen* revolve around family in its many forms and respecting those around us, whether young or old, rich or poor, famous or quiet. There's also the importance of preserving the past and respecting difference, whether it be in ideas, culture or nationality, for a fuller, more complete society. It looks at greed, money and what it is that really makes a person rich. Through Aurelie we will also see the need to make your own mark and carve out your own role in the world.

Classroom discussion questions and activities on each of these themes are outlined below.

- A) Being different**
- B) What makes a family?**
- C) Bullying**
- D) What makes a good friend?**
- E) What would you do for fame or fortune?**
- F) What is it to be rich?**
- G) Old versus new**
- H) Loss**

6. QUESTIONS AND DEBATE TOPICS

A) BEING DIFFERENT

Aurelie is picked on at school for being different and is even asked to the principal's office because of it.

Mrs Farnhumble smiled through tightened lips. 'The reason I asked you here today is that I'm very concerned about Aurelie.'

Rolo's face creased. 'She's okay, isn't she? There's nothing's wrong with her, is there?' He placed his hand against his niece's forehead.

'No, not physically wrong, Mr Rolo, but not as they should be.' Mrs Farnhumble took a large file out of her top drawer. 'Here at Gribblesea College, we like to take a special interest in each child. To see that they learn the essentials for becoming good, honest, upstanding human beings.'

'That's our Aurelie, all right,' Rindolf said proudly as he squeezed his hat out of shape even more.

'Yes.' Mrs Farnhumble paused. 'Certainly. You see, the thing is, Aurelie isn't quite like the other children.'

'Thank you.' Uncle Rolo adjusted his tie and smiled.

'I don't necessarily mean that in a good way, Mr Rolo.' (pp. 69–70)

Questions:

- What do you think the Principal means by Aurelie being different but not in a good way? Do you agree with her?
- Mrs Farnhumble wants Aurelie to be more like the other kids in but Miss Miel tells Aurelie that *'everyone's unique, and if we were all the same the world would be boring'* (p. 106) Who do you agree with and why?

- How important do you think it is to express your individuality? Is it ever better to conform rather than stand out?

Debate topic: That the world would be boring if we were all the same.

'She [Aurelie] doesn't seem to have the same idea about things as the other children.' Mrs Farnhumple paused. *'In dress, for example.'*

Aurelie dropped her eyes to her lap and the cut-up patchwork of materials that made up her skirt. Lilliana had sewn them together out of old costumes and favourite dresses she used to wear when she was young.

'Excuse me for asking, Mrs Farnhumple.' Rindolf leant his head to one side. *'But what does the way someone dresses have to do with anything?'*

Mrs Farnhumple's mouth opened and closed as if she was gasping for breath. 'It has everything to do with everything. It's how the world sees you, it's respect, it's manners, it's the very fabric of how our society functions.' (p. 71)

Questions:

- Is it important that everyone acts the same or believes in the same things?
- Do you think clothes are important in showing who you are? Do they really matter or is it how you behave and treat other people that's important? Or is it both?
- Lilliana Bonhoffen, Aurelie's grandmother, sees things differently: *'Bonhoffens have made a whole family history out of being different. And made their mark doing it.'* (p. 107) How important do you think it is to 'make your mark'? To stand out by doing something different that people take notice of?

Debate topic: That clothes maketh the person.

B) WHAT MAKES A FAMILY?

Many families are different from each other in the way they act and how many people make up the family – some families have two parents; some have one; sometimes there are no parents and the children are brought up by other people, like the grandparents. When Mrs Farnhumple asks to see Aurelie's parents, Aurelie brings her uncles, who bring her up in an extended family with her parents and grandmother.

Questions:

- What does family mean to you?
- How many people do you think it takes to make a family?
- What do you think are important ingredients in making a family?

Debate topic: That family is more important than friends.

C) BULLYING

Aurelie wants to tell Rufus he gave a great speech in class, but Sniggard and Charles begin their usual nastiness.

'What kind of a name's Aurelie?' Sniggard asked.

'It was my great-, great-grandmother's name. It means "golden".'

'Golden?' Sniggard slapped Rufus's back. 'Well, aren't you precious. What are you doing here, Golden Child?'

'I overheard you say you were coming here, and I wanted to –'

Sniggard slurped noisily. 'Sorry, I can't hear you.'

Charles laughed through a mouthful of brownie that flew into the air in crumbled specks.

Aurelie turned to Rufus. 'I wanted to tell you I liked your talk about the Mary Rose.'

Charles and Sniggard looked at each other before exploding into monkey-like guffaws. 'She liked your talk about that toy ship of yours,' Sniggard cried. 'What do you think of that, Rufus? Fire girl thinks you're a genius. Next she'll be asking you to be her boyfriend.'

Rufus's eyes flicked around the table.

'Well?' Charles asked. 'What do you think of that?'

Sniggard's and Charles's eyes bore into him. 'Thanks, but I don't need a compliment from the school freak.'

'School freak.' Charles slapped the table. 'That's great.'

Sniggard patted Rufus on the back and threw a sharp look at Aurelie, daring her to say more. She stood firm, making no attempt to move. 'I thought it was good.'

Sniggard grunted. 'She's only sucking up to you because your dad's the mayor.'

'Yeah,' Charles snorted. 'The mayor.'

Aurelie waited until their laughter withered before turning away. Rufus concentrated on the swirl of thick, chocolatey bubbles and sipped, his eyes sneaking a glance at Aurelie's every step until she disappeared into the crowd. (p. 101–103)

Questions:

- Rufus tells Aurelie that Charles and Sniggard are his friends, yet they bully both Aurelie and Rufus. How do Aurelie and Rufus deal with the bullying? Do they have different reactions?
- If you were Rufus's friend, what advice would you give him to deal with the bullies?
- How does Rufus end up dealing with Charles and Sniggard by the end of the book?
- It isn't only Rufus and Aurelie who are being bullied: Rufus's dad, Mayor Bog, is bullied by Lucien B. Crook. How does Mayor Bog react to the bullying? Is it different or the same as his son?
- What lessons about themselves have Aurelie, Rufus and Mayor Bog learnt by the end of the book?
- Write a list of all the ways you think bullying can happen (e.g. making fun of someone's name).

Further information and resources on bullying can be found at

<http://www.bullyingnoway.com.au>

D) WHAT MAKES A GOOD FRIEND?

'Why do you hang round Sniggard and Charles?' [Aurelie asks Rufus.]

'They're my friends.'

'No they're not. They bully you into doing things you don't want to do.'

'They don't bully me.'

'And I'll bet they don't know anything about you.'

'They know lots of things about me.'

'Do they know what you like to eat or what your favourite book is or what you want to do when you're older?' (p. 125–126)

Questions:

- What do you think makes a good friend?
- Does a good friend have to know everything about you?
- If your friend was being picked on by other kids, and you risked being picked on too if you stuck up for them, what do you think you would do?
- At first Rufus thinks Aurelie wants to be his friend because he is the mayor's son. Is this true? What do you think is the real reason?

E) WHAT WOULD YOU DO FOR FAME AND FORTUNE?

Mayor Bog has bent a few rules so he can have a statue of himself in the town square. He has made a deal with Crook to get the Bonhoffens to leave the pier so Crook can build something new. The Mayor imposes taxes, has rats released on the pier, and even arranges to have Aurelie removed from her family.

Questions:

- What do you think of Mayor Bog's behaviour?
- Do you think it is ever right to bend a few rules to make something happen?
- At first Mayor Bog bends a few small rules, but then, in order to save his reputation, he orders the pier be damaged. Does one broken rule or lie told always lead to bigger rules broken or more lies told?
- How does Mayor Bog feel when he orders the destruction of the pier? He will get his statue, which he has desperately wanted, but is he happy?

Debate topic: That it is OK to bend the rules if you will achieve fame.

F) WHAT IS IT TO BE RICH?

Questions:

- Is being 'rich' or 'wealthy' only about money?
- Compare the different families in the book: the Bonhoffens, the Bogs, the Bloomfields. Which ones are richer in money terms? Which ones are richer in happiness?

Debate topic: That money and fame can buy happiness.

G) OLD VERSUS NEW

'This pier has been in our bones for too long for us to give it away now,' Lilliana said. 'It would be like giving away the thing that makes you breathe. The very thing that keeps you alive. Without the pier, we would be nothing.' (p. 61)

The businessman Lucien B. Crook wants to tear the pier down because it is old and in need of repair. He sees that it was once great and important to the town but it's time to replace it with something new.

Questions:

- Do you think something that is old should be thrown away if there is a newer version of it? Do you think it's right that all old things should be replaced by new?

- Is it important to take care of things from the past? What things are important to preserve?

Debate topic: That the past should stay in the past.

H) LOSS

Read the following piece where Aurelie has been taken from her family and locked in a room where she can see the pier in the distance.

She smiled as the pier's sign glowed. It blazed into the night until one string of lights burned out. The sign now read:

onhoffen's Seaside Pier.

Aurelie sprang to her knees, flicked the latch on the window and forced it open. The rain lashed its way in, spilling onto her face and dress.

She held onto the window frame and threaded one leg outside, hooking the toe of her shoe into a square of lattice attached to the wall. Two Dobermans sprang into view. Aurelie snatched her leg inside as they leapt against the lattice below, snarling and barking, their sharp teeth glinting in the light from her room.

Soaked through, she pulled the window closed. She took the star ruby from her pocket and held it tightly in her hand. Huddling against the cold glass, she kept watch, afraid that if she took her eyes off it, the pier might disappear forever.'

(p. 185)

Various people throughout the novel face losing things they cherish: for example, the Bonhoffen family face losing the pier and their daughter, Aurelie faces losing her family and freedom when she is taken away to live with the Bloomfields, Aurelie also fears she will lose her uncles when she discovers the family secret.

Questions:

- Have you ever faced losing something precious to you? How did it make you feel?
- Mrs Farnhumble says the pier is wretched and a terrible place to bring up a child? Do you agree with her? Why/why not?
- What does the pier mean to Aurelie?
- On pages 118–119 Mayor Bog accidentally breaks the *Mary Rose* model Rufus spent so long making, and he says, 'I will buy you another. An even better one.' How would you feel if you were Rufus? Can memories and experiences be bought?
- How important are objects or places in creating memories? Which of your cherished memories are tied to an object or a place? (For example, a favourite family holiday spot, or a gift that you treasure because it was given to you by a particular person, or at a particular time.)

7. SUGGESTED ACTIVITIES

A) CHARACTERS

Read some of the character descriptions in *The Remarkable Secret of Aurelie Bonhoffen*.

Mrs Sneed (Aurelie's maths teacher)

Mrs Sneed was a tall, colourless woman, except for the splatter of red paint now on her dress, parts of her face and tightly wound hair. Even her silhouette was harsh, a collection of strict and measured lines. She liked maths, not children. Not those unpredictable, loud, opinionated and now paint-throwing children. (p. 41)

Lucien B. Crook (the businessman who wants to tear down the pier)

Lucien B. Crook sniffed as he lifted his gold eyeglass and surveyed the view before him. It was a covetous, greedy sniff, punctuated by the smallest of grins on his red, fleshy lips. His black hair was waxed into a neatly coiffed wave and sat obediently beneath a stiff hat. He stood tall. Some might have described him as good-looking. His trim face was cleanly shaven except for a pencil-thin moustache drawing a neat line beneath his tapered nose.' (p. 49)

Mayor Bog (the Mayor of Gribblesea)

Mayor Finnigus Bog wasn't a thin man and, in point of fact, he'd been called, in not-so-polite circles, pudgy, rotund, even chubby. Some say he was worn into shortness by the controlling nature of his wife. Others say it was because his pockets were heavy from the weight of too much money. (p. 77)

Frank W. Fotheringham (a performer at the pier)

Aurelie squinted into the streams of dusty light in the tent. Slowly, the shabby form of a man appeared. He wore tall black boots, a sword at his side, a rumpled shirt and a floppy black hat perched on wild curly hair. (p. 149)

Activities:

- **Art:** Choose one of the descriptions and draw a picture of that character, adding the bits that aren't mentioned to build a representation of what this character is like. What do you think the author wants you to think about these characters from the way she has described them? You could try to exaggerate your drawing and make it a cartoon or caricature, by focusing on the emotions of the character as well as their physical features – for instance, Crook might look greedy or Mrs Sneed might look grumpy.
- **Drama:** In pairs, choose one person to be the interviewer and one person to be one of the characters from *The Remarkable Secret of Aurelie Bonhoffen*. Conduct an interview as these characters. Make it as interesting and entertaining as you can the interviewer could ask the other person how their childhood was, their dreams and hopes, or ask them for a funny story from their life that helps us know them better.
- **Black-line master:** Use the attached BLM to find adjectives that describe each character.

B) WRITING A GHOST STORY

Deb's family are very haunted but you don't have to be haunted to be able to write a story about ghosts and things that go bump in the night.

Activities:

- Creative writing: Write a story about a ghost. Ask yourself: Who is/are my main character(s)? Are they real or a ghost? Is your ghost happy being a ghost? What is their personality like? Are they happy? Sad? Grumpy? Do they go spooking live people? Do they cause trouble? Will your story be funny? Suspenseful? Sad?
- Art: You may like to do this as a graphic story, with cartoon panels that help you to tell your story. Make sure it has a strong beginning, an imaginative and interesting sequence of events in the middle and a satisfying end.

C) WELCOME TO THE PHANTASMAGORIA!

This is the flier that Rufus wrote to try and entice people to help rebuild the pier.

*Welcome to Bonhoffen's Phantasmagoria!
Bonhoffen's Seaside Pier invites you to partake in a weekend of repairs and rejuvenation of Gribblesea's finest attraction. In return, you will enjoy a never-before-seen performance of spectacular proportions that will delight, amaze and bedazzle.*

Activity:

- Make a poster: Create a second poster to invite the town of Gribblesea to save Bonhoffen's seaside pier. Make it sound as exciting as possible. What words will you use to create excitement and what will you say about the performance that will make people run to help? What pictures will you put on the poster? Make it as appealing as you can! (Black-line master att

D) MAKE A BOOK TRAILER

Activity:

- Use the computer to create a presentation: Using software such as video editing software or Microsoft Powerpoint, make a 30-second trailer or presentation that acts as a teaser for the book. Make readers want to grab the book. Start with an idea that you think will create intrigue and interest then storyboard your idea before you start to create your video. Decide if you will use actors, drawings or photos, and how you will move from one image to another, e.g. dissolve, cut, wipe, etc. Write some text to include in your trailer – perhaps some intriguing questions, or present a cliffhanger-style mystery, or focus on the characters in the book. If you don't have access to video editing software, use the attached black-line master to storyboard your trailer.

E) PERFORM A READERS' THEATRE OR PLAY OF A CHAPTER

Use the black-line master attached to act out a scene from the book, or you could create your own play reading using the dialogue and descriptions in another scene from the book.

Use your knowledge of the story and the characters' personalities to bring your character to life.

BLACK-LINE MASTER

*Dramatic excerpt from
The Remarkable Secret of Aurelie Bonhoffen*

(Chapter 27: A Poisoned Confession pages 238–247)

Aurelie and her Uncles Rolo and Frank have discovered that Mayor Bog knows something about a plan to destroy the pier. They pay a late night visit to the mayor to find out exactly what he knows.

Characters: Aurelie, Narrator, Rolo, Rindolf, Frank, Mayor Bog

- Narrator: A thick mist curled into the night and filled the air with an eerie sense of dread. Of unease. Of restlessness. Of ghosts. Rindolf stood in a narrow lane, not far from Mayor Bog's house.
- Rindolf: How do I look?
- Narrator: Rindolf wears a pair of long black pants and a black velvet morning coat. He's greased back his curls and swings a gold-edged cane into the air.
- Rolo: I didn't know you could scrub up so well. And what about me?
- Narrator: Rindolf stood back and examined his brother's high hat with a white fluffy feather, long suit coat and bright, embroidered waistcoat.
- Rindolf: I like the touch of colour in the waistcoat.
- Aurelie: And me?
- Narrator: Aurelie stood before her uncles in her silk dress from her ghost train performance, complete with a bloodied gash to the head. But this time she wore a long, blonde wig.
- Rolo: Is there a finer-looking young girl? Oh dear. (Rolo pulls out a hanky and dabs his eyes.)
- Rolo: If I cry now my face powder will run.
- Narrator: Rindolf searched the dimly lit laneway.
- Rindolf: All we need now is Frank.
- Rolo: How can a ghost, with all of eternity on his side, always be late?
- Narrator: Frank's wizened face appeared through the mist.
- Frank: I'm here. Just because I'm dead doesn't mean I don't want to look good.
(Rolo holds open one side of his jacket. He is wearing a navy jacket with fringed gold epaulets.)
- Rindolf: Is that an axe wound?
(Frank smiles and opens the jacket further to reveal a deep gash in his side.)
- Frank: If I lean far enough over, I can almost spilt myself in two. It might come in handy if the old guy refuses to cooperate.
- Rolo: It's unlike you to want to outdo everyone else.

Frank: Can't hold back my natural qualities.

Rindolf: Aurelie, are you sure you're going to be okay with this?

Aurelie: Are you kidding? I've never been this excited about a performance. Now let's go save our pier.

Narrator: The group of four set off. They round a bend that leads them to Bog's house, which is surrounded by a perfectly manicured hedge. A hedge the uncles and Frank walk straight through.

Aurelie: (whispering) Hey!

Narrator: Rolo reappear through the bush.

Rolo: Sorry. Forgot you can't do that.

Narrator: Rolo lifts Aurelie over the hedge while Rindolf grabs her on the other side. Frank disappears through a wall of the house and unlocks the front door, opening it with a deep bow. They tiptoe up the spiral staircase. All except Frank, who floats a few steps ahead of them. He wafts through the walls on the second floor, before silently beckoning the others to a room at the end of the corridor.

Mayor Bog is in his bed, a sleep mask across his eyes. He tosses and turns, filling the bedroom with a rumbling snore.

Rindolf: Looks like he isn't sleeping so soundly. Wonder why that is?

Rolo: Let's find out, shall we? Places, everyone.

Narrator: Aurelie lies down on the settee and arranges her dress so that it drapes gently around her. Rindolf and Rolo position themselves on either side of the bed, and Frank disappears. Rolo leans over Bog.

Rolo: (wailing) Ooooooh.

Narrator: Mayor Bog keeps snoring.

Rolo: (louder) Ooooooh.

Narrator: The Mayor snuffles and snorts and rolls over. Rolo frowns. He leans in closer and lets out another sad wail. Mayor Bog waves his hands.

Mayor Bog: I'm trying to sleep, Mrs Bog.

Narrator: Rolo straightens up, takes a jug of water from Bog's bedside table and pours it over him. Mayor Bog leaps forward, lifts his soaked sleep mask and ogles the two oddly dressed strangers before him.

Mayor Bog: Who are you and how did you get in here?

Rindolf: (with a posh voice) We're simply two men who'd like to ask you a few questions.

Mayor Bog: Get out. This instant. I am Mayor Bog and I demand that –

Narrator: Mayor Bog suddenly becomes aware that his bedside table is hovering beside him.

Mayor Bog: And what have you done to ...?

Narrator: Mayor Bog waves his hands above the table.

Mayor Bog: How can you do that? Where are the wires?

Narrator: The table slowly lowers to the floor.

Mayor Bog: What is happening? Who are you? What do you want?

Narrator: Rolo walks slowly round the room with his fingers tapping together before him. Each time he taps, a candle beside him lights in a burst of flames.

Rolo: What do we want?' Mmm ... what do we want?

Narrator: Aurelie sits up from the settee.

Aurelie: We'd like some answers, Mayor Bog.

Mayor Bog: Aaah! How many of you are in here?

Aurelie: That doesn't matter. What does matter is what you know about the pier.

Mayor Bog: How dare you come charging into a man's house with your tricks and illusions and –

Aurelie: (shakes her head and waggles her finger) These are not tricks. These are the workings ... (she smiles) of ghosts.

Rolo: (ghostly wail) Ooooooh!

Mayor Bog: Ghosts? (he laughs) I have met people who will do many things to get what they want, but pretending they are ghosts is the most ridiculous –

Aurelie: Oh, we're not pretending.

Narrator: Mayor Bog's blankets sweep from him and hover in the air before dropping to the floor.

Mayor Bog: I ... I ... it's ...

Rindolf: What you are planning to do to the Pier?

Mayor Bog: I'm not planning to do anything to ...

Narrator: A row of books cascades from a shelf.

Aurelie: There was something I forgot to tell you. My ghost friends here get very upset when they feel they're being lied to.

Mayor Bog: I'm not lying, I'm simply saying ...

Narrator: Two long velvet curtains are flung aside. The double windows fly open and a cold wind blusters into the room, followed by Frank's wavering appearance.

Mayor Bog: How ... where ...?

Rindolf: Watch what happens next. It's quite something.

Narrator: Frank hovers over the mayor. He gives him a stare laced with sadness before lifting his jacket.

Frank: Someone seems to have given me this nasty gash.

Narrator: Frank wheezes and staggers to one side then another, threatening to fall on Bog. He groans and gives a convincing, if not overdone performance of a man dying in extraordinary pain while floating in midair. He falls across Bog's bed without causing a ripple of movement. Rindolf and Rolo clap.

Aurelie: It was a little exaggerated at the end, but you get the message.

Mayor Bog: I don't feel so well.

Narrator: Aurelie approaches the bed.

Aurelie: Mayor Bog, the pier's our home. Why do you want to see it ruined?

Mayor Bog: I don't want it ruined. Truly. And I never meant to hurt anyone it's just that ... the pier is wanted by someone very powerful and it's he who ...

Aurelie: Yes?

Mayor Bog: He wants the pier ... destroyed.

Narrator: Frank pulls the two halves of his body together and floats to his feet.

Frank: Destroyed? How?

Mayor Bog: I ... I don't know.

Aurelie: Please, Mr Bog?

Mayor Bog: I didn't ask.

Rolo: Who's going to do it?

Mayor Bog: A man called Cicero.

Rindolf: Cicero who?

Mayor Bog: He didn't say. I don't even know if Cicero is his real name. I warned him not to hurt anyone.

Aurelie: Why would you agree to destroy the pier?

Mayor Bog: I don't know anymore. First it was for money then ...

Rindolf: Money? You would do this for *money*?

Mayor Bog: No, not just money. There was position and promises and guarantees and ... and ...

Rolo: Who offered you these guarantees and promises?

Mayor Bog: Crook.

Rolo: (turning to Rindolf) Crook? The businessman who wanted to buy the pier.

Mayor Bog: He said he was going to restore it. Make it better. Grander.

Rindolf: And you believed him? So he'll have the pier whether we like it or not.

Mayor Bog: I never meant ... it was only because ... I should have stopped this long before now. What are you going to do with me?

Rolo: What I'd like to do is send you to the deepest, darkest reaches of a bottomless, tormented eternity. But as it happens, you're much more useful to us alive right now.

Mayor Bog: I'll do anything. I promise. Anything you'd like.

Rolo: You bet you will, and for now that means coming with us.

BLACK-LINE MASTER

Storyboard: Make a book trailer

Filmmakers and advertisers use storyboards to plot out scenes. Create a storyboard to show what would happen in your book trailer or TV advertisement for *The Remarkable Secret of Aurelie Bonhoffen*.

BLACK-LINE MASTER

Character descriptions

Find five **adjectives** to describe each character. The adjectives could be ones you find in the book, or ones that you think describes that character. Think of words that don't just describe what the character looks like or wears, but what kind of person they are (for example: determined or cowardly, quiet or loud, mean or kind-hearted). Use a thesaurus to find the best words.

<p style="text-align: center;">Aurelie</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>	<p style="text-align: center;">Rufus Bog</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>
<p style="text-align: center;">Mayor Bog</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>	<p style="text-align: center;">Mrs Farnhumble</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>
<p style="text-align: center;">Lucius B. Crook</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>	<p style="text-align: center;">Valentina</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>
<p style="text-align: center;">Rolo</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>	<p style="text-align: center;">Julius</p> <p>1.</p> <p>2.</p> <p>3.</p> <p>4.</p> <p>5.</p>