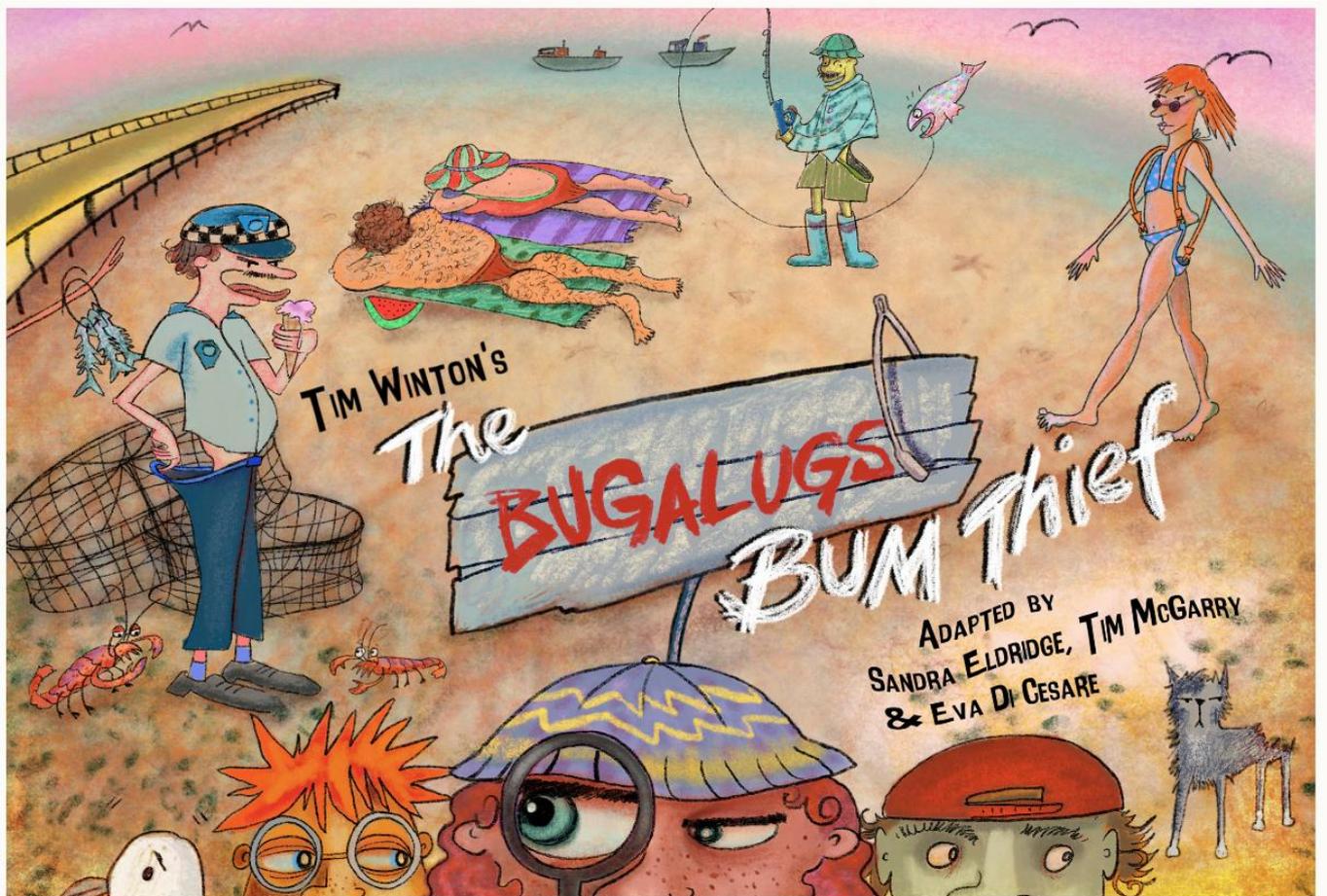


Red
Line
PRODUCTIONS



Education Notes

About Redline

Red Line Productions is an award-winning and leading Australian theatre company known for bold vision, fearless programming, and a deep commitment to telling Australian voices and stories.

Red Line have a strong commitment to National Touring to regional and remote towns as well as major capital cities. We want to provide the experience of live theatre for all, ensuring performances are both geographically and financially accessible.

Red Line is one of Australia's most innovative, versatile, dynamic, and expansive theatre companies. They don't just create shows, they create *spectacles*: thrilling, immersive, and unforgettable theatrical experiences that ignite the imagination and captivate audiences of all ages.

Driven by a bold artistic vision and a deep commitment to community, Red Line continues to break new ground, reviving the classics, championing new Australian stories, and taking transformative theatre to every corner of the country.

Red Line believes theatre is for everyone. It is a powerful, unifying force and they're devoted to breaking down cultural barriers and bringing people from all walks of life together to share in bold, inclusive, and electrifying experiences. With an ever-evolving creative spirit, Red Line remains at the forefront of Australia's cultural landscape - fearless, inventive, and always pushing the boundaries of what theatre should be.



ABOUT THE SHOW

A bum-tastic adventure awaits!

Skeeta Anderson and the whole town of Bugalugs wake up one morning to find that their bums are gone. They can't sit, they can't keep their pants up, and they can barely stand!

There's just a big hollow where a bum should be. And not only Skeeta's bum, but the bum of every person in the town of Bugalugs. All 496 of them!

Skeeta Anderson, Mick Misery and Billy Marbles begin their adventure to catch the thief and get their bums back! As the townsfolk band together to catch the culprit, hilarity ensues, and valuable lessons about friendship, community, and understanding are learned along the way.

The Bugalugs Bum Thief brings Tim Winton's hilarious and much-loved children's book to the stage, in this new production, adapted by Tim McGarry, Eva Di Cesare & Sandra Eldridge. With original songs that capture the essence of Winton's world and a live musician, the audience is invited to sing along and immerse themselves fully in the magical atmosphere of the play. Through its engaging storytelling and vibrant characters, the production sparks imagination, fosters a love for reading, and promotes important ideas such as empathy and teamwork.



Creative Team

Directed by Jessica Arthur

Musical Director and Composer Glenn Moorhouse

Set and Costume Designer James Lew

Lighting Designer Veronique Benett

Sound Designer Brendon Boney

Original Cast Madeline Li, Ziggy Resnick, Toby Blome

Original Musician Stef Furnari

Photographer Phil Erbacher

BEFORE THE PERFORMANCE



Going to the theatre is a special adventure! Have you been to a show before? If so, maybe you could share your memories with your friends and teachers?

These tips will help you enjoy the show even more and help the actors shine on stage.

Before the show starts:

- Make sure you use the bathroom before the performance begins because it's tricky to leave once the show has started.
- Make sure your phone is turned off and don't take photos or film the performance.
- Save your snacks for before or after the show. Crunching and rustling can distract the performers and the audience.

Where do I sit?

An usher (a friendly helper at the theatre) will show you where to sit. Follow their instructions so everyone can find their spot quickly.

What happens when the show starts?

The lights will get dimmer, and you might hear an acknowledgement of country, voice or music. That means it's time to settle your body, focus your eyes, and get ready to watch.

How is theatre different from movies or TV?

Theatre is different from movies or TV because it's live. The actors are real people right in front of you, and they can see and hear the audience. You can't pause the show or talk loudly, but you *can* clap, laugh, and show your appreciation.

What can I do during the show?

Your quiet watching, listening, laughing, and clapping help the actors know you're enjoying the story.

Some shows ask the audience questions—if the actors invite you to answer, pop up your hand and call out your reply proudly! Most importantly...have fun!

Themes

Identity and Individuality

- The story's central idea is a playful metaphor for losing a part of yourself.
- It encourages students to think about what makes each person unique and how we define ourselves.
- When the people of Bugalugs lose their bums, they all look and feel the same — raising questions about difference and identity.

Discussion Questions

Discuss how our differences (appearance, voice, interests) make us special.

What makes you, you? What would happen if everyone were the same? How would you feel if you lost your bum?

Friendship and Teamwork

- Skeeta's friendship with Mick and Billy shows how cooperation, teamwork and loyalty help solve problems.
- They work together to uncover the mystery, showing persistence and trust.

Discussion Questions

Explore what makes a good friend, and how we can help others when something goes wrong.

How did Skeeta's friends help him? What does teamwork look like in real life? How have your friends helped you?

Community and Belonging

- The entire town of Bugalugs is affected by the strange event, showing a sense of shared experience.
- The community bands together to find answers, showing how people support each other in times of trouble.

Discussion Questions

Connect to local community — how do people work together when something unexpected happens?

What makes your community strong? Who is in your community? What can others do to help you feel like you belong?

Humour and Imagination

- The story uses absurd humour — the idea of “stolen bums” — to entertain and spark creativity.
- It shows how imagination helps us explore big ideas in fun and unexpected ways.

Discussion Questions

Encourage students to create their own silly “mysteries” or write imaginative what-if stories.

What other funny things could go missing in Bugalugs? What makes you laugh?

Problem-Solving and Perseverance

- Skeeta doesn’t give up, even when the mystery seems impossible to solve. His determination and curiosity are key to finding the truth.

Discussion Questions

Talk about resilience and trying again when faced with challenges.

How did Skeeta show persistence? When have you had to keep trying? What are some of the reasons that Skeeta could have given up? Why didn't he?

Empathy and Understanding

- Beneath the humour, there’s an element of embarrassment and vulnerability — people have lost something private and personal.
- The story models kindness and not making fun of others when they’re feeling exposed or different.

Discussion Questions

Discuss empathy: how to support others, use kind words, and respect differences.

How can we make sure people feel comfortable being themselves?



UNIT OUTCOMES

Australian Curriculum Content Descriptors

ENGLISH		
Foundation	Year 1	Year 2
<p>ACELA1429 Understand that language can be used to explore ways of expressing needs, likes and dislikes.</p> <p>ACELT1575 Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences.</p> <p>ACELT1577 Respond to texts, identifying favourite stories, authors and illustrators.</p> <p>ACELT1783 Share feelings and thoughts about the events and characters in texts.</p> <p>ACELT1580 Retell familiar literary texts through performance, use of illustrations and images.</p> <p>ACELT1831 Innovate on familiar texts through play</p> <p>ACELY1784 Use interaction skills including listening while others speak, using appropriate voice levels, articulation and body language, gestures and eye contact.</p>	<p>AC9E1LA02 Explore language to provide reasons for likes, dislikes and preferences.</p> <p>AC9E1LA09 Recognise the vocabulary of learning area topics.</p> <p>AC9E1LE02 Discuss literary texts and share responses by making connections with students' own experiences.</p> <p>AC9E1LE03 Discuss plot, character and setting, which are features of stories.</p> <p>AC9E1LY02 Use interaction skills including turn-taking, speaking clearly, using active listening behaviours and responding to the contributions of others, and contributing ideas and questions. and situation</p> <p>ACADRR030 Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples</p>	<p>AC9E2LA02 Explore how language can be used for appreciating texts and providing reasons for preferences</p> <p>AC9E2LA08 Understand that images add to or multiply the meanings of a text.</p> <p>AC9E2LE02 Identify features of literary texts, such as characters and settings, and give reasons for personal preferences.</p> <p>AC9E2LE03 Discuss the characters and settings of a range of texts and identify how language is used to present these features in different ways.</p> <p>AC9E2LY02 Use interaction skills when engaging with topics, actively listening to others, receiving instructions and extending own ideas, speaking appropriately, expressing and responding to opinions, making statements, and giving instructions.</p>

DRAMA

ACADRM027 Explore role and dramatic action in dramatic play, improvisation and process drama

ACADRM028 Use voice, facial expression, movement and space to imagine and establish role and situation

ACADRM029 Present drama that communicates ideas, including stories from their community to an audience

ACADRR030 Respond to drama and consider where and why people make drama, starting with Australian drama including drama of Aboriginal and Torres Strait Islander Peoples

NSW Syllabus

ENGLISH

Early Stage 1	Stage 1	Stage 2
<p>ENE-OLC-01 Communicates effectively by using interpersonal conventions and language with familiar peers and adults.</p> <p>ENE-VOCAB-01 Understands and effectively uses Tier 1 words and Tier 2 words in familiar contexts.</p> <p>ENE-UARL-01 Understands and responds to literature read to them.</p>	<p>EN1-OLC-01 Communicates effectively by using interpersonal conventions and language to extend and elaborate ideas for social and learning interactions.</p> <p>EN1-VOCAB-01 Understands and effectively uses Tier 1, taught Tier 2 and Tier 3 vocabulary to extend and elaborate ideas.</p> <p>EN1-UARL-01 Understands and responds to literature by creating texts using similar structures, intentional language choices and features appropriate to audience and purpose.</p>	<p>EN2-CWT-01 plans, creates and revises written texts for imaginative purposes, using text features, sentence-level grammar, punctuation and word-level language for a target audience</p> <p>EN2-OLC-01 communicates with familiar audiences for social and learning purposes, by interacting, understanding and presenting</p> <p>EN2-UARL-01 identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts</p>

DRAMA

Early Stage 1	Stage 1	Stage 2
<p>CAE-DRA-01 experiments with and identifies ways feelings, ideas, roles and situations are embodied and enacted in drama</p>	<p>CA1-DRA-01 makes and performs drama to embody and enact characters, ideas and stories, and describes ways that drama communicates ideas</p>	<p>CA2-DRA-01 makes and performs drama to embody and enact characters, ideas and stories for an audience, and describes ways the dramatic elements are used to convey meaning</p>

CLASSROOM ACTIVITIES

Class Reflection Questions (Or Write/Draw a Review).

Students can become theatre critics or stay as audience members depending on age and ability, ask them to discuss as a class, write words, sentences, draw pictures or think/pair/share for the following questions

- What was our favourite part of the play?
- What do you remember?
- What made you laugh?
- Which character did you like best and why?
- Did you like having the percussionist on stage? What did the live music add to the production?
- Is there another book or book series you would like to see adapted into a live performance?

Word Circle

Sitting in a circle, ask your class to close their eyes and think of a word that would describe:

- How they felt seeing the play?
- How they would feel if they lost their bum?
- How do characters feel at a certain moment of the story/play?

Ask students to think about HOW they would say the word (vocal expression) and a gesture or action to accompany the word and add to its meaning. Go around the circle and ask each student to share their words with expression and action. Students can repeat the action

Role on the Wall

Draw three outlines of the main characters on butcher's paper

Ask students to think of words that describe character physically and write those on the *outside* of the outline.

On the *inside* brainstorm words that describe character's personality and internal attributes.

Discuss these words and the differences between characters.

Missing Poster

Create a "Missing Bum" or "Wanted" poster inspired by the book.

Adaptations:

Foundation–Year 1: Fill in the templates at the end of this education pack.

Drama: Create a short scene where students come across the poster and try and work out whose bum it is.



What a Mystery!

Students retell or rewrite *The Bugalugs Bum Thief* as a detective story, focusing on sequencing events, clues, and suspects.

Adaptations:

- *Foundation–Year 1*: Reorder picture cards to retell the story.
- *Years 2–4*: Write diary entries from Skeeta's point of view, using descriptive language.

The Great Bum Debate

Hold a fun class debate: “Who was the real hero of *The Bugalugs Bum Thief*?” Students prepare short persuasive arguments.

Adaptations:

- *Foundation–Year 1*: Express opinions with teacher support (“I think Skeeta was brave because...”).
- *Years 2–4*: Structure arguments with evidence and reasons.

Bugalugs News Report

Students become news reporters covering the mystery of the missing bums. They write scripts, interview “witnesses,” and perform a mock TV news segment.

You can expand upon this idea by becoming expert authors and illustrators who need to help find an ending to the story.

Adaptations:

- *Foundation–Year 1*: Use picture prompts and simple “reporter” questions.
- *Years 2–4*: Record their news report using tablets or iPads.
- *Drama Extension*: Play expert double figures.
 - 4 players take the stage. Two players are allocated the roles of the ‘arms’, one student is the ‘interviewer’ and one student is the ‘expert’.
 - The interviewer and expert sit on a chair next to each other and put their arms behind their backs. The ‘arms’ kneel behind the chairs and put their arms through the gap between the bodies of the two players in the chairs. The effect is that the arms of the interviewer and expert are played by the other two players
 - The arms must work with their partners, reacting to the dialogue and making appropriate gestures with their hands.

Character Workshops

Students explore how characters like Skeeta, Mick, Billy Marbles, and the townspeople might speak and feel. They experiment with tone, pitch, and facial expressions to perform short lines or scenes.

Take them through an imaginary day as Skeeter, Mick or Billy. Use these prompts as a guide:

- Wake up and stretch. Get out of bed.
- Make and eat breakfast. Clean teeth. Get dressed.
- How does your character move? How do they walk? How fast/slow?
- How does your character get to school?
- What do they do at lunchtime?
- How do they walk to assembly/lunch/home?
- What do they do for fun after school?
- Stop and say hello to the person next to you in character? How do you feel about that character? Show us through your expression and tone of voice not your words.

Adaptations:

- Spread out around the room and call out the feelings and emotions identified in the book, and children respond with their faces and bodies.
- Read part of the story aloud; students practise reading lines using different voices for each character.
- Use puppets or masks to help show feelings/character traits



Hot-Seating the Bum Thief

One student plays the “Bum Thief” while others ask questions in character as townspeople, Skeeta, or police. The actor must improvise answers. The student at the front needs to think about how their character might talk, how they sit and what their gestures might be like. They may take a moment to answer the question if needed.

The class who are asking the questions are not trying to catch their peers out but ask open ended questions. The purpose is to explore the character's background, motivations, and behavior, helping actors and students deepen their understanding of the character and develop their oral expression and critical thinking skills.

Adaptations:

- *Foundation–Year 1:* Use teacher-in-role as the Bum Thief or ask students to write down their questions/workshop them in groups before the activity begins or Model a question and an answer first to set the tone.

- *Questioning the Suspects*
 - Choose a few students to be “suspects” (e.g. the dog, the baker, the mayor, a cheeky child).
 - The rest of the class are townspeople and ask simple questions: “Where were you last night?” or “Did you see the bum thief?”
 - Encourage silly but respectful answers.

Freeze Frames/Tableaux

Frozen images of a particular point in the drama, as if we have taken a photo.

- Create a single freeze frame of a particular moment in the play
- Create 2-3 freeze frames to show a full scene or event
- Create 4 freeze frames to show the orientation, complication, climax and resolution of the narrative
- Have a director to collaborate and help create frame/sculpt the actors on stage
- Transition from one frame to the next eg with a clap or morph from one to the next
- Add a word, sound or line of dialogue
- Perform them to the class.

Improvisation and Playbuilding Activities

Before You Begin

- Clear a space where students can move safely.
- Remind students that this is a safe space and it is important to just have a go. Try to Say Yes and... rather than blocking others' ideas.
- Reinforce expectations: safe bodies, kind words, and listening to cues.
- Keep scenes short (30 seconds–1 minute).
- Use clear cues: “Freeze”, “Action”, “Reset”.
- Praise creativity, not performance.
- Allow opt-out observation for students who need it.

1. Waking Up Without a Bum

Focus: Character, physical expression, imagination

1. Ask students to lie down or crouch as if they are asleep.
2. Tell them: *When you wake up today... your bum is gone!*
3. Count slowly from 1 to 5 as they “wake up”.
4. Encourage students to show:
 - How they sit, walk, or try to run without a bum
 - Their facial expressions when they realise something is wrong
5. Side coach with prompts:
 - “How does it feel?”
 - “Are you confused? Surprised? Worried?”

Reflection Question:

How did your body change when something important was missing?

2. The Town Discovery

Focus: Group improvisation, reacting in role

1. Divide students into small groups.
2. Explain: *“You are people in a small town. One morning, everyone realises their bum has been stolen.”*
3. Ask each group to improvise:
 - How the town reacts
 - What people say to each other
 - How they move through the town
4. Freeze the action occasionally and ask individuals:
 - “What are you thinking right now?”
 - “What do you want to do next?”
5. Try the exercise again but now *“you have found the thief”*

3. Friends on a Quest!

Focus: Storytelling, character motivation, collaboration

1. In small groups have students improvise a moment where Skeeta and his friends must go on a quest to discover the next clue.
2. Prompt ideas:
 - What were the obstacles?
 - How did they work together?
 - Who did they meet along the way?
3. Students act out the scene and share a few performances with the class.

Reflection Question:

How can characters fix mistakes they make?

4. The Bum Thief Reveals Themselves

Focus: Storytelling, character motivation

4. In pairs or small groups, ask students to improvise:
“The Bum Thief explains why they took the bums.”
5. Prompt ideas:
 - Were they lonely?
 - Did they want attention?
 - Did they make a mistake?
 - They wanted to....
6. Students act out the scene using words and movement.
7. Share a few performances with the class.

Reflection Question:

How can characters fix mistakes they make?

5. Returning the Bums Celebration

Focus: Resolution, movement, joy

1. Tell students the bums have been returned.
2. Ask them to improvise a celebration:
 - Dancing
 - Thank-you
 - Parades through the town
3. Add music if appropriate.
4. End with a freeze and a big cheer.

RESOURCES



BREAKING
NEWS

* Criminal News *

BREAKING
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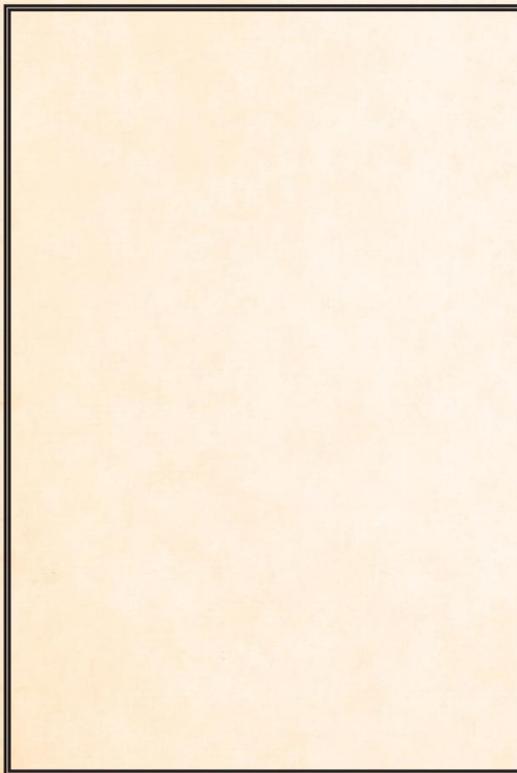
MOST WANTED PERSON



SPECIAL EDITION

WANTED

★ BUGALUGS BUM THIEF ★



DESCRIPTIVE INFORMATION

WANTED FOR:



\$10,000 REWARD



*BREAKING
NEWS*

Breaking News

*BREAKING
NEWS*

MISSING BUM!

NAME

FEATURES

SIZE

AGE

LAST SEEN

Location

GENDER

Date and Time

LIKES

Wearing

\$

**REWARD
FOR SAFE
RETURN**

Colour Me In

