

***Budi and the Hornbill***

Based on the Sumatran Folk Tale “An Honest Man”

Translated by Alice M. Terada

Adapted by Lynn Kremer

Directed by Lynn Kremer and I Nyoman Catra

Costumes and Headdress Design by Kurt S. Hultgren

Lighting Design by Stephen McGonagle and Matt Wasser

Music Composed by Brian Saia

Temple Ceremony Music by I Nyoman Ushadi

Fence Post and Race Music by Gong Gaada

Puppet Construction by

I Nyoman Usadhi, I Nyoman Catra, and Stephen McGonagle

**CAST**

Budi, a fisherman Jose Rivas

Asih, Budi’s wife Serey Kremer

Hornbill Lauren Casey

**ENSEMBLE**

 **Multiple Roles, Narrations, and Puppeteering**

Hornbill’s spouse Lily Biagini

Queen Anne Borzner

Soldier/Race official Liza Goodman

Soldier Emma Kennelly

Solider/Saxophone Natalia Powers

King/Water buffalo Brendan Sanders

Priest/Dalang/Tiger Brian Saville

Mother Amanda Vierra

**PRODUCTION STAFF**

Production Designer Stephen McGonagle

Video Production Matt Wasser

Stage Manager Sara Axson

Producer Joan Townsend

Costume Shop Manager Christine Goguen

Light Board Operators Sara Axson, Britt Axelson

Assistant Light Board Operator Istar Moya

Sound Programmers Grace Acquilano, Brian Sweeney

Headdress Cutters Brian Sweeney, Rob Hjort

**SPECIAL THANKS**

Iouri Alsov

Larry Reed, ShadowLight Theatre

Sarah Fornace, Manual Cinema

Arts Transcending Borders

**DIRECTOR’S NOTE**

*Budi and the Hornbill* is adapted from a Sumatran folk tale called “An Honest Man,” translated by Alice M. Terada. During this challenging year, I searched for a text that would inspire and uplift us during rehearsals. The location of the folk tale was moved from Sumatra to Bali, but its themes of magic, humility, community, and honesty remained.

The production required re-thinking traditional theatrical staging. We rehearsed in person, masked and social distanced. Gratefully, both Larry Reed, who invented a puppet style called “wayang listrik” for his company ShadowLight Theatre, and Manual Cinema, who use overhead projectors for their work, were willing to share their tips with us. The companies told us that sharing puppetry traditions and community are basic tenets of their art. Having the presence of I Nyoman Catra, my co-director, at my side was enormously helpful. He is a shadow puppeteer himself and had worked with Larry in three “wayang listrik” productions. The result is a hybrid production that borrows from various styles of puppetry.

Unbounded credit goes to the cast and crew: They embodied the process of ensemble theatre. Everyone worked collaboratively to share ideas through movement, projections, and the use of puppets. The actors – except for Budi, who is in every scene – played multiple roles and manipulate several puppets. The talents of Kurt Hultgren, Steve McGonagale, Brian Saia, I Nyoman Usadhi, and Matthew Wasser were also essential in bringing this experience to fruition.

Without the eyes and ears of everyone, there would be no *Budi and the Hornbill.* In the after show out-takes, you will see why!

– Lynn Kremer

**The Department of Theatre and Dance at the College of the Holy Cross is an accredited institutional member of the National Association of Schools of Theatre.**