
19-29 NOVEMBER 2025

3A+3A/0

BUDDY MALBASIAS



A collage of various 'BAHALA/C' stamps, some crossed out with orange lines, and a piece of yellow tape. The stamps are in different orientations and sizes, creating a layered effect. The orange lines are thick and hand-drawn, crossing out several of the stamps. The yellow tape is a small, rectangular piece in the top left corner.

ACKNOWLEDGEMENT OF COUNTRY

The Bahala/o team acknowledges the Traditional Custodians of the lands where we create, move and gather: the Jagera and Turrbal peoples.

We honour their deep and enduring connection to Country, to the rhythms of lands, waterways, skies and community, and to the stories carried across generations since the very first sunrise.

We give our respect to all First Nations peoples, in flesh and in spirit. We honour the story-telling and art-making at the heart of First Nations' cultures and the enrichment it gives to the lives of all Australians.

Always was. Always will be

Pag-ila sa Yutang Katigulangan

Ang team sa Bahala/o nag-ila ug nagpasalamat sa mga Tradisyonal nga Tagapagbantay sa yuta diin kami nagatukod, nagalihok, ug nagkatigom: ang mga Jagera ug Turrbal nga katawhan.

Gipasidunggan namo ang ilang lawom ug padayon nga koneksyon sa yutang natawhan — sa ritmo sa yuta, tubig, langit, ug komunidad — ug sa mga sugilanon nga gipasa-pasa sa mga kaliwatan sukad pa sa unang pagsubang sa adlaw.

Among gihatag ang among pagtahod sa tanang First Nations nga katawhan, sa unod ug sa espiritu. Gipasadunggan namo ang ilang istorya ug pagpamugos sa arte nga naa sa kasingkasing sa ilang kultura — mga butang nga nagpalambo sa kinabuhi sa tanang Australyano.

Kaniadto pa. Hangtod karon. Ug hangtod sa kahangturan.

GLOSSARY

Bisaya

Sa samang paagi, ginapasidunggan usab nato ang atong kaliwat ug kultural nga ugat. Pinaagi sa lihok sa atong lawas ug sa atong sayaw, among gidala ang tingog sa among mga katigulangan – ilang panamilit, ilang pag-ampo, ug ilang kusog. Kana nga espiritu nagpadayon gihapon pagpuyo sa BIPOC, queer ug diaspora nga komunidad, nga padayon naghulma sa ilang mga istorya ug pagkatawo bisan diin sila dad-on sa panahon ug lugar.

English

Likewise, we honour our lineage and cultural roots. Through the movement of our bodies and our dance, we carry the echoes of our ancestors – their partings, their prayers and their strength. That same spirit continues to live within BIPOC, queer and diaspora communities who keep shaping their stories and identities across time and place.

BAHALA/O

Bahala Na

A Filipino phrase loosely translating to “whatever happens, happens,” “come what may,” or “let it be.” It brings a plethora of meanings and reflects a deep cultural mindset of trust, surrender and courage in the face of uncertainty.

Bisaya

A Filipino language spoken predominantly across the Visayas and Mindanao regions. The second most widely spoken native language in the Philippines.

Bugas

Bisaya word for “milled rice.”

Budots

A uniquely Filipino grassroots electronic dance music that emerged from Davao City and has since become a defining sound of the southern Philippines.

Bayot

A Bisaya term referring to a gay man. While historically used as slang or in jest, it has also been reclaimed with pride within Filipino queer communities.

Bonggacious

A playful, camp expression derived from the Filipino slang bongga, meaning fabulous, extravagant or over the top.

W_acking

A queer street dance style that emerged in the 1970s underground club scene of Los Angeles, transforming oppression into expression.



THE WORK

Duha ka lahi nga performers, usa ka pedestal fan, ug daghang RICE — ang Bahala/o nagdala sa espiritu sa Filipino nga pilosopiya “Bahala na”, aron masabtan ang daghang sapaw sa kinabuhi nga naa sa tunga-tunga sa lain-laing kultura.

Sa kalibutan nga puno sa humay ug ritwal, diin ang pagkaila mahimong gubot, ang Bahala/o molabaw sa tradisyonal nga pasundayag. Nag-ahiusa kini og personal nga istorya ug mas lapad nga kultura nga pamalandong. Gikan sa “Art of making rice,” ngadto sa runway, disco ug budots, ang trabaho nagtapok sa kusog nga lihoc, diaspora nga istorya, ug lig-on nga imahe, ug nag-awhag nimo nga ikaw ang kataposang bisita sa iyang Asian-Australian nga resipe.

Gihimo sa upcoming Queensland talent nga si Buddy Malbasias, kini nga klase-laing performance nag-awhag sa mga tumatan-aw nga lingkuran ang kagubot, dawaton ang daghang kalibutan sa kinabuhi, ug makakita og kusog sa pagsulti ug “Bahala na!”

Two distinct performers, one pedestal fan and a whole lot of RICE — Bahala/o channels the spirit of the Filipino philosophy, ‘Bahala Na’ (“whatever happens, happens”), to unpack the layered realities of living between cultures.

Set in a world of rice and ritual, where identity gets messy, Bahala/o transcends traditional performance, weaving deeply personal narratives and broader cultural reflections. From the ‘Art of making rice’ to a runway, disco to budots music, the work merges bold movement, diasporic storytelling and striking imagery, inviting you to be the final guest to its uniquely Asian-Australian recipe.

Created by upcoming Queensland talent, Buddy Malbasias, this genre-defying performance beckons audiences to sit in the mess, embrace the multiverse of existence and find power in saying ‘Bahala Na!’



SULAT SA DIREKTOR

Bahala Na

Pulong nga nadungog nako sukad pagkabata. Gina-hunghong sa dili pa mag-exam, ginasulti sa dili pa musayaw, ug ginamug-ot kung masunog ang bugas. Ang kahulugan niini mura'g "bisan unsay mahitabo, mahitabo ra," pero daghan kaayog lain-laing kahulugan ug kasaysayan nga nakasulod. Kini usa ka pagsalig nga may halong pagsukol. Pagtuo nga gisagulan ug "bahala na oi." Usa ka hilom nga kagubot nga Pinoy kaayo — ug ako kaayo.

Ang Bahala/o natawo gikan anang kagubot: gikan sa balik-balik nga mga memorya ug tanang "what ifs" nga natunaw sa singot ug kasubo sa pagkadiaspora. Nahimo kini'g paagi para masabtan nako ang daghang "multiverses" nga naglangkob sa akong pagkatawo: ang mga damgo nga akong gikuha, ang mga gibiyaan, ug ang mga pagbasol nga gihuptan pa gihapon nako. Usa kini ka love letter para sa akong kaliwat ug usa ka pahinumdom para sa akong kaugalingon sa umaabot. Usa kini ka pagbungkag, usa ka halad nga bugas, usa ka movement essay nga gihimo gikan sa tinguha, kasaysayan, ug walay hunong nga pagpamalandong, nga nagapangutana:



Giunsa nato paghubad ang atong kaugalingon sa daghang lugar ug identidad nga atong gipuy-an? Giunsa nato pagpasidungog asa ta gikan samtang nagbuhat ug luna para sa kung kinsa ta nga nagapadayon nga mahimong?

Dili kini seryoso — pareha sa kasingkasing sa Pinoy. Nagpuyo kini sa taliwala-taliwala, pareha nako. Sukad pa, naa koy batasan nga mag-overthink sa pinakagamayng butang: mga pulong nga wala masulti, mga grado sa papel, ug mga hunahuna nga balik-balik. Kana nga pagkupot, gikan sa pagbiya sa nasud, sa kasakit nga nadala sa kaliwatan, ug sa tinguha nga gusto gyud masakto tanan. Pero sa pagkat-on nga mobuhian gamay (ug hangtod karon ginapaningkamotan pa), nakakaplag ko ug lahi nga kahulugan — usa katt pagbati nga muraḡ balay, usa ka hilom nga pagbalik.

Busa, lingawa lang ni. Tan-awa, pamati, ug dawata bisan unsaon pa siya ka gubot o ka “binuang” — kay kung dili, basin mag-overthink ko ug usbon tanan (bitaw, tingali).

Kini nga buhat dili lang para sa akong mga kababayans, pero para usab sa tanang BIPOC ug Queer independent artists nga nagpaningkamot ug nagpadayon aron ipakita ang ilang tingog ug luna. Ang Bahala/o buhi tungod sa komunidad ug pag-atiman — mao kini ang mahitabo kung adunay mga organisasyon nga mutuo ug musuporta sa lokal nga independent artists. Ug tungod ana, dako kaayo akong pasalamat.

Gina-awhag ko kamo nga pangitaa inyong kaugalingong kahulugan ani nga buhat. Pasagdi nga makigstorya kini sa inyong mga memorya, inyong lawas, ug inyong kagubot. Ug sa espiritu sa “bahala na” — isalig lang sa kasinatian. Pangutana kung gusto. Katawa kung kinahanglan. Ug pinakaimportante — ayaw kaayo seryosoha.

Bahala na gyud.

- Buddy Malbasias

DIRECTOR'S CUT

Bahala Na

A phrase I've heard since childhood. Whispered before exams, uttered before performing, muttered when the rice burns. It loosely translates to "whatever happens, happens," but carries a multiverse of meanings and history. It's surrender with resistance. Faith laced with f'ck-it. A quiet chaos that is deeply Filipino, deeply me.

Bahala/o was born from that chaos: from memory spirals and all my "what ifs" soaked in sweat and diaspora. It became a way to explore the multiverses that make up who I am: the dreams I've chased, the ones I've let go and the regrets I still carry. It's a love letter to my heritage and a note to my future self. It's an unpacking. A rice offering. A movement essay stitched together by impulse, history and restless reflection to ask: How do we translate ourselves across all our different places and identities? How do we honour where we come from while making space for who we're becoming?



It's unserious — just like the Filipino heart. It lives in liminality, like me. I've always had a tendency to obsess over the smallest things; words left unsaid, grades on a page, the endless thought spirals. A grip born of migration, of generational trauma, of wanting to get it right. But in learning to loosen that grip (and still learning), I've found something else entirely: a sense of home and a quiet kind of return. So please, enjoy all of its glorious messy imperfections or I'll overthink it and redo everything (kidding... maybe).

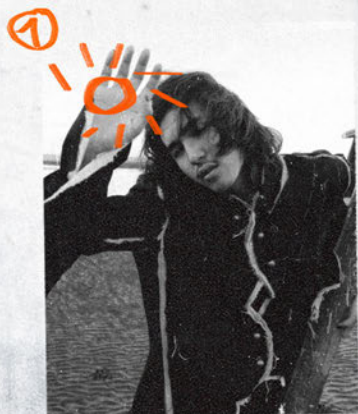
This work is not just for my kababayans; it is also for every BIPOC and Queer independent artist who labours with courage and persistence to claim space and voice. Bahala/o exists because of community and care — it is what happens when organisations choose to invest in and stand beside local independent artists. For that, I am deeply grateful.

I encourage you to find your own meaning in this work. Let it speak to your memories, your body, your chaos. So, in the spirit of 'bahala na,' surrender to this experience. Be curious. Laugh if you need to. And most importantly, don't take it too seriously.

F*ck it.

- Buddy Malbasians

CREATIVE TEAM



Lead Artist / Director / Choreographer /
Performer / Producer / Marketing

1 **Buddy Malbasias** He/Him

Performer / Collaborator

2 **Clare Dark** She/Her

Dramaturg

3 **Liesel Zink** She/Her

Cultural Consultant / Mentor

4 **Buboy Raquitico** He/Him

Sound Design / Composition

5 **Ellen King** She/Her

Contributing Sound

6 **DJ Love (Sherwin Tuna)** He/Him

Light Designer / Operator / Co-production manager

7 **Briana Clark** She/Her

Costume Designer / Cutter / Maker

8 **Aeron Maevin** He/Him

Voice Coach

9 **Jo Loth** She/Her

Stage Manager / Co-production manager

10 **Petria Leong** She/Her

See full roles and
bios through the
Metro Arts website.







RECIPE FOR THE TITLE

Bahala/o

INGREDIENTS:

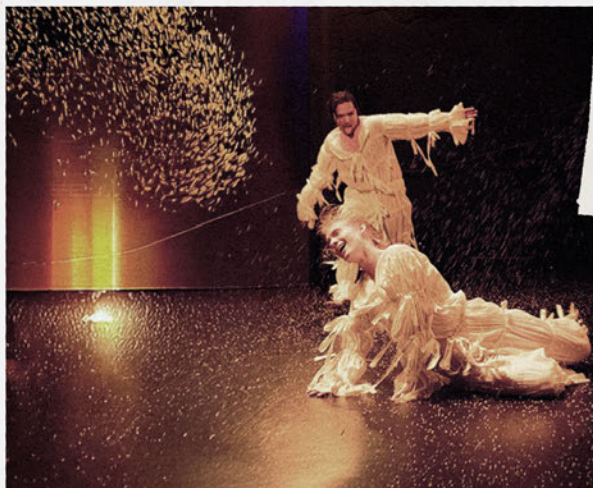
- A pinch of bahala na — “whatever happens, happens”
- A generous scoop of bahala — responsibility and care
- One slash “/”
- Equal parts “o” and “a”
- A dash of Filipino humour and liminality

METHOD:

- 1 Start with *Bahala Na***
Pour in that trust-the-ride essence — the relaxed, “whatever happens, happens” energy. Let it simmer until it carries both ease and resilience.
- 2 Add *Bahala***
Fold in the root word’s weight: responsibility, care, and stewardship. Balance the lightness of surrender with the gravity of holding and tending.
- 3 Remove the *Na***
Here’s where the magic begins. Replace it with a slash “/” — a design choice that cracks open multiplicity, introspection, and the many selves that live
- 4 Mix in the *a* and *o* endings**
Stir through some linguistic play: a and o as gendered echoes, feminine and masculine energies dancing together. A duet.
- 5 Season generously**
Sprinkle with Filipino humour and the layered spices of diaspora: a pinch of cultural pride, a dash of contradiction and a whole lot of bonggacious energy.

RESULT:

Bahala/o — a title that embodies surrender and responsibility, multiplicity and unity, tradition and transformation. An invitation into a world where identity is fluid, ever-shifting and endlessly becoming.



THE FARM

2025

QUOTE

“Buddy is a rare and vital artist—rigorous, intuitive and fearless in the pursuit of choreography and creativity. His practice embodies technical skill, cultural integrity and a bold curiosity.”

The Farm, Gavin Webber & Kate Harman Co-Artistic Directors, 2025

HIRAYA PERFORMING ARTIST

2025

QUOTE

“Buddy’s creative voice is grounded in deep respect for his heritage and community, and Bahala/o reflects this. What sets Bahala/o apart is its clear dedication to cultural authenticity, led by an artist who inherently owns his story and identity.”

Dixie Morante, Artistic Director - Hiraya Performing Artists Brisbane, 2025



RECIPE TO MAKE BAHALA/O

the work.

SERVES: 2 performers, 1 ancestral spirit and a theatre full of rice

PREP TIME: 23 years + generational baggage

COOK TIME: Varies (depending on your rice cooker)

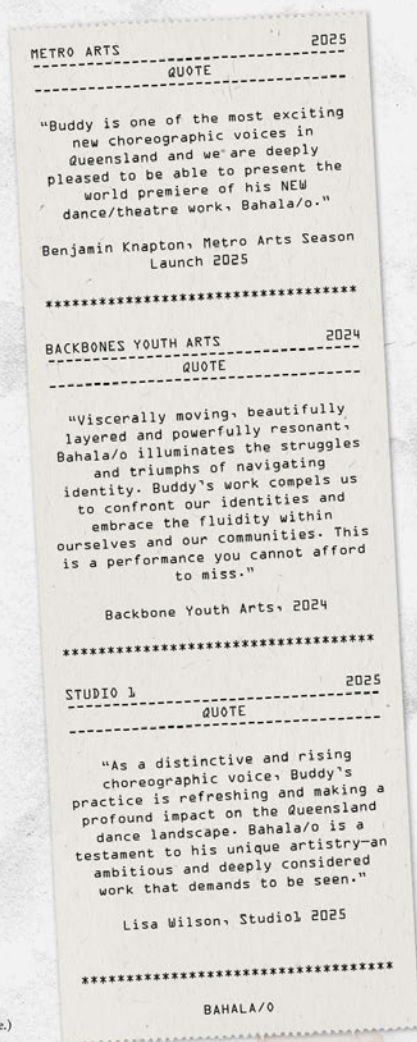
INGREDIENTS:

- | | | |
|---|-------------------|---|
| 1 | HEAPING SCOOP | of a C*nty Runway (serve with extreme face) |
| A | POWERHOUSE SPLASH | of Independent Artists |
| A | GENEROUS PINCH | of Bonggacious Energy |
| - | UNLIMITED LITRES | of Sweat, Stress and Bahala Na attitude |
| - | UNLI | of Rice — lots of rice. (Trust us, you'll need more.) |

METHOD:

- Preheat the theatre**
Fill it with warmth, light and ancestral presence. Use a pedestal fan for 50 minutes to cool down (optional but recommended).
- Mix the magic**
Combine a c*nty runway, independent artists and bonggacious energy.
Stir until deliciously chaotic.
- Add the essentials**
Pour in sweat, stress and unli rice. Keep stirring. (Stop? No. Keep stirring.)
- Let it simmer**
Wait patiently until movement, music and memory blur into one giant beautiful mess.
- Let it simmer**
Plate with humour. Garnish with history. Finish with a massive scoop of "bahala na."

WARNING: Rice may appear symbolically, physically, or existentially.







Rice, Sweat & Tears

Because cooking rice for the first time — like making an indie show — seems simple... 'til you're broke, stressed and questioning your life choices. But #bahalana

With each development, the work grew louder, softer, more itself.

JUNE 2023

Event: The Spark of Bahala/o

Location: Philippines

MARCH 2024

Event: Studio1 Exchange – Initial Seed Testing

Location: Studio1

Curated by Liesel Zink, this phase marked the tender beginnings of articulating the work's heartbeat.

APRIL-MAY 2024

Event: Choreographic Immersion interstate

This period was a deep dive into choreographic rigour—refining, questioning and challenging my capacity through mentorship, observation and embodied research. Moving between studios and cities, the work breathed in fresh air and new languages of movement.

AUGUST 2024

Event: Studio1 Testing Site

Location: Studio1

What was once a solo inquiry now found itself in conversation. A duet emerged—tentative, exploratory and full of friction and possibility. A 15-minute public offering was shared with community, producers and presenters—a sketch shown mid-bloom. This was the Metro Arts seed.

SEPT-OCT 2024

Event: Backbone HUB Residency + Festival

Location: Backbone

Rehearsals intensified as the work expanded into an hour-long draft. The studio became a lab of joy, doubt and revelation. This chapter brought the project into a larger public dialogue—scruffy, honest and still evolving.

NOVEMBER 2024

Event: Studio1 Creative Funded Residency

Location: Studio1

Funding and belief, this return to Studio1 deepened the dramaturgy and physicality of the work. The world of Bahala/o began to take shape—more textured, more real, more me.



JANUARY 2025

Event: Metro Arts Proposal + Interview

Location: Metro Arts

Another 'bahala na' moment. A detailed pitch proposal and interview that tethered dreams to reality. The project's resonance was recognised and its future took a decisive turn. The seed bloomed.

FEBRUARY 2025

Event: Official Artist Selection

Location: Metro Arts

Confirmation arrived like a constellation aligning. Bahala/o was selected to premiere at Metro Arts—affirmation of the work's vision, depth and urgency.



MARCH 2025-Beyond

Event: Metro Arts Engagement

Location: Metro Arts

Rice was cooking on high heat.

MAY-JUNE 2025

Event: Cultural Return

Location: Philippines

Returning not as a tourist, but as a listener. This period was devoted to reconnecting with elders, seeking guidance and ensuring the work honoured its culture.

JULY 2025

Event: Studio1 week Development

Location: Studio1

Back in the studio for a focused week incubation.

AUG-SEPT 2025

Event: Self-Reflection + Final Prep

Inhale. After two years of shapeshifting, the work entered its final tuning. Internal check-ins, dramaturgical refining and all the admin paved the way for its public debut. The ball was rolling fast at Metro — a whirlwind of technical production learnings and the often-invisible labour behind the scenes that few ever think about.

OCT-NOV 2025

Event: Bahala/o Premiere Season

Location: Metro Arts

Rehearsals. Production week. The theatre transformed. *Bahala/o* premiering November 19–29—a culmination of research, risk and relentless devotion. A season that offered not just performance, but a reclamation of identity, spirituality and cultural memory.



WHY BAHALA/O MATTERS

Bahala/o holds space for the beautiful complexity of being; where cultures blend, identities shift and the self is never fixed. It's a quiet hymn to resilience, a dance between trust and surrender and a celebration of the courage it takes to embrace the unknown. Rooted in the Filipino diaspora and queer experience, it invites audiences to question the boundaries that shape us and to find freedom in not knowing. In a world that constantly demands certainty, Bahala/o reminds us that sometimes, to hold on is to let go, and in that paradox, we discover versions of ourselves.

Beyond ethnicity or cultural identity, it's really about belonging. About feeling both at home and out of place and finding where we fit among all the versions of ourselves we've lived, lost or are still learning to love.

Bahala/o is an act of reconnection: to memory, to possibility and to the parts of ourselves we've neglected. For anyone who's ever felt in-between or uncertain, it offers a space where surrender meets resilience. A celebration of what it means to move forward with all the weight, and maybe a bit of chaos, that life brings.

Beyond its conceptual layers, this project also represents the persistence and heart of independent artists. And what becomes possible when organisations come together to support bold, original work. It highlights Filipino perspectives within a predominantly Western framework, contributing to a dialogue I'm still learning from and proud to be part of.

Filipino voices are gaining incredible momentum across Queensland's arts landscape, from Malacañang Made Us (Queensland Theatre) to Fortūna (BEMAC). With Bahala/o, I hope to keep amplifying that momentum, building on the foundations laid by generations before me — those who ran so we could walk — and contributing to a more inclusive, ambitious and culturally representative future for Queensland's creative identity and for my own artistic journey.



HISTORY & CONTEXT

At the heart of Bahala/o is the Filipino philosophy of bahala na — a powerful, paradoxical phrase that has shaped generations. More than resignation, it is faith, courage and surrender all at once: a willingness to face uncertainty and keep moving anyway. This work explores that spirit through the Filipino–Australian queer experience, where identity shifts, negotiates and stretches between worlds. Instead of offering answers, Bahala/o invites reflection: How do we express ourselves fully across all our layers? How do we honour the many versions of who we are?

Bahala/o emerged from a deeply personal time. After graduating from university, I was hungry to create my first full-length work — ambitious, uncertain, determined to “one-up” myself. Then my grandfather passed away tragically and everything stopped. Returning to the Philippines for his funeral, surrounded by ritual, grief and family, I began to rediscover what truly mattered. During that time, bahala na resurfaced again and again, revealing a depth I hadn’t understood before.

This experience became the seed of Bugas, the creative universe Bahala/o lives within. Bugas, meaning “milled rice” in Bisaya, explores identity, culture and reconnection through different lenses. It is a tribute to my late grandfather, Manuel Luminerias Malbasias, and to the memories and stories that continue to shape us. Each project in this universe is like a grain of rice — small on its own, but nourishing when held together.

Historically, bahala na emerged from a convergence of belief systems: Catholic faith intertwined with pre-colonial spirituality. Some trace it back to Bathala, an ancient Tagalog deity, whose fluidity and cosmic essence transformed over time through-





colonisation, evolving into the phrase we know today. It holds surrender and responsibility in one breath. While the West may read bahala na as “YOLO,” for Filipinos it carries a deeper balance of agency and surrender. To say bahala na is not to give up, but to proceed, knowing the risks, trusting that strength, community and spirit will hold you. It acknowledges vulnerability and confidence at the same time. This paradox echoes the Filipino concept of kapwa, shared identity. In saying bahala na, we also lean on others. If we fall, someone will help carry us. For the diaspora, this becomes a way of navigating new worlds, grounding us when everything else shifts.



As someone shaped by diaspora, I've come to see bahala na as a practice of navigation, a way to exist in hybridity. My Filipino heritage meets my Australian upbringing; my Bisaya fades and sharpens depending on where I stand. I've learned that being Filipino isn't limited to fluency or geography. It lives in memory, humour, care, food, and the stories we carry, bad or good. For many immigrants, bahala na is the courage to begin again. It's what my mum whispered when she left the motherland for a better life. Home is no longer a single place; it is something we rebuild through people, connection and memories, like scattered rice grains finding their way back together.

Bahala na is not blind surrender. It is rootedness. A quiet knowing of where we come from and what holds us. I can navigate different versions of myself across cultures because I know where I stand. Vulnerability becomes grounding; openness becomes strength.

We carry many selves — constantly shifting, negotiating and remaking. Sometimes this awareness, this multiplicity, is what allows us to say bahala na, even when we don't fully know how.

And maybe that's why I can't fully say bahala na and why I'm making this work.



ABOUT BUDDY MALBASIAS

Buddy Malbasias is a Filipino Australian (Bukidnon-born) independent artist-researcher, director, choreographer and performer, working at the intersection of contemporary performance, waacking and interdisciplinary experimentation. Rooted in the Filipino diaspora, Buddy's practice traverses cultural hybridity, queer identity and imaginative world-building, serving as conduits for interrogating and reimagining the 'immigrant Filipino' body.



Supported by funded national and international residencies, Buddy has become an exciting and dynamic voice in QLD's artistic landscape having worked with leading global voices such as Ars Electronica Austria, Stephanie Lake Co., Studio1, QLD Museum, ADC Youth Ensemble, Catapult Dance, Blackbird Foundation and Johannes Kepler University.

A QUT Bachelor of Fine Arts (Dance) University Medalist (Summa Cum Laude) and scholarship recipient, Buddy has developed a compelling portfolio of live and digital works such as Lato2x (AUSTL., AIR), Anino (Awarded), Obserbahi:Observe (QLD Museum) and his debut independent work, Bahala/o presented by Metro Arts. Through choreographic and embodied methodologies, Buddy crafts performance ecologies that disrupt conventional modes of spectatorship and invite critical reflection to provoke, connect and resonate.

Thank You's & Acknowledgements

Sa akoang pamilya dinhi ug sa Pinas, salamat kaayo sa inyong pagtuo ug suporta.

Ug kang Lolo Manny — sa walay katapusan, gihigugma ka namo, gimingaw mi kanimo, ug nagapuyo ka kanunay sa among kasingkasing ug kalag.

To Clare, thank you for your presence, your power and your patience. We did it. Our little first-year uni selves at scholarship camp would be screaming.

To Liesel, thank you for planting the very first seed of this work. Your invitation to share and your belief in me shaped this journey more than words can say.

To Bri, from our first little uni project and now to a whole season premiere. I'm so excited for more projects together - double B!

To Petria, thank you for your care, compassion and dedication. I'm so grateful for you and absolutely ready for more ahead (and more lychee coconut drinks)!

To Ell, thank you for our continued collaborations. Here's to more projects together and hopefully meeting in real life soon.

To Buboy, DJ Love and Kuya Aeron, daghang salamat sa inyong kusog, pag-atiman, ug artistry ninyo.

To Jo Loth, your support went far beyond vocal coaching. Thank you for pushing us and helping us uncover the dialogue within the work!

To Georgia Haupt, GDocs, I'm endlessly grateful for your constant support for us, the work and its digital legacy. Your documentation is next-level — we're always in awe!

To the Metro Arts team, Your support has carried this work. Thank you for trusting me and giving me this opportunity.

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To Stephen Quinn and the team at **Backbone Youth Arts**, for supporting the development of this work through the Funded HUB Residency program and Backbone Youth Arts Festival.

To Teegan, George and the team at **La Boite**, and to **Tanya and Marc** and the team at the **Judith Wright Centre** for the use of their equipment.

To Tricky P and PNoize, salamat jud kaayo sa inyong support sa Community night ug jam! Pinoy pride always!

To the audience, thank you for witnessing, for feeling and for bahala na'ing with us. May you leave perhaps uncertain, but like a bowl of rice, full.



THE FUTURE !!!!!

There's so much incredible Filipino-led work happening or are in the works in Australia and it would be a dream to be part of it. And, of course, to connect with all the Filipinos and artists I look up to who are creating, moving and making, here in Australia, back home in the Philippines and across the world, the universe rather (the ones I quietly stalk on Instagram haha).

I'm excited to return home to the Philippines next year, not just to see family, but to build relationships with artists, mentors and communities there (my DM's are always open!!).

This work has only existed because of the support of organisations, for which I'm endlessly grateful. At the same time, it has yet to receive formal funding or grants in its own name. I dream of one day giving Bahala/o the kind of presentation it deserves — with the resources to bring to life everything we imagined but couldn't yet achieve. Until then, we carry the hope of its next chapter of support. Or perhaps, in the spirit of its own name, we simply say, bahala na!

0253E
"BAHALA NA" %



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Instagram: @buddy260
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