with loss

with loss is an anthology that explores grief across different cultural and linguistic contexts. Through the portrayal of real-life accounts and documentary texts, the performance attempts to rediscover, acknowledge, and reflect on what it means to be in our current shared state of constant, permanent grief and loss.

ATENEO FINE ARTS AND
DIVINE DECONSTRUCTIONS: A DIRECTING
THESIS FESTIVAL

PRESENT

with Loss

DIRECTED AND EDITED BY
Robert Bradly Hao

GRAPHIC DESIGN
Dana Lee

TECHNICAL DIRECTION
Ponch Escobar

SOUNDS DESIGN
Andy Reysio-Cruz

THESIS ADVISER
Guelan Luarca

STARRING
Carolina Liz — saudade
Sophie Clarke — walk on
Zoe Robertson — unpack
Bea Racoma — tumindig
Jam Binay — minumulto

Produced by Roberto & Gemma Hao

This production was made possible through the School of Humanities Sanggunian Subsidy.
This production also serves as an undergraduate thesis project.

This production would like to thank the following:
Delphine Buencamino
Laura Cabochan
Missy Maramara
Monica Gamboa
Zoe de Ocampo
Tata Tuviera
Glenn Mas
Jerry Respeto
Roxanne Cuacoy

Director’s Notes

May 28, 2022

To me, the pandemic was the culprit of these emotions. Fear, anxiety, depression, and loss are all feelings we felt. Not only amplified by the fear of losing someone or yourself, but the realisation of losing everything you've had before it. I didn't know how to handle it, it affected my entire being.

with Loss was made to try and address, or at least acknowledge, that we feel what we feel. That grief comes from anywhere, that it comes from the loss of anything, that it isn't linear. *with Loss* then becomes a safe space where emotions are encouraged, a moment to freely express and bask in emotion without judgement.

Grief is uncomfortable. Theatre has always been made to be uncomfortable.

Being a heavy and a generally avoided topic, we had to make sure that grief is portrayed universally and truthfully. Documentary theatre has been perfect for this. Real-life accounts of people from online resources, and portraying them in relation to our own experience of grief as artists, help us acknowledge.

Admittedly, this project has affected my mental state greatly. I had to analyse my own grief, revisit traumatic events, and even discuss them openly. Thankfully, I am blessed to collaborate with not only talented but open, trustworthy, loving artists who were willing to go down the rabbit hole of grief with me. I knew I wasn't alone.

But as much as *with Loss* doesn't give a solution to grief, it hopes to leave you with one message: You are not alone.
Perhaps, knowing that you aren't alone is somewhat comforting.

A friend told me that grief is like a big black box in your room. Over time, you're able to cover it and move forward with your life. But it is always there.



Robert Bradly (**he/him/siya**) is a Filipino artist and collaborator. He specialises in directing and acting across different mediums. He constantly looks for opportunities to collaborate.

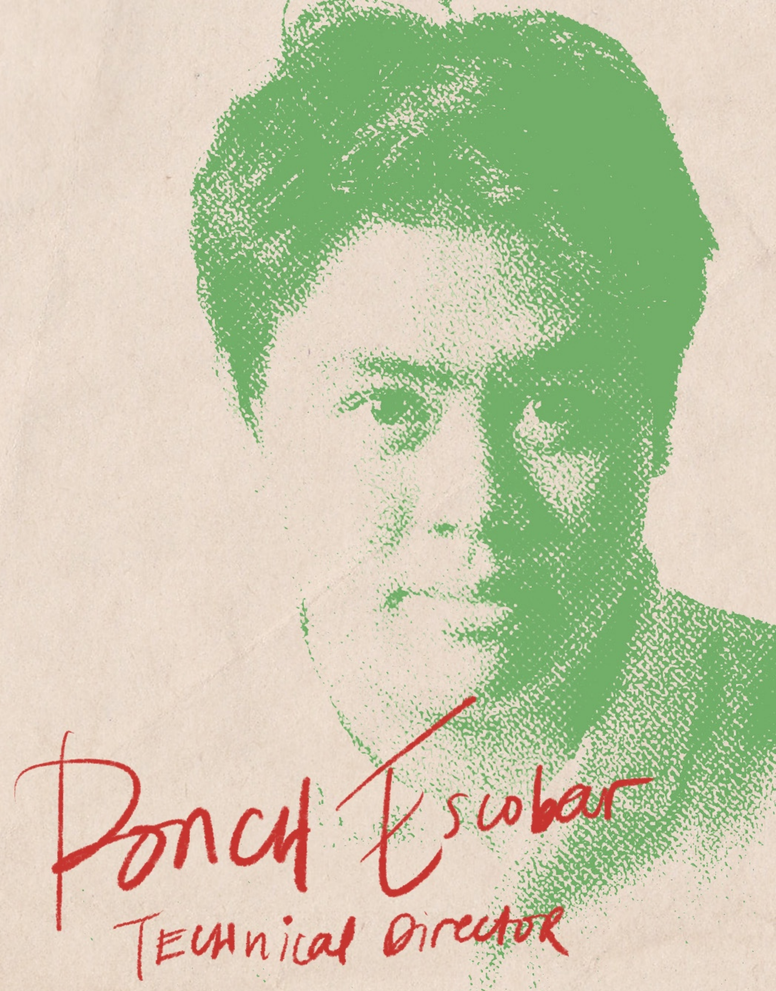
He is finishing his BFA Theatre Arts degree at Ateneo de Manila University in the Philippines. With financial assistance from Ateneo, he attended the American Academy of Dramatic Arts in New York. His career began in Kuwait, where he trained at the British Academy of International Arts and was awarded Distinctions in both Acting and Musical Theatre in his London Academy of Music and Dramatic Arts (LAMDA) Examinations.

Works he directed include Tanghalang Ateneo's Balay Dolor (House of Pain), featured in Karangalan sa Pag-Inam Festival hosted by the Cultural Center of the Philippines' resident theatre company, Tanghalang Pilipino. He also became Assistant Director for Ateneo Fine Arts' Reasons To Be Pretty by Neil Labute and blueREP's production of the Tony Award-winning musical Next to Normal.

Roles he portrayed include Young Simba in the British Academy of International Arts' The Lion King, and Mr. Stephens in blueREP's Carrie: The Musical. He also played the lead in Jerome Ignacio's Kublihan (Refuge), and Bangkok (Banquo) in Tanghalang Ateneo's Filipino adaptation of Macbeth, Makbetamaximus.45. He also stars in Loyola Film Circle's Atenean Vandal and in the independent short film, HASSLE.

He hopes to contribute and collaborate in rediscovering theatre in the online platform.

https://www.robertbradly.com





He was just happy to be a part of a theater production again...

Also Laban Leni2022
#LetLeniLead

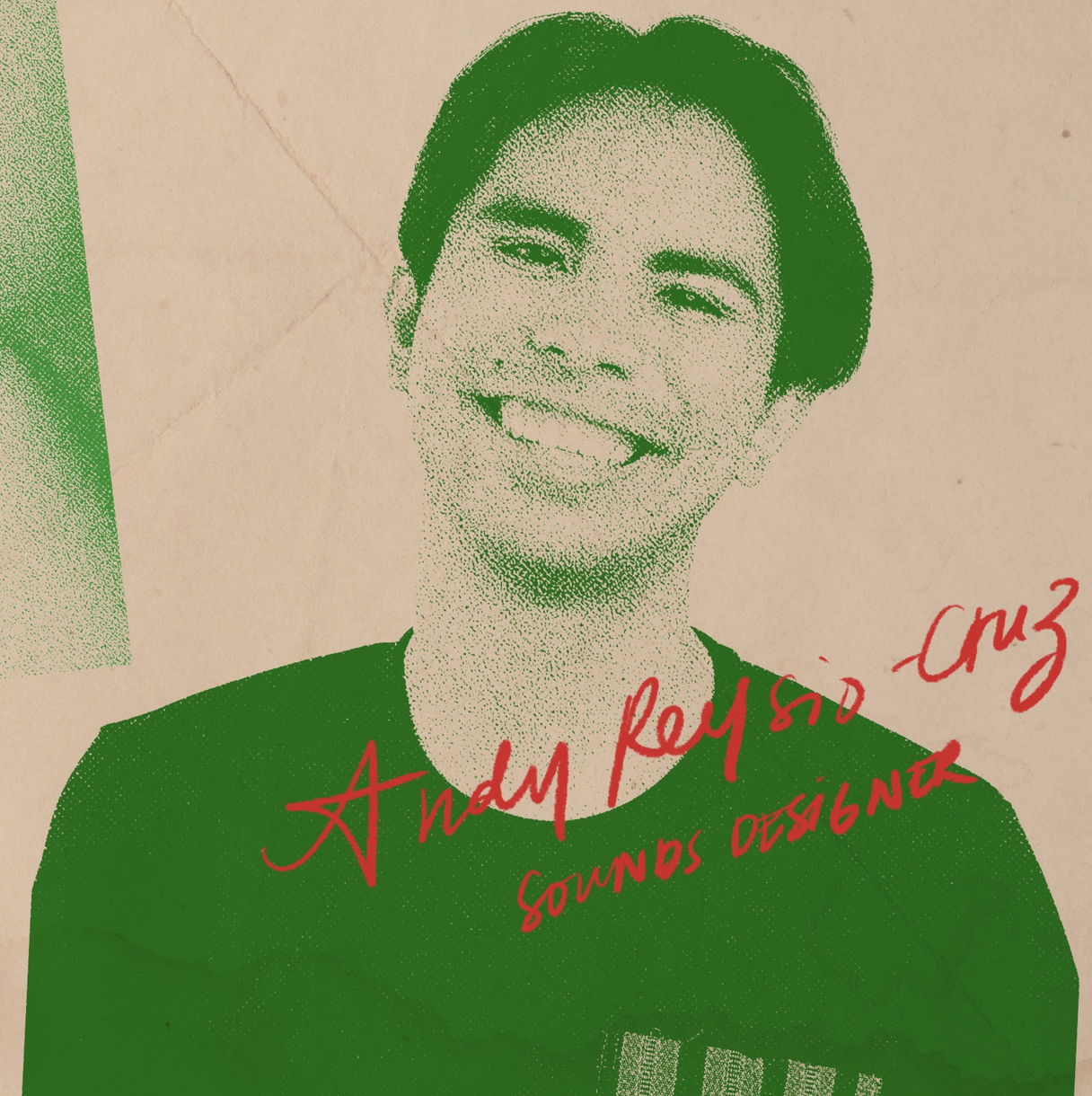


DANA is continuously pursuing whatever exciting thing catches her attention, and it has led her here. She graduated with a double major in BFA Information Design and BFA Theater Arts (Acting Track) from Ateneo de Manila University.

As a graphic designer in theatre, Dana designed for blueREP's Party Worth Crashing (2021), Ateneo Fine Arts' g(irl): A Devised Twin Bill Thesis Production (2019), and blueREP's Rent: The Musical (2018).

Dana portrayed the lead in Sophie Habana's Matching (2021), which won Best Film in the Gawad Sining Short Film Festival 2021, as Ky for which she was nominated Best Actress. She was also Ate Girl in Gabriela Serrano's Dikit (2021) which won Best Film in the Mit Out Sound Silent Film Competition 2021.

Andy is a teacher, writer, and sound designer. A former Coordinator of Ateneo ENTABLADO, their sound design credits include ENTABLADO's VEER@US: Tetralohiyang Hinaing Na Ibaling Ang Pansin Sa Atin (2020) and Kublihan (2018). Other sound design credits include Tanghalang Ateneo's Julio Cesar (2021) and Teatro Baguntao's Paghihintay Kay Godo (2018). A recipient of the Loyola Schools Award for the Arts in Fiction, they currently teach English and Literature at the Ateneo de Manila Senior High School.





JAM BINAY

now playing:
Motion Sickness - Phoebe Bridgers

Jam is a theater / film actress and singer-songwriter. She graduated from the Ateneo de Manila University with a double degree in BFA Theater Arts and AB Communication. She was the Artistic Director of blueREP's 27th season, and Assistant Director of Real Life Fairytales Korea 2017, FAME the Musical 2017, & RENT 2018. She has performed in blueREP's Addams Family the Musical 2016, Stages of Love 2017, RENT 2018, and Next to Normal 2020. For Tanghalang Ateneo, she has performed in Alpha Kappa Omega 2019, and Antigone vs. the People of the Philippines 2019. Her music is available on all digital music streaming platforms.

TRACKLIST:

1. Everybody Lost Somebody (Bleachers)
2. Last Kiss (Taylor Swift)
3. doomsday (Lizzy McAlpine)
4. What Sarah Said (Death Cab for Cutie)

Sophie Clarke is a Mezzo-Soprano, Actor, Compère and Dancer from Liverpool. She has been awarded the Hargreaves and Ball Scholarship to study for a Masters of Music in Classical Singing and Opera at The Royal Northern College of Music and she is also kindly sponsored by Mr Peter Snook. Sophie's career has only just begun with some highlights in recent years including performing as the Alto Soloist in Handel's 'Messiah' at Nottingham's Albert Hall and as the Mezzo-Soprano Soloist in the latest performance of Bernstein's 'Mass' at The Royal Festival Hall, London. This production of the great work by West Side Story composer Leonard Bernstein was conducted by Marin Alsop, with vocal coaching by Mary King and direction by Jude Kelly CBE. Shortly before this, Sophie filmed her solo performance for BBC One's new television series 'All Together Now!' Most recently, Sophie has just returned from Bergen, Norway after singing in the World Premier of Ryan Wigglesworth's 'Magnificat' at the Grieghallen with the Bergen Filharmoniske Kor, Edvard Grieg Kor and the Bergen Filharmoniske Orkester conducted by Edward Gardner. This Summer Sophie is delighted to be the Mezzo-Soprano Young Artist at the Great Yorkshire Dales Proms which features Lesley Garrett CBE, Wynne Evans and Sophie Evans alongside the Yorkshire Symphony Orchestra at Aireville Park in Skipton.



Sophie Clarke



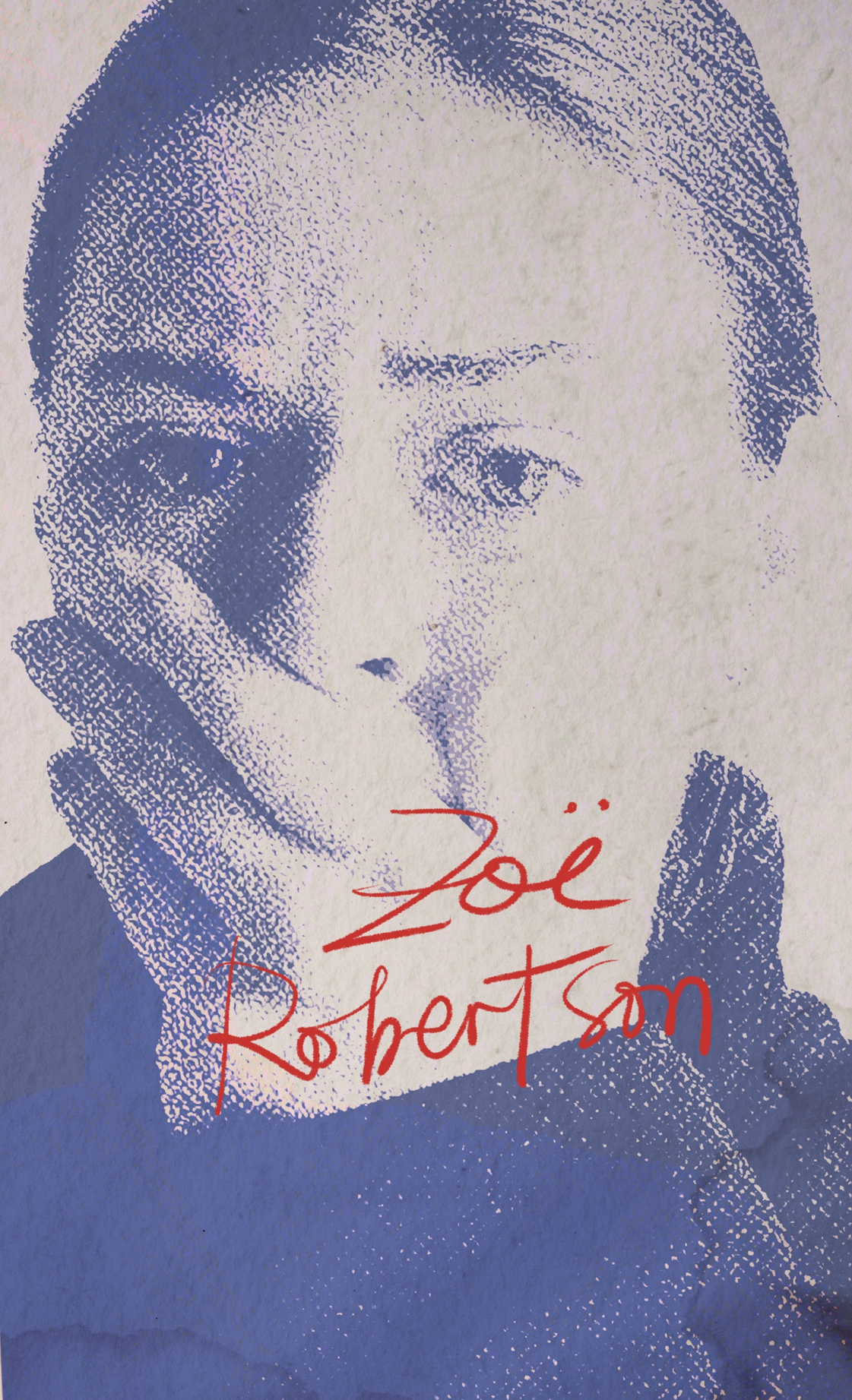
Graduated in Theater from Escola Superior de Artes Célia Helena, as well as studied in many courses abroad, such as the renowned schools: The American Academy of Dramatic Arts, New York Film Academy and Moscow Art Theatre. Throughout her graduation, she has experienced different types of theatre language, including Commedia Dell'Arte, Performance, Shakespeare, Musical Theatre, Physical Theatre and Drama. Among the 11 plays she took part, she was directed by outstanding names, such as Janaína Suaudeau in "Fragmentos de Shakespeare" and Luciana Schwinden in "O Beijo no Asfalto". Besides Theater, Carolina holds a wealth of experience in films, in which she has acted in dozens of them; one of the highlights was a short film called "Happy Women's Day" (2020) directed by Beatriz Vranjac and Ana Beatriz Bernal, which received positive feedback from the public. Lastly, back to her Acting for Camera training days, she had classes taught by Mariana Marteleto, Fátima Toledo and David Dean Bottrell in New York as well.

Zoë Robertson - Actor - withLoss ♡

Zoë Robertson is an actor, writer and director based in Scotland. With a background in music and dance, her life has always been surrounded by creativity and art. Growing up, she performed in musicals and since coming to university has produced, written, and starred in a number of Edinburgh Fringe Festival Productions. This summer, she hopes to graduate from The University of Edinburgh with an MA in Music and move back to Glasgow to pursue acting for film.

Grief is something which affects us all on such a personal level. Zoë has loved working with longtime friend and collaborator, Bradly again after their time at the American Academy of Dramatic Arts in 2019. She hopes her role as Katie in withLoss will draw attention to what is left behind after death and how we must pick ourselves up. as grief is simply all the unexpressed love.

ZoëARobertson ♡





Bea Racoma (**she/her**) is a Manila-based freelance actress, production manager, writer, and teacher-mentor who holds a BFA Creative Writing degree and Theater Arts and Global Politics minors from Ateneo de Manila University. She has performed for Tanghalang Ateneo in Makbetamaximus (An Adaptation of Macbeth) (2021) and Lysistrata ng Bakwit (An Adaptation of Lysistrata) (2018), which was her Theater Arts thesis; for Dulaang UP in the award-winning Nana Rosa (2019-20) and La Casa de/The House of/Ang Tahanan ni Bernarda Alba (2019); and for the film Walang Kasarian Ang Digmang Bayan/The Revolution Knows No Gender (2019). She is a founding member of the theatre collective Positive Space and worked as a Co-Production Manager for its critically acclaimed inaugural production Stop Kiss (2019), with lead Missy Maramara winning a 2020 LEAF Award for "Outstanding Performance by an Actress." During her time in Ateneo, she served as the Company Manager of Ateneo Blue Repertory (blueREP) for its 25th season (2016-17).

As a writer, Bea has years of experience in playwriting, poetry, and corporate copywriting. Her works have been performed in Company Call: blueREP at 25 (2017) and Shared Spaces (2016), both originals by blueREP, while her poems have been published in the literary journals Ilahás and Heights Ateneo.

Bea also provides specialized teaching and mentoring services to young actors who are starting out in their craft.

A proud multi-hyphenate, Bea believes in doing art both for sparking social transformation and simply the love and humanity of it. She is also an avid fan of animals, movies, series, books, and video games. Mention Bloodborne and watch her rave about it for hours.